# Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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NOVEMBER 4, 1922

# Motion Picture News

*Reg. U. S. Patent Office*

Dominates the Field

## CHILDREN'S BOOK WEEK

**and the plan of the National Board of Review of Motion Pictures to tie up current photoplays with this nationally observed event, together with a list of the films based on literature available, is fully set forth in a special section appearing in this issue.**

***Read It For Profit***

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*Published Weekly—$3.00 a year*

*Los Angeles — 729 Seventh Avenue, New York — Chicago*

# A $10 Fire May Cost You $10,000

Have you ever stopped to consider that even a very small film fire in your projection booth may cause a panic and ruin the reputation of your theatre? Perhaps you never have. Few theatre owners do until after the fire happens, and then it is too late.

Have you theatre owners who have spent thousands upon thousands of dollars for beautiful theatres, beautiful decorations and furnishings, given the proper amount of thought to

## The Protection of Your Patrons and Investment

If not, you have overlooked the most important detail of your entire institution, as one small fire may put you out of business forever. Every dollar spent for fire prevention equipment in your theatre is well spent. More thought should be given to enclosed rewind cabinets and switches, fire-proof film tanks, fire extinguishers, etc., than to beautiful furnishings.

## 90% of Film Fires Start in the Projection Machine

This is a fact that cannot be denied, statistics prove it, therefore the most practical fire prevention device that can be purchased should be used on every projection machine, and—that's exactly what we have in the

TRADE-MARK

# FYRE-GARD

"PREVENTS FILM FIRES"

A Real Honest-to-Goodness Automatic Motion Picture Projector Safety Device that

## Stops Motor and Cuts Off the Light Instantly

IF

Film breaks at any point above or below aperture plate.
Lower reel fails to pick up.
Mechanism of projector binds or breaks.
Lower loop is lost.
Sprocket holes are stripped from film.

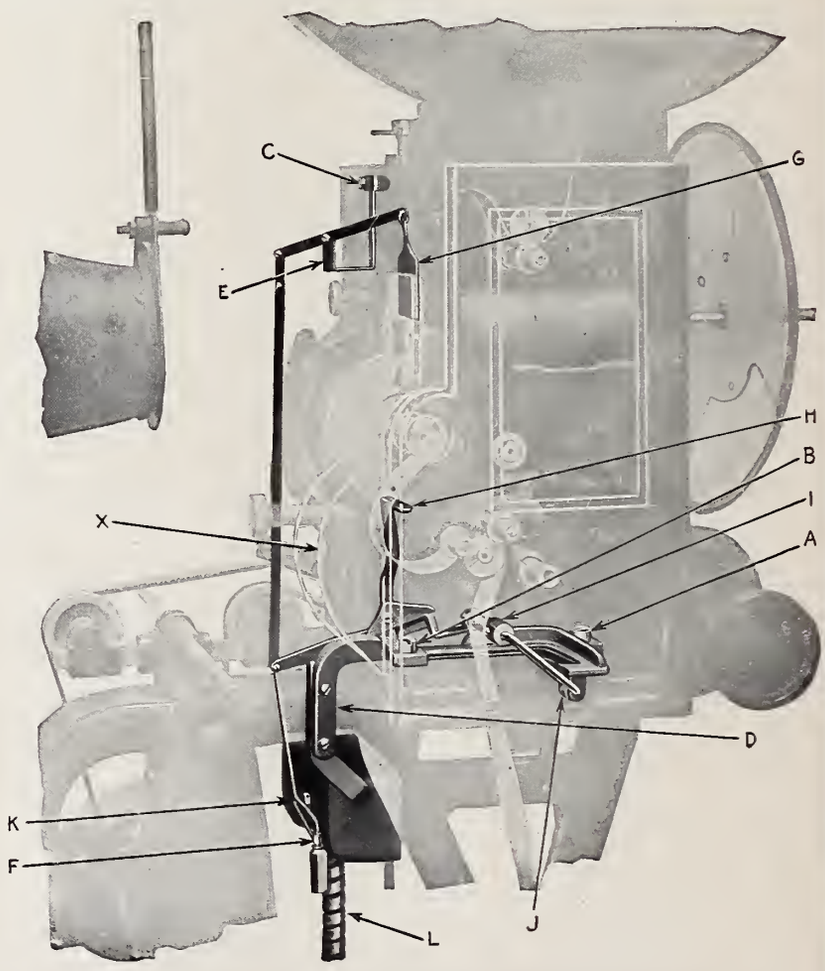
Positively Prevents Film from Packing in Machine from Any Cause

Cuts Off Light and Motor at End of Picture

Equipped with the Famous

Absolute CON-TAC-TOR Mercury Switch

Entirely Mechanical—No Magnets To Burn Out—No Parts To Wear Out—No Chance For A Miss.




### OUR TEST

In practical operation for three years, ten hours per day, at the Fox Theatre, Aurora, Illinois, without as much as one scorched film.

APPROVED BY THE

National Board of Fire Underwriters and the Chicago Electrical Department.

Your insurance agent can arrange a substantial reduction in your fire insurance if your projectors are equipped with "FYRE-GARD."

### 30 DAYS FREE TRIAL

Your money back if you are not satisfied after 30 days trial. No red tape.

Made only for Simplex Projectors **Price $35.00 Each** Can be applied in five minutes by any operator with a screw driver

For sale by

EXHIBITORS SUPPLY COMPANY, INC.
Milwaukee, 128 Grand Ave.
St. Louis, 3315 Olive St.
Minneapolis, Produce Exchange Bldg.
Chicago, 845 S. Wabash Ave.
Indianapolis, 128 W. Ohio St.

THE ARGUS ENTERPRISES, INC.
Denver, 1519 Glenarm St.
Los Angeles, 836 S. Olive St.
Omaha, 423 E. 15th St.
Cleveland, 21st & Payne Ave.
Salt Lake City, 132 S. 2nd South St.

HOWELLS CINE EQUIPMENT CO., INC.
New York City, 729 Seventh Ave.

COMERFORD AMUSEMENT CO.
Scranton, Pa., 303 Lackawanna Ave.

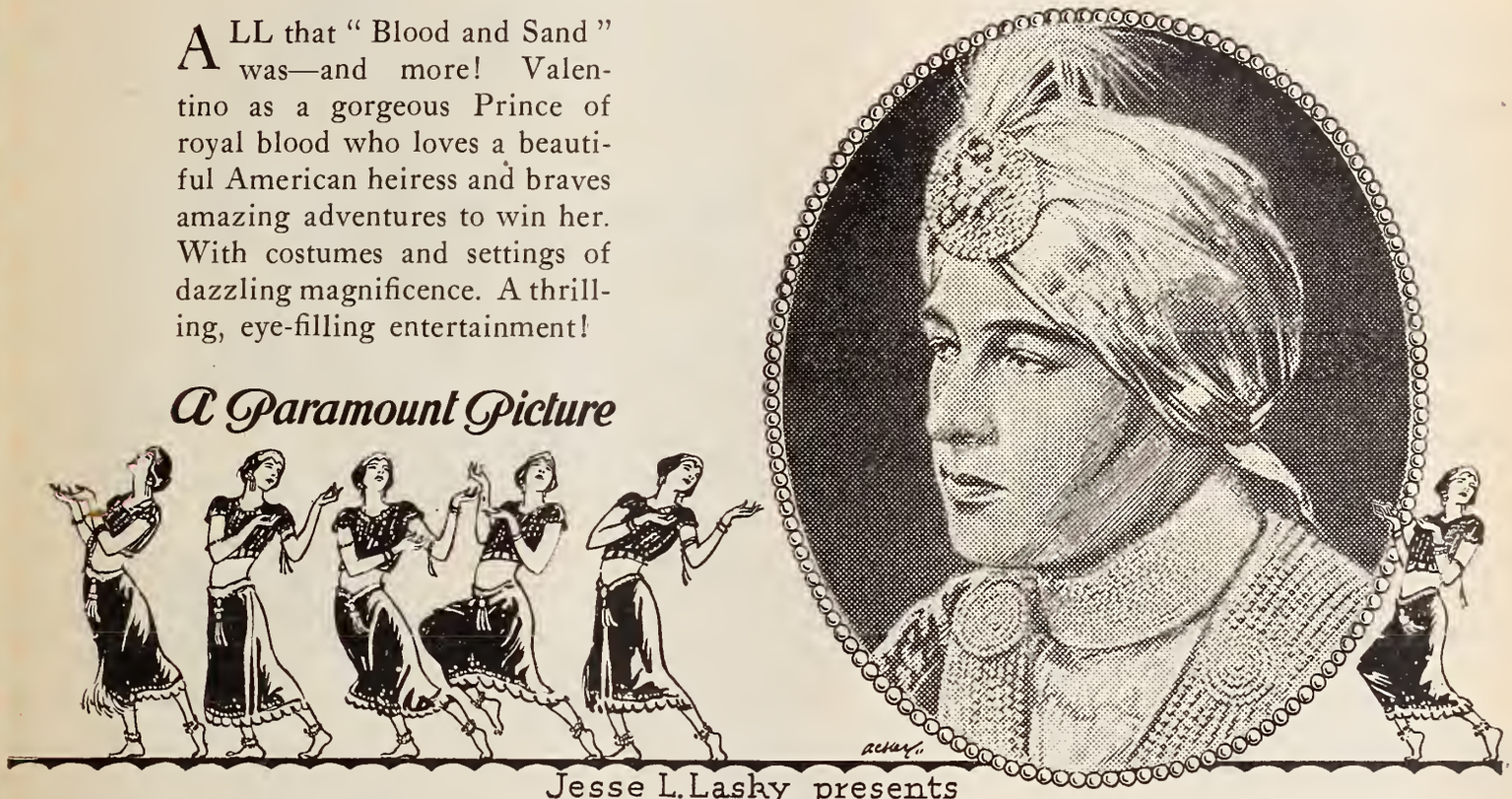
Or If Your Nearest Supply House Can Not Fill Your Order, We Will Ship Direct C. O. D. Express Prepaid

Box 401 **FYRE-GARD Manufacturing Co.** Aurora, Ill.

# The Perfect Lover in Another Triumph!

ALL that "Blood and Sand" was—and more! Valentino as a gorgeous Prince of royal blood who loves a beautiful American heiress and braves amazing adventures to win her. With costumes and settings of dazzling magnificence. A thrilling, eye-filling entertainment!

*A Paramount Picture*



Jesse L. Lasky presents

# Rodolph Valentino

in

# "THE YOUNG RAJAH"

*From the sensational stage play "Amos Judd" by Alethea Luce and the famous novel by John Ames Mitchell*
*Directed by Philip Rosen* *Cast includes Wanda Hawley and Charles Ogle* *Scenario by June Mathis*

ABOVE is the four column press book advertisement that you can get, in cut or mat form, at your exchange.

The press ads on Paramount Pictures are as fine as the pictures themselves. They are used by the biggest theatres in the country.

Every exhibitor, no matter how small his house, has the services of a staff of advertising experts—without charge. A staff so large that no theatre in the world could afford it, you get for nothing.

## If It's Worth Running, It's Worth Advertising!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

"NOT since 'Don't Change Your Husband' has Gloria Swanson had such an excellent vehicle. One of the best casts of the season. Mr. Lasky has outdone himself in an effort to give theatre-goers their money's worth."—*N. Y. Globe.*

"Lavish sets, daring gowns, effective production."
—*N. Y. Sun.*

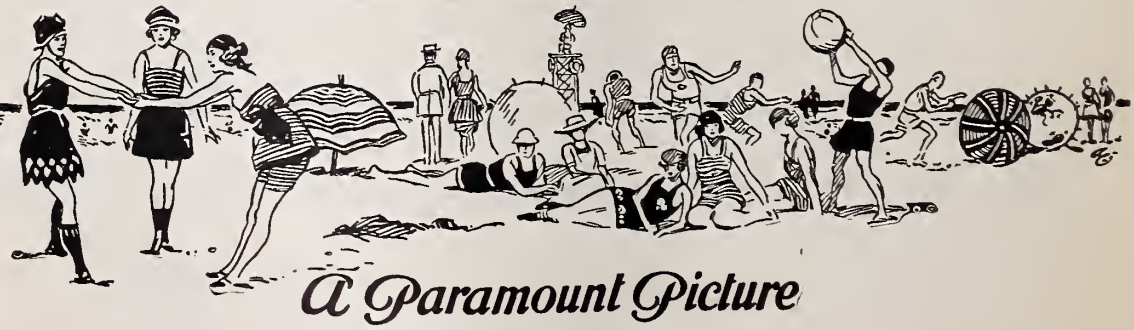
"The star is at her best. One of the strongest characterizations she has ever created. Powerful and convincing."
—*N. Y. Telegram.*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

*A Sam Wood Production*
*From the novel by David Lisle*
*Scenario by Percy Heath*

Jesse L. Lasky presents

# Gloria Swanson in "The Impossible Mrs. Bellew"



*A Paramount Picture*

**This advertisement is made up from the 4-column cut that you can get at your exchange.**

A MASTER melodrama of the South Seas, written by the man who made the South Seas famous.

A breath-taking, swift-moving tale of romance and adventure that will hold any audience at the highest pitch throughout.

A fire at sea, a fight with an octopus, weird native dances, all the romance and glamour of the tropics—all of this and more go into making "Ebb Tide" the greatest melodrama of the season.

**This Advertisement is made from the 4 column cut that you can get at your exchange**

# *Made by the Man Who Made "The Sheik"*

with

Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett, Noah Beery and Jacqueline Logan.

By Robert Louis Stevenson and Lloyd Osbourne. Scenario by Waldemar Young.

JESSE L. LASKY PRESENTS A

GEORGE MELFORD PRODUCTION

# "EBB TIDE"

*A Paramount Picture*

# *A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

# THE FACE IN THE FOG

with **Lionel Barrymore,**
Seena Owen, Lowell Sherman,
Louis Wolheim, Mary McLaren,
George Nash

Created by
Cosmopolitan Productions

## Three Capacity Weeks on Broadway at the Rivoli, Rialto and Broadway

by Jack Boyle
directed by
Alan Crosland
*A Paramount Picture*

Scheduled for one week at the Rivoli, this vivid, thrilling melodrama was so enthusiastically received that, after packing the house there it moved down to the Rialto and there repeated its success. Then another record-breaking week at the Broadway. "A Nick Carter story in a Tiffany setting" one paper called it. It's the most vital, engrossing, mystifying, tense and fascinating photoplay ever filmed. It's to the screen what "The Bat" is to the stage.

> "We are not going to tell you a thing about the story. It's too good to tamper with," says *Harriette Underhill, in the New York Tribune.*

We'll tell you, however, that it is Jack Boyle's greatest "Boston Blackie" story faultlessly acted by a cast of stars. wonderfully produced, with the greatest fight ever staged and filled with action from the first reel to the final fadeout.

"We want to stand right up on our hind legs and tell the world that "The Face in the Fog" is one of the finest crook pictures ever produced. We fail to recall a more dramatic series of scenes. We have never looked at more artistic night photography than that presented in the almost two reels of action in a dense fog."

CHARLES LARKIN, *Motion Picture News*

*Created by* COSMOPOLITAN PRODUCTIONS

# BLAZES!

*with*
*LIGE CONLEY and DON BARCLAY*

It's a
MIGHTY FINE
Comedy!

A
***MERMAID***
COMEDY
*A Jack White Production*

## Contract the Series Now!

*They are among Educational's Short Subjects*

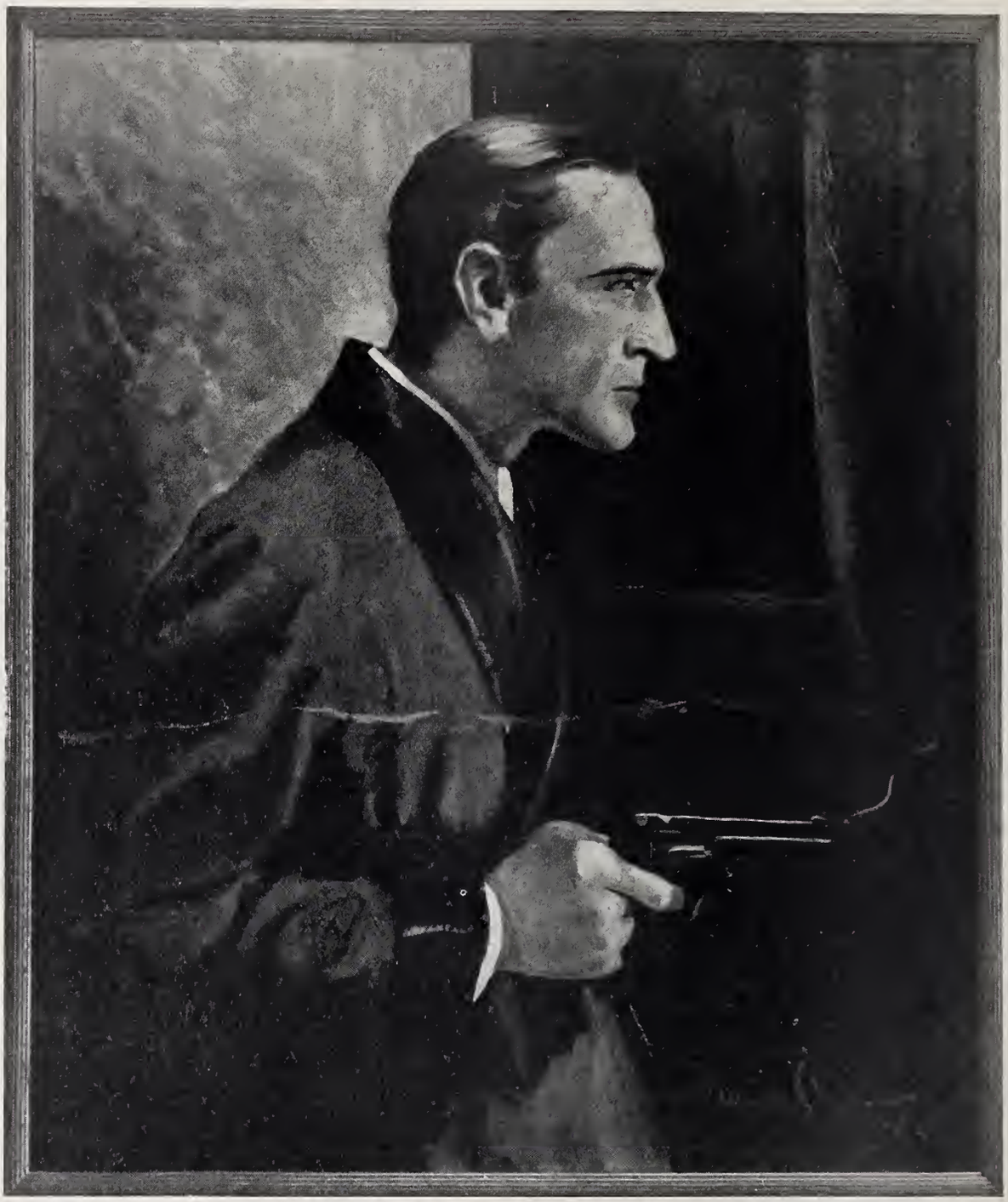
## NATIONALLY ADVERTISED FOR OVER A YEAR

TO TWENTY-FOUR
MILLIONS OF READERS

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

# Now playing in leading theatres



# John Barrymore
## in
# SHERLOCK HOLMES

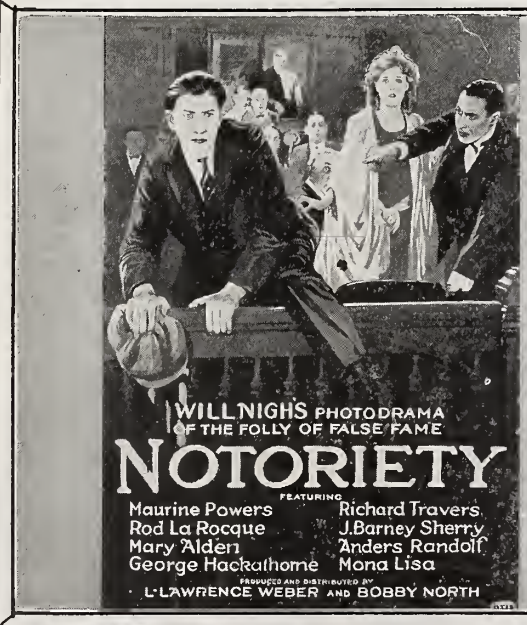
**From the William Gillette play based on Sir Conan Doyle's story.** *Directed by* **Albert Parker**

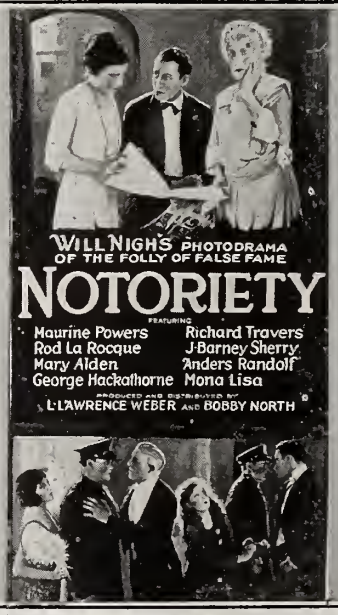
**A Goldwyn Picture**

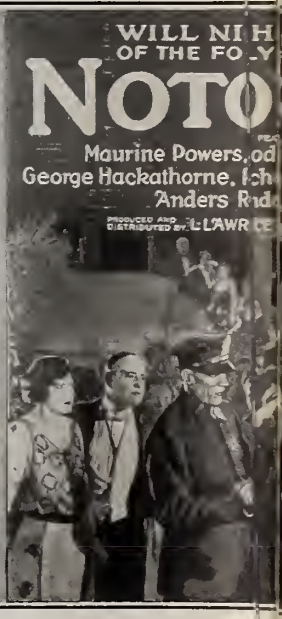
THE
FLOOD
WILL SWEEP
YOU AWAY!
THE
SIN
FLOOD
ASK
GOLDWYN

She saw the Dazzle
but not the Danger
of
Notoriety
Directed by WILL NIGH
A SUPERB CAST INCLUDING
Maurine Powers, Mary Alden, Rod La Rocque, George Hackathorne, Richard Travers, J. Barney Sherry, Anders Randolf, Mona Lisa
PRODUCED AND DISTRIBUTED BY
L-LAWRENCE WEBER AND BOBBY NORTH

**A Picture that will Play the Biggest Houses of the Country deserves extraordinary Posters.**



## This Is the First of the Four Will Nigh Photodramas. State-Right

## Produced and Distributed by L. LAWRENCE WEBER

Foreign Rights Controlled by Apollo Tra

New York Paper
TENEMENT GIRL HELD IN SOCIETY CRIME
Girl Named "Pigeon" Figures Prominently in the death of Van Dyke Gibson
Boston Paper
OPERA STAR AGAIN POSTPONES WEDDING
LEAVES STEEL MAGNATE ON EVE OF MARRIAGE
Chicago Paper
COUNTESS ELOPES WITH CHAUFFEUR
Madame de Courville Leaves Count Ramona to Marry American Chauffeur
St. Louis Paper
PRIVATE SECRETARY CLAIMS SHARE OF BROKER'S ESTATE
Deceased Promised Her Part of His Fortune, Declares Miss Simpson
NOTORIETY

**"Notoriety" Posters will cover the Country. They are your "Street Salesmen." To see the Posters is to see the Picture.**

**Buyers are Invited to Write for Our "Will Nigh Series" Selling Plan**

**and BOBBY NORTH, 1600 Broadway, New York City**

**ng Corp., 1600 Broadway, New York City**

# Powerful Drama — Baffling Gorgeous Settings — Tremendous

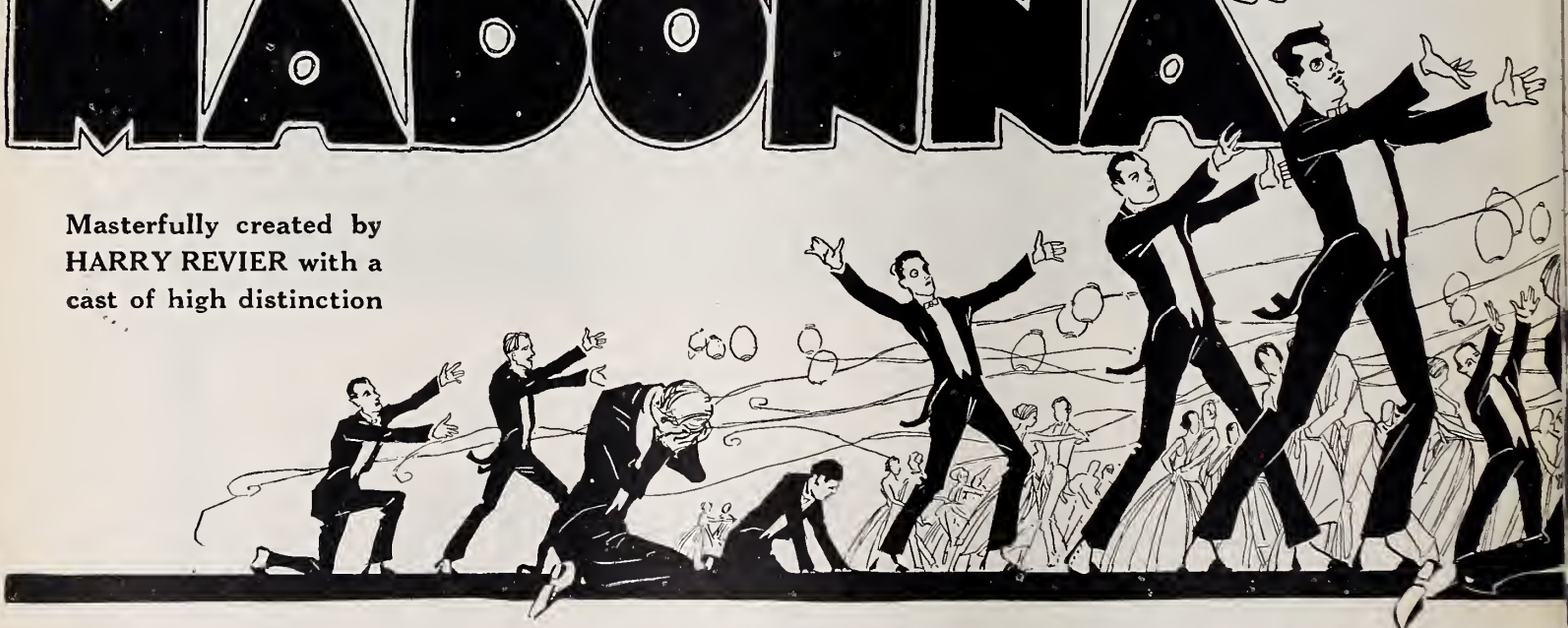
SURE-FIRE stuff, Mr. Showman—EVERY BIT OF IT! Because it whips home a story as vitally human as life itself. Because it shows the thrilling experiences of a beautitul wife who betrays for her husband—who cheats for him—who connives for him—who preys upon the man she loves and who goes to the last desperate limits under the domination of her husband's greater will!

Because, too, it reveals in bewildering and gorgeous array innumerable scenes of revelry amid the wine sauced, diamond-studded palaces of pleasure where men and women count not the toll they pay. Because it is GREAT FOR THE WOMEN—GREAT FOR THE MEN—GREAT FOR THE BOX-OFFICE!

In all truth, Mr. Exhibitor, you've seldom seen a greater dyed-in-the-wool showman's proposition than

# "THE BROADWAY MADONNA"

**Masterfully created by HARRY REVIER with a cast of high distinction**



# Extra

AN extraordinary line of smashing SHOWMAN'S posters goes with "THE BROADWAY MADONNA." You've never seen such paper in your life for house packing purposes and that doesn't leave out any posters you've ever seen. And the accessories and advertising material is done on the same big "clean-up" style for you.

SEE THE PICTURE—SEE THE POSTERS—SEE THE ADVERTISING MATERIAL. We'll guarantee you—IF YOU'LL LOOK—YOU'LL BOOK.

# Mystery — Punch —

**BACKED UP BY ALL THE GLITTERING LURE OF BROADWAY'S GREAT WHITE WAY**

*See it and You'll Book It*

**Keep Your Eye on F. B. O.**

*Distributed By F. B. O.*

**FILM BOOKING OFFICES**
*of America, Inc.*

Main Offices—F. B. O. Building—723—7th Ave., N. Y. C.
EXCHANGES EVERYWHERE

## *A New Screen Lover—*
## *The Inimitable George Arliss*

You've played George Arliss as the crafty schemer, as the statesman and diplomat and in high-class comedy-drama. Play him now in another new role—

***Arliss, the Romantic Lover, in***
***"The Man Who Played God"***

Love on the screen like love in real life—that's what the incomparable Arliss gives in his latest and greatest picture. Holds his audiences spellbound for reel after reel.

The wonderful Arliss in a wonderful picture, a picture full of romance that thrills, with delicious comedy, plus plenty of action.

***A New George Arliss in***
***an Entirely New Role***

*Distinctive Productions, Inc.*
*presents*

# GEORGE ARLISS
*in*
# "THE MAN WHO PLAYED GOD"

*From a play by Jules Eckert Goodman founded on Gouverneur Morris's story of the same name.*

*Scenario by Forrest Halsey*
*Photography by Harry A. Fischbeck*
*Art Director — Clark Robinson*

*Direction by Harmon Weight*

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT.

# MARY PICKFORD

in

# "Tess of the Storm Country"

*From the novel by Grace Miller White*
*By arrangement with Adolph Zukor*
*Direction by John S. Robertson*
*Photography by Charles Rosher*

## The Crowning Achievement of Mary Pickford's Career

### *A Marvelous Picture For New Generations*

The re-creation of a masterpiece for an entirely new public. Such is Mary Pickford's wholly new and just completed 1922 production of

### *"Tess of The Storm Country"*

As new as it is beautiful; as beautiful as it is appealing; more appealing to all classes than any photoplay ever made by "The World's Sweetheart."

### *A Gorgeous Cinema Epic*

Powerful in its simplicity, tremendous in its human emotion, superb in its love story, with a supreme portrayal by the screen's foremost artiste of the incomparable Tess.

### *Million Want to See*

This new "Tess of the Storm Country" produced under such vast improvements in photoplay-making as to bar all comparison with the original.

### *A Brand New Picture For a Brand New Public*

UNITED ARTISTS CORPORATION

MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

# THE WOMAN

## A J.L. Frothingham Production

*Directed by*
**EDWARD SLOMAN**

*Written by*
**Wm. V. Mong**

Here is a *human* picture. A great many first run accounts have given it exploitation that it deserves and done a bigger gross with it than with "Humoresque." Our British distributors chose it as "the number two release" out of twenty six productions in hand with which to open the British market.

"The Woman He Loved" is a picture with a definite production standard behind it. In drama and pathos; in comedy and emotion it is one of the best pictures of the season. When it smashed over in New York three weeks ago it did the best business of any picture playing in its first week.

It has the J. L. Frothingham quality and the Edward Sloman standard of direction. It is romance, comedy, pathos and melodrama all rolled into one and William V. Mong and Marcia Manon have roles that audiences are certain to like.

# HE LOVED

## What the Critics Say About "The Woman He Loved"

*The Film Daily:* The theme of "The Woman He Loved" is satisfactory stuff with happy and pathetic moments so distributed as to maintain interest. It is essentially a human interest drama. In our opinion it is not a big picture, but a pleasing one and it will prove satisfactory entertainment.

*Motion Picture News:* Heart interest story based on family separation. Much sentiment and character study here. Play it up for heart interest . . . it will go like a house afire.

*Trade Review:* An entertaining story with an appeal that will be fairly general. Excellent types; good comedy situations and at times revealing a real sympathetic appeal. Will prove a worth while attraction in houses where "Humoresque" and "The Sign of the Rose" have found favor.

*Moving Picture World:* William Mong, considered by many to be among the foremost character actors on the screen draws a fine characterization in this picture. He wins immediate sympathy for the man he portrays.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

You can make this another "Humoresque" with some driving. A story built on the idea of making certain human appeal, which it has in no small degree.

*Reeland Reviews:* A good, clean picture that tells a heart story; has a nice love interest, plenty of smiles and is very well made in every detail. Plenty of humor and real pathos—not over done and one that will interest every type of audience.

We beg also to report that Pete Harrison, of Harrison's Reporst, and Fred Shader, of Variety, did not equally share the feelings of the other enthusiastic reviews. With a quorum present they are out-voted.

# Carter DeHaven Comedies

*"The de luxe of the Comedy Field"*

**Being booked by all the finest first run theatres throughout the Country**

*Starring Mr. and Mrs. Carter De Haven*
*"Prince and Princess of Laughland"*

Presented by P. A. POWERS

***"LAUGHS," said a Great Showman, "are the foundation of this business. Without the LAUGH we'd go under." That, Mr. Exhibitor, is why hundreds of the smartest showmen in this country are booking De Haven Comedies SOLID.***

***CARTER DE HAVEN is a born showman. He knows how to BUILD LAUGHS---AND HOW TO PUT THEM OVER WITH A CRASH. Moreover, he KNOWS YOUR NEEDS---THE NEEDS OF YOUR BOX-OFFICES, and is building his comedies accordingly.***

***BOOK the De Havens yourself and add that finishing touch of class to your show. Let this great little comic build up your show. Let him PROVIDE THE LAUGHS THAT SEND THE FOLKS OUT WITH THAT WE'D-LIKE-TO-SEE-IT-AGAIN FEELING!***

**DISTRIBUTED BY F.B.O.**

## FILM BOOKING OFFICES
**OF AMERICA, Inc.**

**Main Offices---F.B.O. Building---723 7th Ave., N. Y. C.**

***EXCHANGES EVERYWHERE***

*Have you played these winners?*

*1—"THEIR FIRST VACATION."*

*2—"TWIN HUSBANDS."*

*3—"ENTERTAINING THE BOSS."*

# FOX NEWS

MIGHTIEST OF ALL
EXPERT EDITORS~NEW FEATURES
SPEED~SCOOPS~NOVELTIES

# 1008

## EXPERIENCED CAMERAMEN

FOX CAMERA OPERATORS ARE AT
YOUR SERVICE DAY AND NIGHT

All The News Pictures Fit To Show

## HONEST NEWS ENTERTAINMENT

FOX
INDEPENDENCE & STRENGTH

*See following pages for the greatest list of short entertainments ever announced by*

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION.

# OFF TO A
## The Latest to the
# FOX ENT

Fox Educational Entertainments are made for motion picture theatres. They are not technical subjects. Each one embodies entertainment, comedy, pictorial beauty and colorful atmosphere plus educational value. A special staff of scenario writers, directors and cameramen are ransacking the world for unique entertainments for Fox Educational exhibitors. These pictures are produced with the same care bestowed upon big dramatic subjects.

# FOX FILM

# FLYING START
## William Fox Offering Progress of the Screen

# EDUCATIONAL ERTAINMENTS

### NOW RELEASED
**The First Six of These Unique Entertainments**

1. Alligator Hunting and Farming
2. Thrills and Spills
3. Volcanoes of the World
4. Water Sports
5. A Story of Ice
6. Ancient Rome

### COMING RELEASES
**The Second Six Fox Educational Entertainments**

7. Old Spain
8. Pekin Ducks
9. Bits of Europe
10. Camphor
11. Bird Life
12. The Runaway Dog

# CORPORATION

# SOME QUEENS AND A

## WILLIAM FOX

# SUNSHINE COMEDIES

*Released Every Other Week*

Every One A Riot of Fun

***BOOK NOW***

THE TIN BRONCO

*A Corking Comedy*

DANDY DAN

*A Mile-A-Minute Funfest*

STEP LIVELY PLEASE

*Now Playing*

THE HAUNTED HOUSE

*Now Booking*

THE RANCH ROMEO

*Coming*

## FOX FILM

# KING IN COMEDY COURT

**WILLIAM FOX** *presents*

# LUPINO LANE

*The First International Comedian*

THE REPORTER

*A Knockout Everywhere*

THE PIRATE

*Now Playing*

MY HERO

*Coming Soon*

# CORPORATION

# MIRTHQUAKE MAGNETS FOR

WILLIAM FOX *presents*

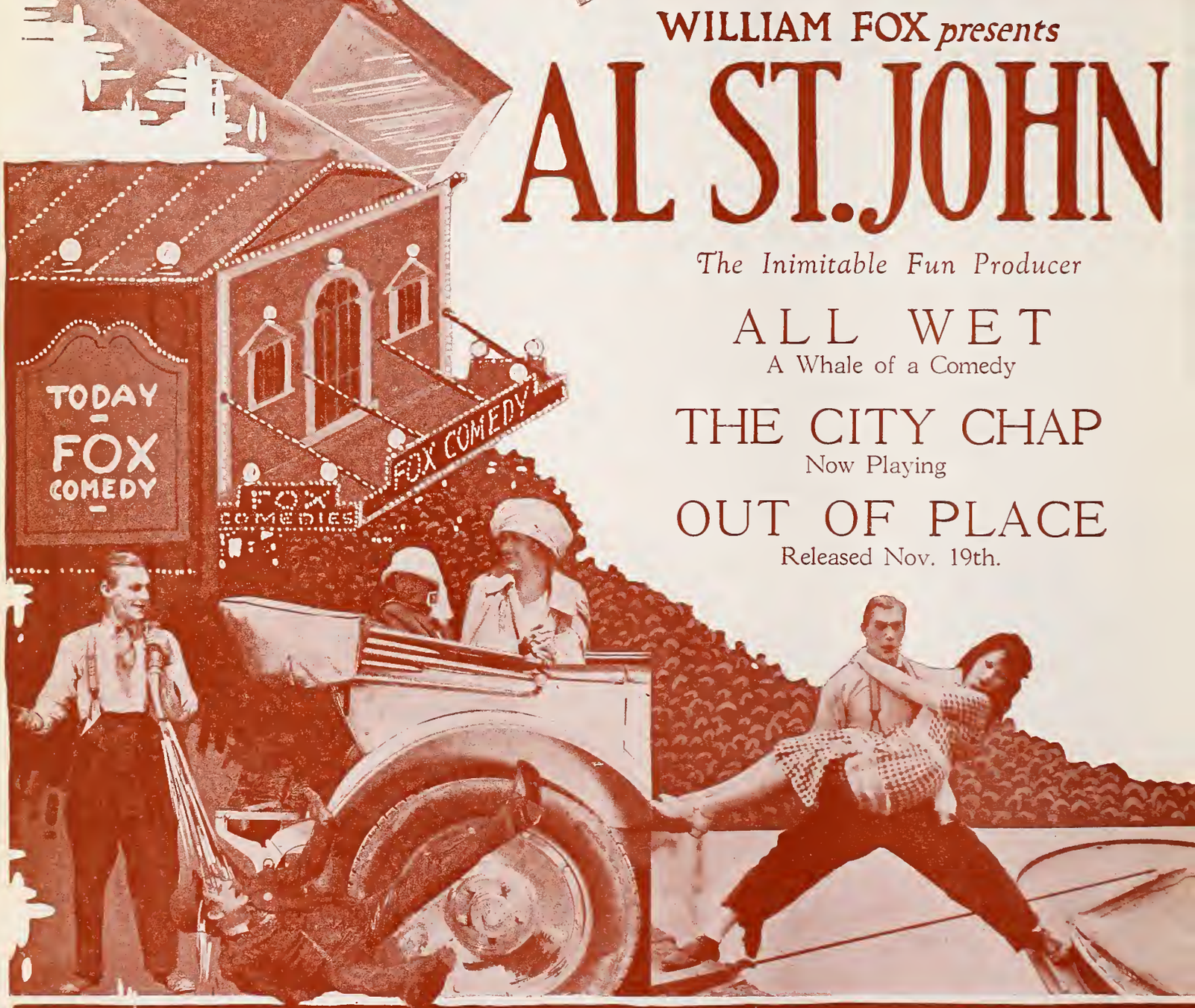
# AL ST. JOHN

*The Inimitable Fun Producer*

## ALL WET
A Whale of a Comedy

## THE CITY CHAP
Now Playing

## OUT OF PLACE
Released Nov. 19th.




FOX FILM

# BIGGER BOX OFFICE BUSINESS



WILLIAM FOX *presents*

# CLYDE COOK

*The Kingpin of Comedy Creators*

## THE ESKIMO

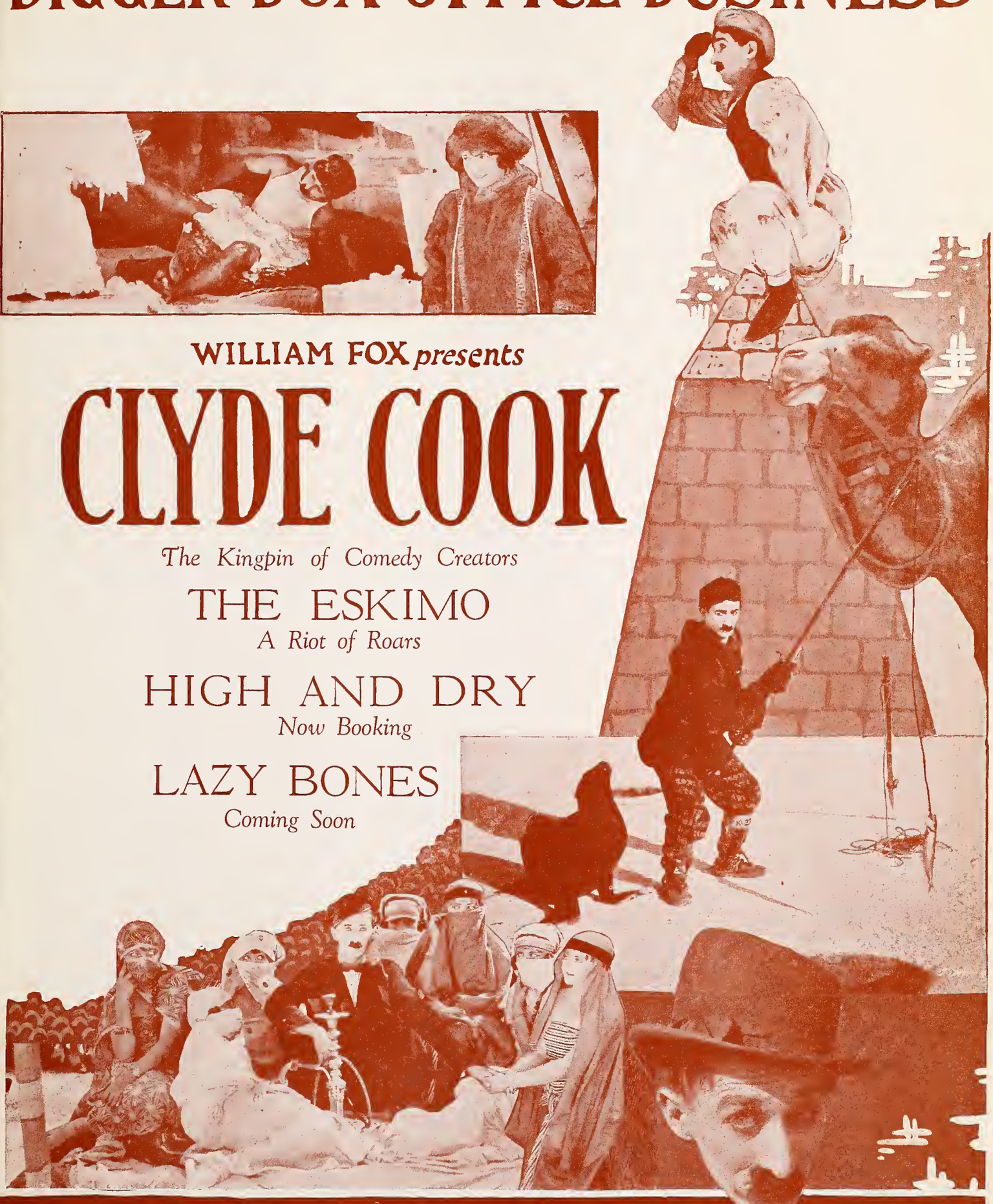
*A Riot of Roars*

## HIGH AND DRY

*Now Booking*

## LAZY BONES

*Coming Soon*



CORPORATION

William Fox
presents

# MUTT AND JEFF

## Comedy Cartoons

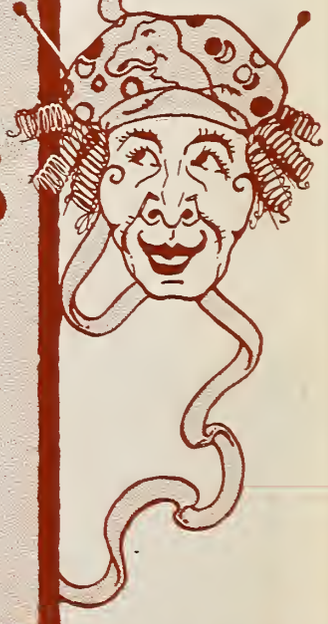
Released every two weeks

The new series is better than ever

BOOK NOW

The first six of the new season

RED HOT
FALLEN ARCHERS
COLD TURKEY
The WISHING DUCK
BUMPS & THUMPS
NEARING THE END



FOX

IS INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

J.G.

# A WINNER

WILLIAM FOX *presents*

# JOHN GILBERT

*in*

# *The Love Gambler*

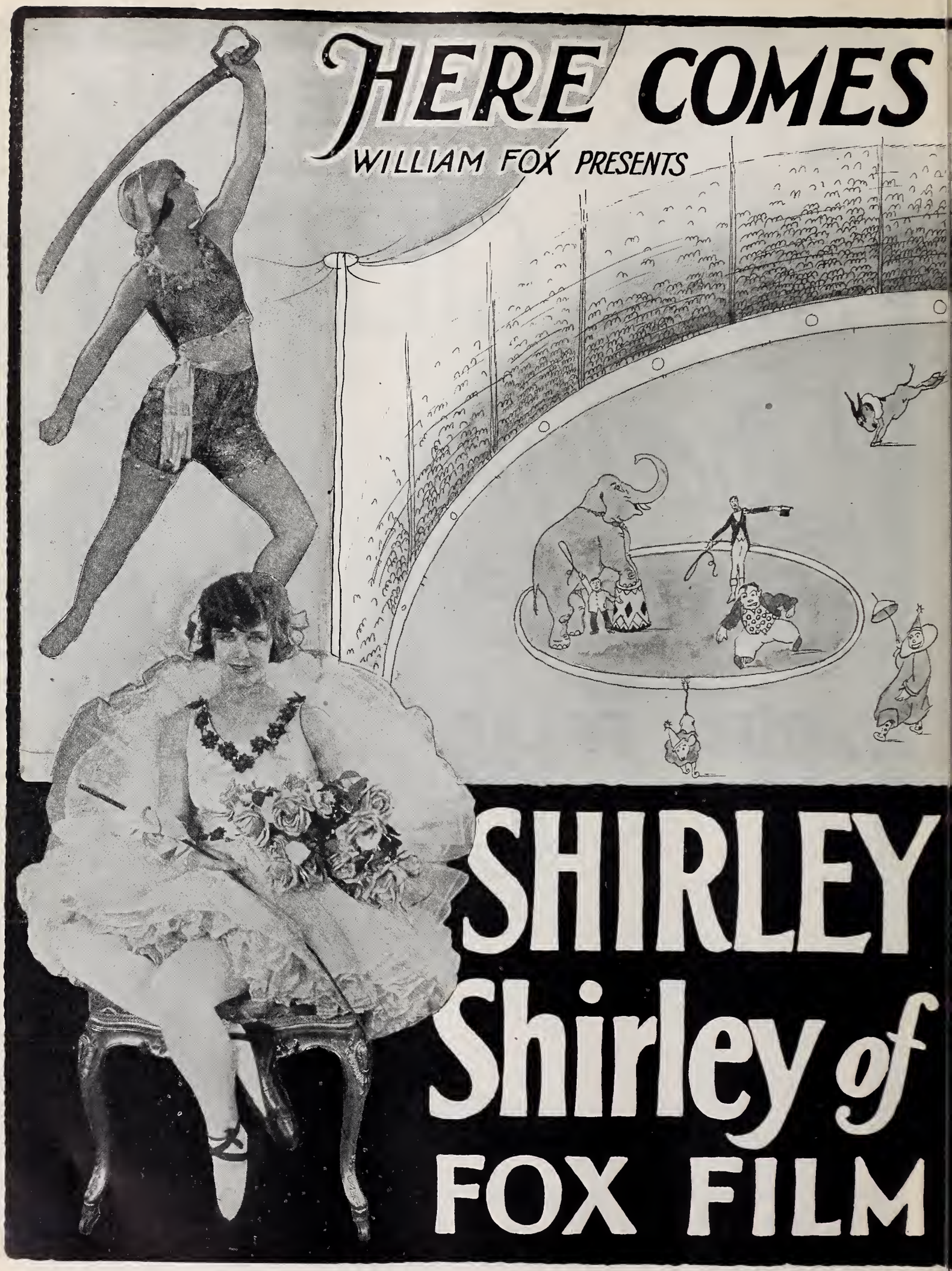
*Directed by*

JOSEPH FRANZ

FOX

IS INDEPENDENCE & STRENGTH

FOX FILM CORPORATION


HERE COMES
WILLIAM FOX PRESENTS
SHIRLEY
Shirley of
FOX FILM

# THE BIG SHOW!

# MASON IN the Circus CORPORATION

FOX

INDEPENDENCE & STRENGTH

DIRECTED BY ROWLAND V. LEE

# Advance Wires on SHADOWS

| CLASS OF SERVICE | SYMBOL |
|---|---|
| Telegram | |
| Day Letter | Blue |
| Night Message | Nite |
| Night Letter | N L |

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTE

TELE

NEWCOMB CARLTON, PRESIDENT

D57NY XSJ 117
MX CHICAGO ILLS 1001A OCT 12 1922

AL LICHTMAN CORP
576 FIFTH AVE NEWYORK NY

WE SAW SHADOWS AND ALL WE CAN TELL YOU IS WE CONSIDER IT ONE OF VERY GREATEST PRODUCTIONS WE EVER SAW STOP HAVE PUT SHADOWS IN THE ONE HUNDRED PERCENT DIVISION STOP EVER SINCE WE HAVE BEEN IN THE FILM BUSINESS WE HAVE HEARD OF QUOTE BIGGEST PICTURE EVER MADE QUOTE THE SENSATION OF THE YEAR QUOTE AND THE LIKE IF YOU SAY THIS OF SHADOWS YOU WILL ONLY TELL THE TRUTH OUR HEARTIEST CONGRATULATIONS JOE FRIEDMAN 1156A

E57NY XSJ 98 BLUE
BX LOSANGELES CALIF 1124A OCT 18 1922

AL LICHTMAN
576 FIFTH AVE NEWYORK NY

SHADOWS IS TRIBUTE TO MOTION PICTURE INDUSTRY STOP CANNOT EXAGGERATE HOW PICTURE PLEASED EVERYONE CONNECTED HERE STOP CLOSED FIRST RUN LOSANGELES KINEMA

LOUIS HYMAN 402P

Produced by
**PREFERRED PICTURES-INC.**
B.P. Schulberg -Pres- J.G. Bachmann-Treas

*It's a Preferred Picture*

# Important Messages for You

UNION

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GE W. E. ATKINS, FIRST VICE-PRESIDENT

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| Telegram | |
| Day Letter | Blue |
| Night Message | Nite |
| Night Letter | N L |

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

GSD4 101 NL

1922 OCT 21 AM 3 12

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AL LICHTMAN CORP

576 5 AVE NEWYORK NY

IT IS SUCH PICTURES AS SHADOWS THAT ARE BRINGING HONOR AS WELL AS PROFIT TO THE MOTION PICTURE INDUSTRY AND CREDIT TO PICTURE PLAYERS WHO LIKE LON CHANEY CAN REACH ARTISTIC HEIGHTS STOP TO BEN SCHULBERG MY HEARTIEST CONGRATULATIONS ON THE SUCCESS THAT HAS ATTENDED HIS FINE VISION TO YOU MY CONGRATULATIONS THAT SUCH AN ATTRACTION HAS COME TO YOUR HANDS FOR DISTRIBUTION STOP THE FACT THAT WE HAVE BOOKED SHADOWS AT OUR KINEMA THEATRE IS BEST EVIDENCE I CAN OFFER OF COMPLETE CONFIDENCE IN BOX OFFICE VALUE STOP ITS ARTISTIC MERIT IS BEYOND THE CAPRICE OF ANY AUDIENCE TO DENY.

SOL LESSER.

*We'll Pay for our Mistakes*
*If you'll pay for our successes!*

Distributed by
AL-LICHTMAN
CORPORATION
576 FIFTH AVENUE NEW YORK CITY

# F.B.O. takes extraordinary pride in announcing the greatest HARRY CAREY PICTURE in the history of his entire career

# "GOOD MEN AND TRUE"

STARRING

# HARRY CAREY

THE *ONLY* GREAT WESTERN STAR ON THE SCREEN!

**Presented by P. A. Powers**

AT last the honest-to-God super-Western! At last the Western de-luxe!

Harry Carey is *COMING* with all the zip and crash of a Kansas cyclone and here's the attraction that lifts him head and shoulders over all rivals—

Every Carey attraction released by F. B. O. is a roaring, rousing SHOW—BACKED BY A BLAST OF SUPER-EXPLOITATION that makes average press agentry seem puny in comparison. This one spells "MONEY" in great, towering letters. Nail it NOW! Use our smash exploitation. Get the habit of cashing in with Carey!

*Superb story by Eugene Manlove Rhodes, Saturday Evening Post favorite. Superb direction by Val Paul—Cast includes Tully Marshall, Vola Vale and Noah Beery.*

*P. S.—Have you played Harry Carey's First F. B. O. Box Office Winner "THE KICK—BACK" It's Cleaning Up for Exhibitors Everywhere*

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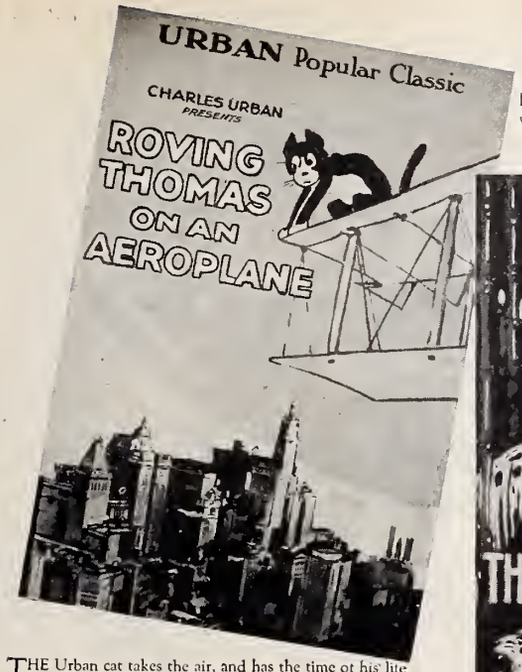
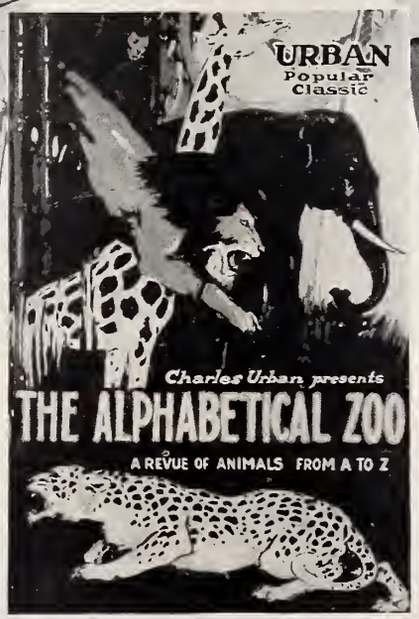
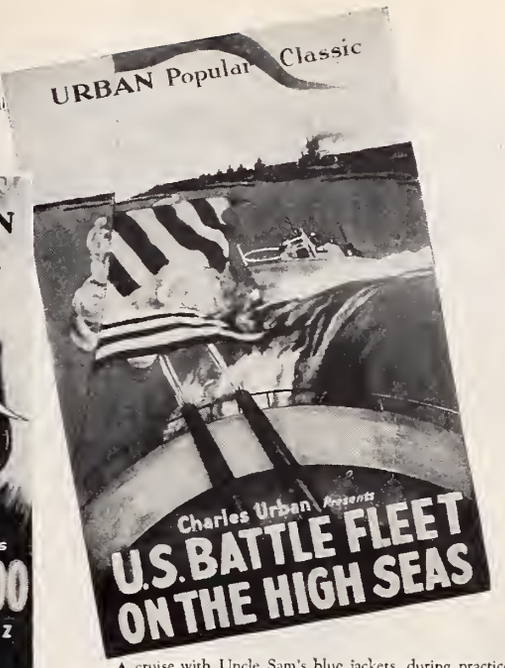
**Main Offices: F. B. O. Bldg., 723 7th Ave., N. Y. C.** *Exchanges Everywhere*




THE Urban cat takes the air, and has the time of his life over New York, down the bay, over Governor's Island, the Statue of Liberty, etc. Startling picture of New York, from the clouds.

YOU have to see this picture to appreciate how much the screen can add to the educational value of the nursery "L is for Lion," etc.




A cruise with Uncle Sam's blue jackets, during practice manoeuvers. Our navy in its work-a-day clothes, and in battle action.

ONE of the series of "Great American Statesmen." A charming appreciation of the life and work of one of America's greatest statesmen.

# URBAN POPULAR CLASSICS

*"To Entertain and Amuse IS GOOD, To Do Both and Instruct IS BETTER"*

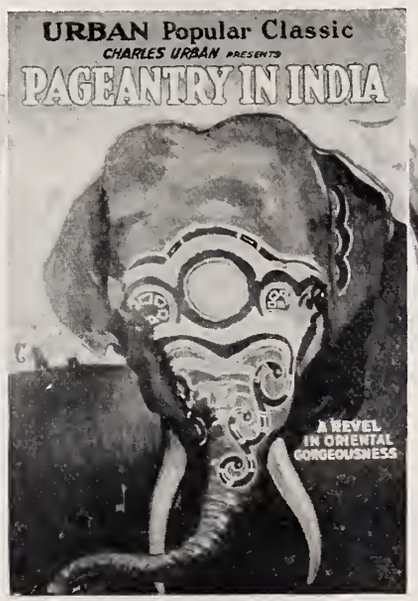
RELEASED THROUGH

**VITAGRAPH**

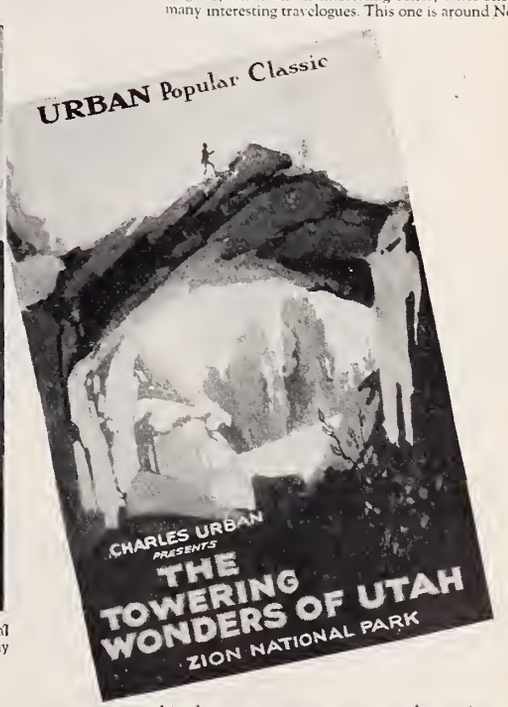
ALBERT E. SMITH PRESIDENT

THE Urban cat, a whimsical figure in black and white grins, which in an interesting series, takes one through many interesting travelogues. This one is around New York.

THE life story of an old cow pony. As gripping in its heart interest as a human romance. Interesting insight into the origin of the "western horse," and a wealth of glorious outdoor scenery.




COLORFUL close-ups of the gorgeousness of Oriental trappings. Intimate details of the dressing of a holiday parade.



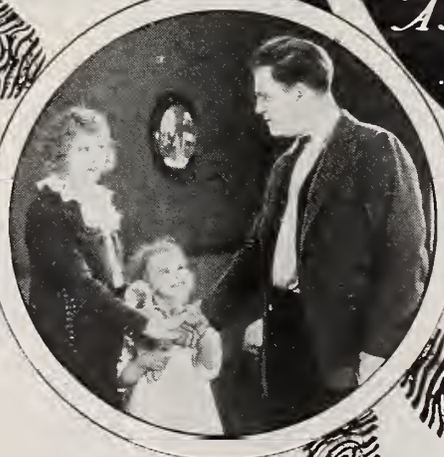

A revel in the most gorgeous scenery on the continent, including some of the most recent discoveries, and Zion National Park, Uncle Sam's newest playground.

# 1st of the Series of six for Independent Exchanges

GEORGE H. WILEY
*presents*

# "Finger Prints"

*A Stirring Photo-Drama by Alton Floyd*
*.....Directed by Joseph Levering*
*....Edited by Joseph W. Farnham*



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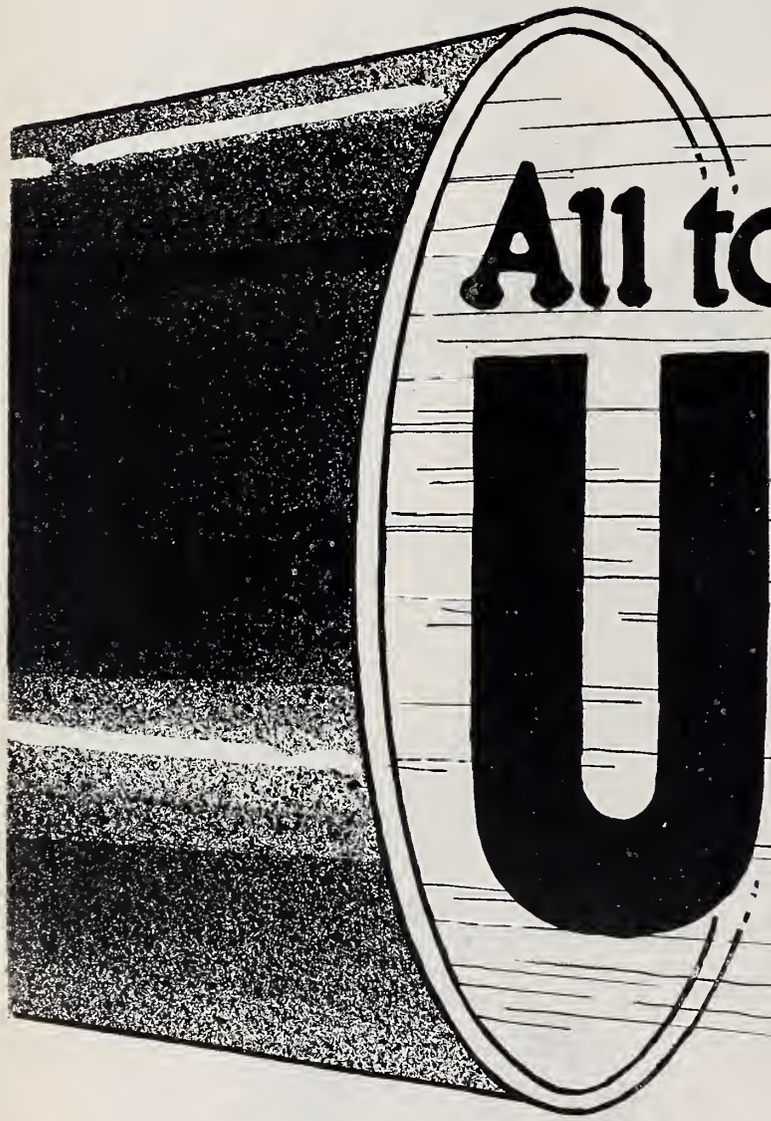
*NEW YORK CITY*

If You Played the First Series You'll Want These!
"The NEW LEATHER PUSHERS"
A SERIES OF SIX TWO REEL FEATURES.
presented by CARL LAEMMLE
with original cast featuring
REGINALD DENNY
including
HAYDEN STEVENSON
MADE FROM THE FAMOUS COLLIER'S WEEKLY STORIES
by H·C· WITWER
directed by
HARRY POLLARD
UNIVERSAL JEWEL·
CARVON
LOOK before you BOOK

# Who has the this



## All together now

# UNIV

# Ask Laemmle - - - - - - -

Foolish Wives

———

The Storm

———

Human Hearts

PRISCILLA DEAN

in

Under Two Flags

White Tiger

The Flame of Life

# big pictures Year?

# ERSAL

## ----------he knows

The Kentucky Derby

The Flirt

LON CHANEY
in
Bitter Sweet

Abysmal Brute

Merry Go Round

Hunchback of Notre Dame
with
Lon Chaney

# NOW YOU CAN GET THE THIRD OF UNIVERSAL'S Prosperity NINE

Carl Laemmle presents

## Herbert Rawlinson

and BARBARA BEDFORD in

A fast moving story of the amazing adventures a young daredevil encounters when he attempts to fill

## "Another Man's Shoes"

Novel by Victor Bridges
Directed by Jack Conway

Presented by CARL LAEMMLE

UNIVERSAL'S PROSPERITY 9

WHAT THEY SAY:

M. P. World says of
"WOLF LAW"
*(First of the Prosperity Nine) Starring*
FRANK MAYO
"Intense melodrama. Has great force. Entertaining at all times."

Booked on Sight by Loew Circuit—
"BROAD DAYLIGHT"
*(No. 2 of the Prosperity Nine)*
Featuring LOIS WILSON (courtesy F. P. L.) and an all-star cast.

Exhibitors Herald says of
"ANOTHER MAN'S SHOES"
*(No. 3 of the Prosperity Nine) Starring*
HERBERT RAWLINSON
"A fast moving comedy drama; thoroughly enjoyable."

## UNIVERSAL ATTRACTIONS de LUXE

# Week in and Week out THE WORLD'S BEST!

The Finest Short Feature Dramas and Comedies on the Screen!

TWO REEL FEATURES

## JACK LONDON

HIS name in front of your theatre means crowds inside. You'll get 'em with these Stories of the Sea starring JACK MULHALL.

## ROY STEWART

BIG feature star and hero of "The Radio King," in red-blooded, fast-action Lumber Jack stories.

## HARRY CAREY

RUGGED hero of many thrilling dramas of the big outdoors. Now you can get the most popular of his program features in these short ones.

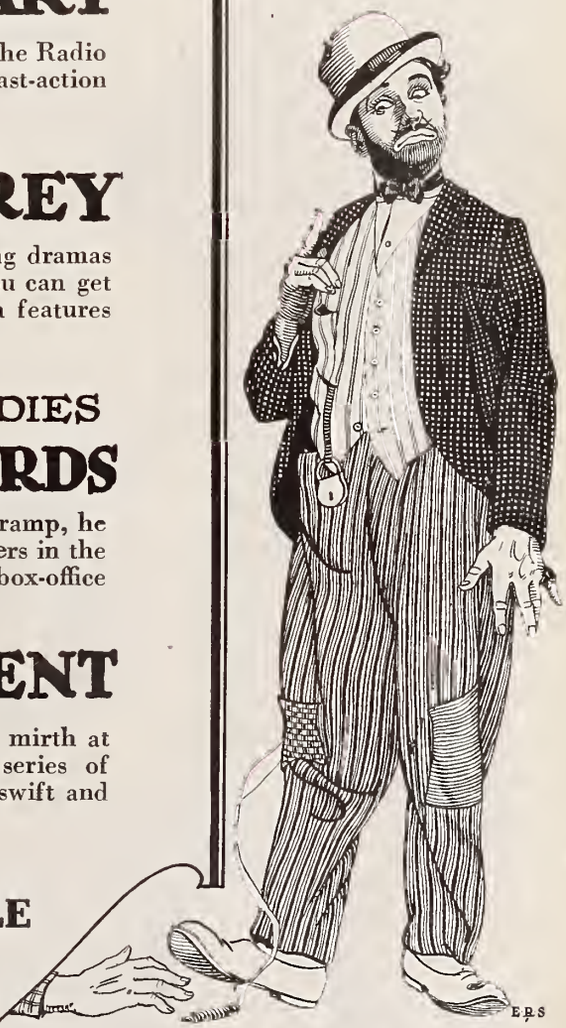
ONE REEL COMEDIES

## NEELY EDWARDS

AS "Nervy Ned," the comical tramp, he is one of the surest laugh getters in the business—a sure cure for those box-office blues.

## LEWIS SARGENT

HE'LL have them rocking with mirth at his droll mishaps in this series of Messenger Boy comedies—novel, swift and entertaining.



**Presented by**

**CARL LAEMMLE**

# UNIVERSAL SHORT FEATURES

Principal Pictures Company

*present*

Elinor Glyn's

# "The WORLD'S A STAGE"

*starring*

# DOROTHY PHILLIPS

*supported by*

## KENNETH HARLAN

*and* **BRUCE MAC RAE**

*Elinor Glynn's version of a screen stars life in .. Hollywood.*

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**IRVING M. LESSER**
Loew State Theatre Bldg.
NEW YORK, N. Y.

**MIKE ROSENBERG**
5528 Santa Monica Blvd.
Hollywood, Cal.

J. W. McMAHON

If it wasn't RIGHT, these men wouldn't even book it. But because it is RIGHT,

# Love Is an Awful Thing

has just completed a record week at

McMAHON & JACKSON'S LYRIC THEATRE
CINCINNATI

A Splendid SELZNICK Cast Starring~

# OWEN MOORE

BY VICTOR HEERMAN
A VICTOR HEERMAN PRODUCTION

SELZNICK
PICTURES
LYRIC
OWEN MOORE AND ALL STAR CAST IN "LOVE IS AN AWFUL THING"
OWEN MOORE IN "LOVE IS AN AWFUL THING"
OWEN MOORE AND ALL STAR CAST IN "LOVE IS AN AWFUL THING"

JEROME M. JACKSON

**Hundreds of theatres are doing it.**

**WHY DON'T YOU—**

# ADVERTISE THESE BIG NAMES AND CASH IN ON STARLAND REVUE

AL JOLSON
* * *
RAYMOND HITCHCOCK
* * *
EDDIE CANTOR
* * *
CHARLOTTE GREENWOOD
* * *
WEBER AND FIELDS
* * *
NORA BAYES
* * *
ETHEL BARRYMORE

HUNDREDS of smart showmen are stealing a march on their rivals by PLASTERING these great box-office names BIG in their newspaper ads and in their lobbies by means of the special one sheets provided with each release. Hundreds of exhibitors are using these great names as an ADDED ATTRACTION — as SOMETHING EXTRA—as an ADDITIONAL TREAT—WITH ASTOUNDING RESULTS! GET BUSY RIGHT NOW AND PUT THESE SMASHING BIG NAMES TO WORK FOR YOU!

You couldn't get these stars for love or money except in the Starland Revue—Book it REGULARLY—BOOST it to the limit as an EXTRA FEATURE.

At least six great stars in each release.

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*EXCHANGES EVERYWHERE*

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ED WYNN
* * *
FRANK TINNEY
* * *
JOE SANTLEY
* * *
FLORENCE MOORE
* * *
MARJORIE RAMBEAU

PART OF THE OFTEN FORGOTTEN LAW OF SHOWMANSHIP READS:

"FORCEFUL DRAMA ALWAYS MAKES GOOD"

# The FORGOTTEN LAW

IS THE MOST FORCEFUL DRAMA OF A DECADE

*Enacted by an uncommonly* DISTINGUISHED CAST *including* MILTON SILLS, CLEO RIDGELY *and* JACK MULHALL.

*Produced under the personal supervision of* MAX GRAF

*Adapted by* JOSEPH FRANKLIN POLAND *from* CAROLINE ABBOTT STANLEY'S *famous novel,* A MODERN MADONNA *Directed by* JAMES W. HORNE.

PAT OFF

A TRO TURE

*Distributed Exclusively by*

# METRO PICTURES CORPORATION

*Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury, Managing Director.*

Enter —

Enter Madame in your booking book now. It is a picture that will open the door to solid returns . .

# CLARA KIMBALL YOUNG

in

# ENTER MADAME

A HARRY GARSON Production of GILDA VARESI'S and DOLLY BYRNE'S stage success which ran 45 Weeks on Broadway

Directed by WALLACE WORSLEY
Scenario by FRANK BERESFORD

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# METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir Wm. Jury, Man. Dir.

*M. P. World*—

The picture possesses appeal to the intellect as well as entertainment value. Clara Kimball Young gives a dramatic performance as the idealistic Russian woman, injecting much feeling into the part . . . the gowns worn are strikingly beautiful. The picture starts off with a punch and maintains a good rate of speed in development of plot, despite the necessity for elaborate characterization.

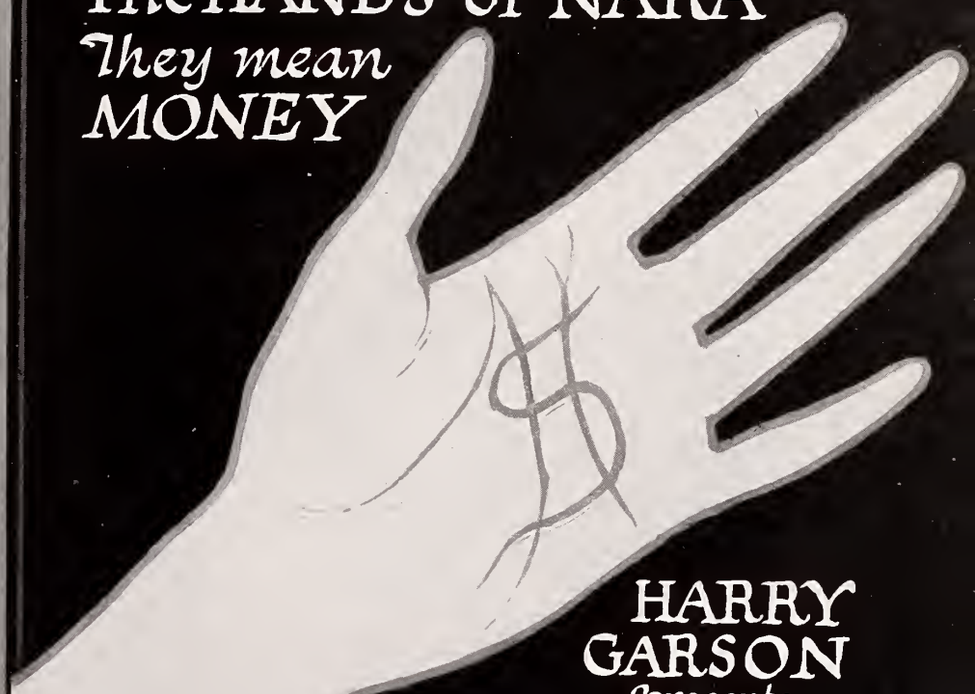
*Weekly Film Review*—

Clara Kimball Young is very beautiful as the Russian refugee and later as the faith healer. . . . The picture is beautifully and painstakingly produced.

*Variety*—

The picture is a . . . box office attraction.

Read these lines on
The HANDS of NARA
*They mean*
*MONEY*



HARRY GARSON
*Presents*

# CLARA KIMBALL YOUNG

*in*

# The HANDS of NARA

*by* RICHARD WASHBURN CHILD
*American Ambassador to Italy*

*Photoplay owned and copyrighted by The*
SAMUEL ZIERLER *Photoplay Corp'n.*

*Distributed by*

## METRO PICTURES CORPORATION

*Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir Wm. Jury, Man'g. Dir.*

## He wept at the picture but the profits made him grin!!!

*When Ralph A. Wettstein, of the Merrill Theatre, Milwaukee, announced FORGET-ME-NOT to his patrons, he wrote:*

I have never before given a production my personal endorsement, but this picture is so unusual and so filled with genuine pathos that I, who have sat unmoved through pictures heralded as affecting in the extreme, *wept,* and was *not ashamed.* Those who visit the Merrill Theatre this week and see "Forget-Me-Not" will witness the *finest picture* ever made.

RALPH A. WETTSTEIN
Merrill Theatre
Milwaukee, Wis.

*The cast includes*
BESSIE LOVE *and* GARETH HUGHES

# FORGET-ME-NOT

*A* LOUIS BURSTON *Production*

REG US PAT OFF

A METRO PICTURE

*Written by* HENRY R. SYMONDS
*Adapted by* JOHN B. CLYMER
*Directed by* W. S. VAN DYKE . .

*Distributed Exclusively by*

# METRO
PICTURES CORPORATION

*Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director*

# Week of October 22nd

# HAROLD LLOYD

IN

# "GRANDMA'S BOY"

## Is Now In

| | | |
|---|---|---|
| 3rd Week | Liberty | Kansas City |
| 2nd " | Strand | Minneapolis |
| 2nd " | Astor | St. Paul |
| 1st " | Fox Washington | Detroit, Mich. |
| 1st " | Cosmo | New York City |
| 1st " | Claremont | " " " |
| 1st " | Heights | " " " |
| 1st " | Majestic | " " " |
| 1st " | Tremont | " " " |
| 1st " | No. Star | " " " |
| 1st " | New Fourteenth | " " " |
| 1st " | Sunshine | " " " |
| 1st " | Plaza | " " " |
| 1st " | Steinway | Astoria, L. I. |
| 1st " | Benson | Brooklyn |
| 1st " | Strand | White Plains |
| 1st " | Victoria | Ossining, N. Y. |
| 1st " | Palace | Tottenville, S. I. |
| 1st " | Star | Hudson, N. Y. |
| 1st " | Liberty | Herkimer, N. Y. |
| 1st " | Plaza | Brownsville, Pa. |
| 1st " | Majestic | Rochester, Pa. |
| 1st " | Davie's | Bridgeport, Pa. |
| 1st " | Bijou | New Haven, Pa. |
| 1st " | Hamilton | Lancaster, Pa. |
| 1st " | Colonial | Easton, Pa. |
| 1st " | Orpheum | York, Pa. |
| 1st " | Broadway | Danville, Va. |
| 1st " | Fox American | Newark, N. J. |
| 1st " | Tivoli | Newark, N. J. |
| 1st " | Lumburg | Niagara Falls, N. Y. |
| 1st " | Superba | Freeport, Ill. |
| 1st " | Lakeshore | Chicago, Ill. |
| 1st " | Garden | " " |
| 1st " | Liberty | Libertyville, Ill. |
| 1st " | States | Chicago, Ill. |
| 1st " | Orient | Toledo, O. |
| 1st " | Diamond | " " |
| 1st " | Rialto | Kenmore, O. |
| 1st " | Brown | Wapakoneta, O. |
| 1st " | American | Elyria, O. |
| 1st " | Moon | Tecumseh, Neb. |
| 1st " | Kentland | Kentland, Ind. |
| 1st " | Sherman | Sullivan, Ind. |
| 1st " | Dream | Indianapolis, Ind. |
| 1st " | Tuxedo | " " |
| 1st " | Rialto | Burlington, Iowa |
| 1st " | Strand | Marionetta, Wis. |
| 1st " | Majestic | Beloit, Wis. |
| 1st " | Gem | Platterville, Wis. |
| 1st " | Opera House | Oregon, Wis. |
| 1st " | Rainbow | Milwaukee, Wis. |
| 1st " | Dreka | Deland, Fla. |
| 1st " | Fairfax | Fairfax, Ala. |
| 1st " | Grand | Thomasville, Ga. |
| 1st " | National | Graham, Tex. |
| 1st " | Red Wing | St. Louis, Mo. |
| 1st " | Fairy | " " " |
| 1st " | Murphy | Wilmington, O. |
| 1st " | Marlow | Ironton, O. |
| 1st Week | Elks' | New Albany, Ind. |
| 1st " | Strand | Emporia, Kan. |
| 1st " | Regent | Cleveland, Miss |
| 1st " | Colonial | Uplands, Calif. |
| 1st " | T and D | Hanford, Calif. |
| 1st " | Whiting | Thermopolis, Wyo. |
| 1st " | Rialto | Casper, Wyo. |
| 1st " | Rex | Rifle, Colo. |
| 1st " | Gateway | Kirkland, Wash. |
| 1st " | Realart | Tacoma, Wash. |
| 1st " | Liberty | Mullen, Idaho |
| 1st " | Grand | Wallace, Wash. |
| 1st " | Liberty | Kellogg, Wash. |
| 1st " | Nob Hill | Portland, Ore. |
| 1st " | Isis | Sellwood, Ore. |
| 1st " | New Maywood | Maywood, Ill. |
| 1st " | Melrose Park | Melrose Park, Ill. |
| 1st " | New Lyric | Stevens Point, Wis. |
| 1st " | Newstead | St. Louis, Mo. |
| 1st " | Paramount | Okanogan, Wash. |
| 1st " | Lyric | Camden, N. Y. |
| 1st " | Fairyland | San Francisco, Calif. |
| 1st " | Pantages | Tacoma, Wash. |
| 1st " | Auditorium | The Dalles, Ore. |
| 1st " | Liberty | Chicago, Ill. |
| 1st " | Liberty | Blue Island, Ill. |
| 1st " | Grand | Palatka, Fla. |
| 1st " | Jefferson | Goshen, Ind. |
| 1st " | Rialto | Dennison, Tex. |
| 1st " | Palace | Salina, Kan. |
| 1st " | Palace | Corsicana, Tex. |
| 1st " | California | Santa Barbara, Cal. |
| 1st " | Manor | Pittsburgh, Pa. |
| 1st " | Strand | " " |
| 1st " | Palace | Homestead, Pa. |
| 1st " | Park | Meadville, Pa. |
| 1st " | Ivory | St. Louis, Mo. |

## Has Finished

| | | |
|---|---|---|
| 19 Weeks | Symphony | Los Angeles |
| 4 " | Heilig | Portland, Ore. |
| 3 " | Bijou and Capitol | Atlantic City |
| 3 " | Strand | San Francisco |
| 3 " | Roosevelt | Chicago |
| 3 " | Park | Boston |
| 3 " | Apollo | Indianapolis |
| 3 " | Plaza | San Diego, Cal. |
| 2 " | Temple | Toledo |
| 2 " | Mark-Strand | New York City |
| 2 " | Alamo | Louisville |
| 2 " | Grand | Pittsburgh |
| 2 " | Castle | Chicago |
| 2 " | Sun | Omaha |
| 2 " | Liberty | Seattle |
| 2 " | Main | Uniontown, Pa. |
| 2 " | Garden and Fox American | Paterson, N. J. |
| 2 " | Majestic | Hartford, Conn. |
| 2 " | E. Liberty Cameraphone | Pittsburgh, Pa. |
| 2 " | Germantown | Philadelphia |
| 2 " | Carman | " |
| 2 " | Old Mill | Dallas, Tex. |
| 2 " | Hoyt's | Long Beach, Cal. |

**Week after Week, Its Record of Extended Runs and New Box Office Records Proves There Never Was a Feature Comedy Like This One.**

*Presented by*

**HAL ROACH**

*Released Through*

**ASSOCIATED EXHIBITORS**

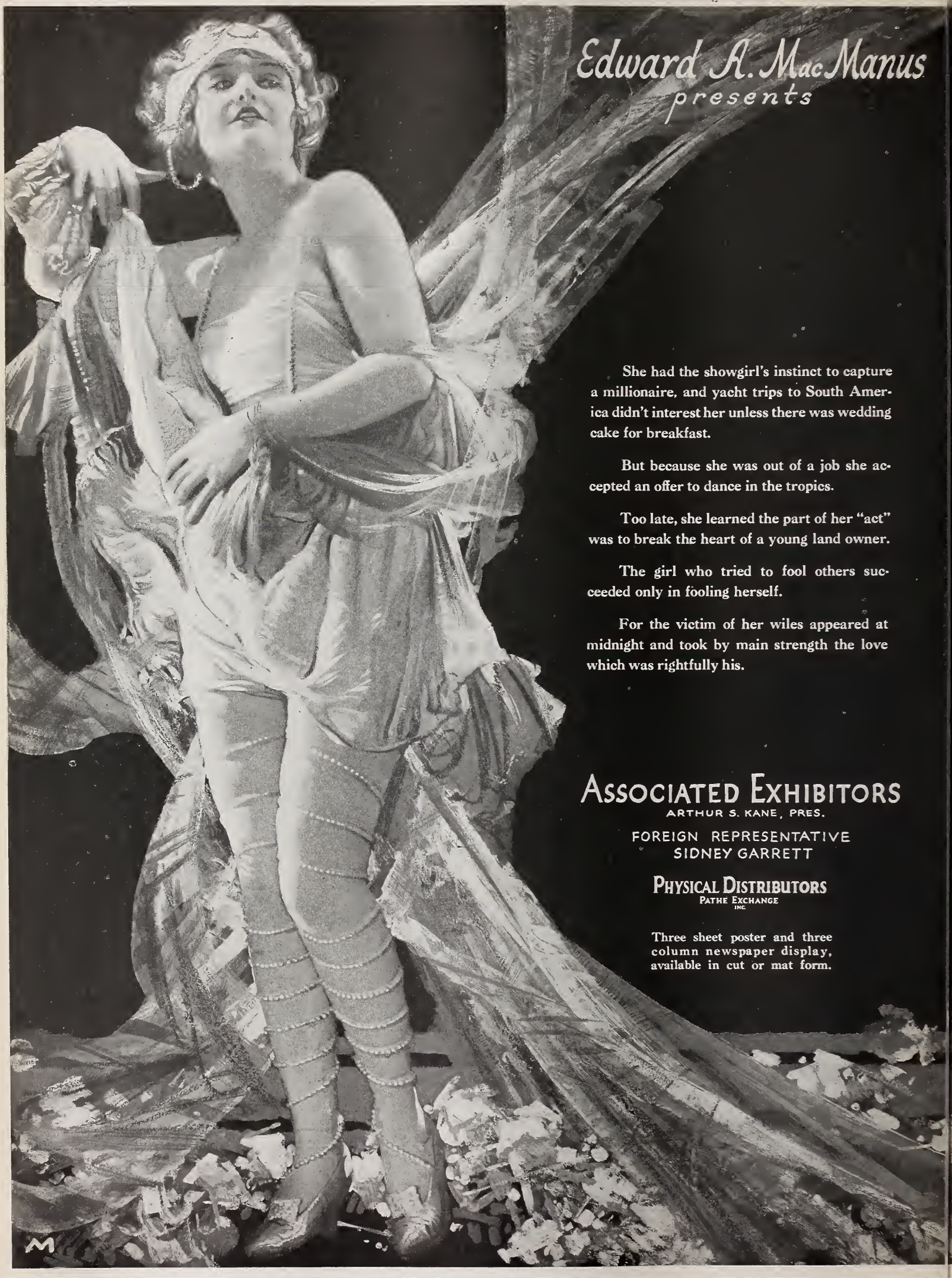
**Arthur S. Kane, *President***

*Physical Distributors*

**Pathe Exchange, Inc.**

*Foreign Representative*

**Sidney Garrett**



# Edward A. MacManus presents

She had the showgirl's instinct to capture a millionaire, and yacht trips to South America didn't interest her unless there was wedding cake for breakfast.

But because she was out of a job she accepted an offer to dance in the tropics.

Too late, she learned the part of her "act" was to break the heart of a young land owner.

The girl who tried to fool others succeeded only in fooling herself.

For the victim of her wiles appeared at midnight and took by main strength the love which was rightfully his.

## ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRES.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

**PHYSICAL DISTRIBUTORS**
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Three sheet poster and three column newspaper display, available in cut or mat form.

# "The Woman Who Fooled Herself"

BY CHARLES A. LOGUE

## WITH MAY ALLISON AND ROBERT ELLIS

### DIRECTED BY MR. LOGUE AND MR. ELLIS

One of the biggest, most lavish productions of the year now ready.

May Allison a revelation of beauty and artistry. Robert Ellis a picturesque, romantic hero.

Gripping story of passion and intrigue by Charles A. Logue tells of plot to wrest from owners rich lands of tropical island, through seductive aid of beautiful showgirl.

Cast supporting Miss Allison and Mr. Ellis includes Frank Currier, Robert Schable, Louis Dean, Rafael Arcos.

Marvellous photography, settings unmatched in exotic beauty, exteriors taken amid gorgeous tropical scenery. Produced in New York, on shipboard and in Porto Rico.

A wonderful audience feature in six parts, combining all the qualities which insure box office prosperity.

Twenty-four sheet subject, perfect as a cutout.

PLAYGOERS PICTURES

PRESENTS

# Lonesome Corners

## AN EDGAR JONES PRODUCTION

One man sought to learn about women from books.—The other man got his lesson from life.—Whose was the better method?

"It has been repeatedly demonstrated in picture land that the heroine who is 'up against it,' so to speak, through no fault of her own, can command the sympathies of nine out of ten people who witness her struggles against unkind fate. And Nola, the girl who weds a man who takes an awful long time to realize that she is really worthy of his name, obtains sympathy in large and generous measure. So does the self-sacrificing friend whose efforts finally bring husband and wife together in a happy climax. *'Lonesome Corners' is skilfully directed, presented by a clever cast of players and affords pleasing entertainment.''*—Exhibitors Trade Review.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

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PLAYGOERS PICTURES PRESENTS

# HER MAJESTY

WITH

## MOLLIE KING AND CREIGHTON HALE

There are two heroines in "Her Majesty" and Mollie King is both of them In one role she is a delightful imp, mischievous, lovable and true. In the other part she is a spoiled and wilful beauty, but really fine when put to the supreme test. The story contains two romances and is correspondingly rich in action, plot, suspense and audience appeal. A satisfying feature, highly praised by exhibitors and reviewers.

"Mollie King Exhibits Real Emotional Ability."—*Motion Picture News.*

"Mollie King in a Dual Role—The Rich Little Poor Girl and the Poor Little Rich Girl—A New, Romantic Version of the Cinderella Tale—The Picture Leaves One Satisfied."—*Moving Picture World.*

"Measures High in All the Essentials; Story, Cast, Settings, Costuming, Suspense and General Appeal."—*Exhibitors Herald.*

FOREIGN REPRESENTATIVE
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PHYSICAL DISTRIBUTORS
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# *Writes*

## Roy S. Smart, Anniston Enterprises, Inc., Anniston, Alabama:

"I think I was not on your honor roll but I hasten to tell you I wouldn't be off your subscription roll!

"Too, I wish to compliment you on the *News Booking Guide*. A credit to the *News*. It is an exploitation treasure to the exhibitor."

The next issue of the GUIDE will be out the early part of this month. If your subscription is not paid up, send it in at once. If you know of any non-*News* subscribers, tell them about the *Guide*. Every theatre man will need a copy. It is included with every paid in advance subscription.

# Now is the time of Year to book Mack Sennett's

Latest - A Sunburst of laughter in 2 explosive reels -

# "When Summer Comes"

Any time's a Good time to book

Sennett's First National Comedies

"Ma and Pa" - "Be Reasonable" - "By Heck"

"The Duck Hunter" - "On Patrol" - "Gymnasium Jim"

Featuring the two inimitable comedians

## Billy Bevan
## Mildred June

Distributed by Associated First National Pictures Inc.

# N. Y. Critics Call It Best Thriller!

### A Picture That Gets Under the Skin

"From beginning to end it is fascinating. It gets under the skin. The characters are very real human beings. The story holds the interest every moment. The cast is excellent."—*New York Tribune.*

### Presents New Angle; Contains Real Thrills

"It is extremely interesting. It presents a new angle on the reformed crook story and the photography is splendid. It contains real thrills."—*New York Daily News.*

### Enjoyable Picture That Is Well Done

"It is well done and enjoyable. Exceptionally well photographed."—*New York Times.*

### A Full Hour of Uninterrupted Thrills

"An hour of uninterrupted thrills and spectacular scenes. Milton Sills performance is superb."—*New York Evening Journal.*

### Thrilling Melodrama With Capable Cast

"Thrilling and enacted by a capable cast."—*New York American.*

### One of the Screen's Finer Melodramas

"One of the finer melodramas that have been purified of the cheaper sensationalism. Good entertainment. It has a tenseness of action, logical situations, and thrills."—*New York Evening Telegram.*

### A Striking Theme; Well Worth Seeing

"A striking theme skillfully directed. A good story—exceptionally entertaining melodrama, and one of the better and finer sort. Decidedly well worth seeing."—*New York Sun.*

By Marc Edmund Jones
Directed by Lambert Hillyer
Personal Supervision of Thos. H. Ince
Distributed by Associated First National Pictures Inc.

N.Y. Evening Post

## "Skin Deep" Is Good Crook Film

### Many Thrills Include Escape From Prison in An Aeroplane

### Milton Sills, Marcia Manon and Florence Vidor Do Good Work

A crook story done in a new way with new thrillers makes "Skin Deep" at the Strand good entertainment. The director has introduced a novel escape from prison via airplane which is well done. At the beginning of the picture one fears it is to be just another war film, but it is merely an effective prologue in which Bud Doyle, crook, "does his bit." In fact, fighting for humanity convinces him that he wants "to go straight," but his wife and some underworld associates believe he will do less harm safely tucked away, so a frame-up is arranged which ends with Bud being sentenced to five years' imprisonment. As he is needed for just one more job his gang stages an escape.

While Bud is clinging to a rope ladder suspended from the airplane, which is flying low, he crashes into some trees and falls to the ground. A doctor who is much interested in veterans of the great war picks him up and through plastic surgery gives the once ugly Bud a handsome countenance. There is a speedy reformation helped along by a pretty nurse, and romance is hinted when Doyle ships the faithless Mrs. Doyle towards Reno. Milton Sills completely disguises himself as Bud up to the time of the operation and not even his most ardent admirers will recognize him. He does good work as Doyle and is ably assisted by Florence Vidor, Marcia Manon, Winter Hall, and a dozen others.

FIRST NATIONAL PICTURES

***It's Making Good At All First Run Houses***

# Book It Now for Armistice Week!

HERE'S an exceptional chance for a clean-up. Book this picture for Armistice Week, November 5 to 11. Announce an Armistice Week program and tell your patrons about this picture. It deals with an ex-service man, a former gangster who was redeemed through the war. It carries a distinct message regarding ex-service men to the American public. At the same time it is a thrilling melodrama with a punch that appeals to everyone. Get in touch with the commander of the American Legion Post in your town. We believe he will be glad to co-operate with you in putting this picture over. Here's an exploitation chance extraordinary you can not afford to pass up. At the same time you will be rendering a service to ex-service men by conveying their message to the public.

Thos H. Ince presents

# "Skin Deep"

# An Editorial Every Exhibitor Should Read

## One of the big newspapers of Columbia S.C. — The State, says editorially . . . . . .

### Perfecting the "Picture-Play."

In "The Eternal Flame," with Norma Talmadge in the role of the beautiful and subtle Balzac character, the Duchesse de Langeais, now showing in Columbia, the devotees and patrons of the screen-drama, may see with what tremendous strides the silent stage is being perfected in its great field of art.

Two distinct achievements in this production strike us as being of such value and significance to the art of the stage as to deserve particular consideration. They command unreserved wonder, admiration and approval.

These are: The picturization —the "photography"—which is almost certainly the finest, most alluring, and most nearly perfect that has yet been seen in this section of the country; and the exceedingly effective portrayal of a difficult character by Miss Talmadge.

The "picture" has been so greatly improved as to give now an absolutely convincing impression of nature and life. There is a roundness of "definition," attained by better lenses or better focusing, and the actors seem alive and not like the marionettes that are too often pulled hither and thither on the screen. There is so vivid a representation of life as to satisfy perfectly the demands and the curiosity of the spectator. This quality and delight is in addition to the improved brilliance and beauty of the "composition," the fineness of the completed work.

As to the acting of Miss Talmadge, it would be almost impossible to assess it in terms of praise. When she played the leading character in "Smilin' Through," she easily made it apparent that she was more effective even than the superb Jane Cowl, who had recently been seen in the same character on the "spoken" stage. Of course, Miss Talmadge was reinforced by the limitless accessory art of the screen—its facile power to portray dream and vision as interpretation of the acts, thoughts, or purposes of the character, to add a hundredfold to the impression and suggestiveness of the scene and story. But as the "Duchesse de Langeais" Miss Talmadge rose to still greater and more ethereal heights of art, into "an ampler ether, a diviner air." Her beauty was transformed for the perfect interpretation and representation of character, and not utilized as sheer loveliness. And in finesse and subtlety, in perception and the swift certitude of "registration" of emotion, she has now reached a station far beyond anything she had previously attained—and she had gone far and to great heights.

Such a screen-drama makes one feel sure of the magnificent and enduring triumph of the motion-drama or photoplay. It will, even in developing in its present field, soon become of far greater value and charm than the spoken stage, because of its ability to give us such an infinity of riches in comparison to the poverty of the spoken drama.

It is gratifying to see so fine an actress as Norma Talmadge as one of the rarest prophetesses of the new art, as one of the most alluring priestesses of its altars.

Adapted by Frances Marion from Honore de Balzac's "La Duchesse de Langeais."

Personally directed and supervised by Frank Lloyd.

A First National Attraction

Joseph M. Schenck presents

# NORMA TALMADGE

*in the drama magnificent*

# "The Eternal Flame"

Motion Picture News

# Make It a Big Week

WHILE the great question is tossed back and forth—of whether the producer or the public is responsible for picture standards—the National Board of Review goes steadily and intelligently ahead in its uplifting effort to make the better picture theatre an integral part of the better community life.

Its latest proposition is a MOTION PICTURE BOOK WEEK, nation-wide in scope. And the idea seems so good and practical from every standpoint and so much effective work has been done that we are glad to bring the entire matter prominently to the attention of the exhibitor in this issue. (Pages 2297-2311.)

*The date is November 12th to 18th.*

* * *

Four years ago the leading book publishers of the country inaugurated a Children's Book Week. Book stores and libraries and schools and women's clubs were brought together to the end of popularizing with children the best and most suitable books for them.

This year the campaign has been extended, to include all young people of school-going age; and a considerable sum of money is being spent in general publicity.

* * *

Many of these books have been filmed and the National Board of Review proposes that this established and successful book-week be now tied up to the Motion Picture theatre; that the theatre be brought in now as the book store has been; that both agencies, each helping the other's activity, serve the common purpose of bringing good books and good pictures and the young people and the community forces together.

* * *

It is the industry's answer to the hue and cry of: "Why are not more good books put into pictures?"

And the answer—to the public is: "Do you realize how many good books *have* been put into pictures?"

It is an educational campaign to all those people in every community who are not readily and regularly reached by the average theatre's publicity; to all those who are luke-warm or opposed to the picture theatre's activity; to the schools, churches, women's and civic groups in general, all of whom must and surely will be made to realize that the motion picture theatre is an established local institution in line, and prominently so, with their own best efforts and interests.

It deserves—without argument—the warm support of exhibitor, producer and distributor.

* * *

The National Board of Review has done a lot of work.

A list of over 100 pictures—new and current, available from leading distributors, with artistic, dramatic, educative and cultural values—has been sent broadcast to theatres, libraries, book sellers, newspapers, magazines, etc.; 30,000 in all. The booklet gives excellent exploitation suggestions.

Letters have been sent to:—

103 Chairmen, Presidents and national officials of the General Federation of Women's Clubs
287 Committee Chairmen of the State Federation of Women's Clubs
3461 Presidents of Women's Clubs
2951 School Superintendents

Handsome one-sheet posters have been prepared for lobby display and for bookstores, etc., and are available at the film exchanges everywhere.

* * *

We give details of the whole plan in this issue. And we will gladly give further assistance, as desired, by wire or letter.

The ground work is all laid. Nothing remains but the immediate, definite action of the exhibitor. And we sincerely hope this will be general.

Let's make it a big week!

WM. A. JOHNSTON.

# PICTURES AND PEOPLE

THAT music can be perfectly synchronized with a picture has been proved a score of times. One of the neatest examples of perfect synchronization is offered in the story of how Beethoven was inspired to write The Moonlight Sonata. This little Prizma expresses artistically and with much feeling the sentiment and romance and pathos of the master who colored a blind girl's fancy with his exquisite music. He pauses to listen while walking in the woods. Some one is playing one of his melodies from a nearby house. He would discover who interprets him so beautifully. So he chances upon a blind girl at the piano. The sentiment of the situation is enough to inspire him. And as he improvises the Moonlight Sonata the strains of the lovely theme float out into the auditorium.

Every master of music has his life colored by some flash of sentiment. It may be real; it may be fictional, but these stories have endured. Prizma giving us "The Moonlight Sonata" may well turn to Handel, who, when a boy, creeped downstairs to play upon the harpsichord. There is the romance connected with Schumann. There is the story how Schubert was moved to compose his Serenade or his Ave Maria or his Unfinished Symphony. What about the drama of Napoleon's retreat from Moscow which inspired Chopin to write his Military Polonaise? We could name other great musicians whose lives have been colored by a sentimental gesture.

These stories whether true or not lend a glamour. It is easy to believe that any great contribution to the arts has been inspired through romance or sentiment. Prizma might well introduce us to other composers. Any excerpts from the Wagnerian dramas or the beautiful Liebestraum of Liszt's would bring enchantment to any audience.

* * *

IT must look like old times to Tom Meighan, Gertrude Quinlan, Laurence Wheat and Frederick Burton to be together again. This quartette of thespians appeared in the original stage production of George Ade's play, "The College Widow." Now Miss Quinlan and the Messrs. Wheat and Burton are supporting Meighan in "Back Home and Broke," written, we may add, by Mr. Ade.

* * *

*LOIS WEBER, who is one of the few directors of her sex, is in New York on business. She will return to the Coast within a few days.*

* * *

THE little group of wilful scoffers who are ever ready to pounce upon the camera and scratch its eyes out may chuckle when they discover that out in Los Angeles, the center of the sixth industry and the eighth art, there is soon to be established the National College of Baseball. The first term opens January 10th. This gives the critical group a chance to come to the plate armed with a new brand of brickbats, and the picture people may well hide behind their new masks and chest protectors and shin guards when they hear such taunts as "Gee, they don't take pictures very seriously, out there where they make 'em."

* * *

C. W. DEIBEL of the Liberty theatre, Youngstown, Ohio, believes in doing a "Sarazen" when business is slack. He has entered a golf tournament. Mr. Deibel states that the par of his Youngstown course is 71 and that he averages 80. Evidently when the theatre business is poor the quality of the golf game improves.

*FRED QUIMBY is in New York after an extended trip through the capital cities of Europe.*

* * *

JAMES YOUNG stepped into the speaker's rostrum at Columbia University recently and delivered three lectures before the class studying motion picture technique. The subjects of the director's lectures were: Commercialism a Necessity to the Promotion of Artistic Development, The Mechanics of Pictorial Dramatic Construction, and The Technique of Motion Picture Acting in Relation to Stage Interpretations. Which reminds us that several of our institutes of learning have taken up the subject of Photoplay Technique.

* * *

JUST as soon as Jesse Lasky reaches New York he will go into immediate conference with Adolph Zukor and other executives of Famous Players to discuss the Paramount schedule for the coming winter at both the Eastern and the West Coast studios.

* * *

*LUCY FOX sailed the other day for Italy, where she will be engaged for three months in picture production.*

* * *

ELLIS PAXSON OBERHOLTZER, who for six years has been a member of the Pennsylvania Board of Censors, has written a book entitled "The Morals of the Movie," which treats of the moving pictures from the standpoint of the censor. A lot of the boys will be deeply interested in what the doctor has to say—and what defense he has to offer for censorship.

* * *

ALL the producers are saying it: *Each day in every way my pictures are getting better and better.* The patron won't believe it unless the producer repeats the expression twenty times before going to bed. This instils Faith and Faith makes better pictures. Isn't it all simple?

* * *

*HARRY CHARNAS of Cincinnati, Cleveland, Detroit and Pittsburg was a visitor at the New York offices of Principal Pictures this week. Another visitor who sent in his card was Herman Rifkin of Boston.*

* * *

SCREEN players who are taking flyers upon the stage, in the legitimate or in vaudeville, and who are more than making good include James Kirkwood, who gives a finished performance of a minister in "The Fool," Enid Markey, Belle Bennett, Marc MacDermott, Francis X. Bushman, Robert Warwick, Mildred Harris, May Collins, Doris Kenyon, Faire Binney, George MacQuarrie and Wilfred Lytell. Crane Wilbur is busy writing plays and having them accepted, while Thomas Fallon, who has contributed a number of scenarios, is represented with a Broadway play, "The Last Warning."

* * *

*SAYS Bill Brady to Bill Fox: "I saw a reel of Monte Cristo last night and it carried me back to my childhood days." "How's that?" says Fox. "Why," says Brady, "I played Caderousse in the original James O'Neil production of 'Monte Cristo.'"*

* * *

WOULD you know that nine million people attended Los Angeles theatres in August, paying a tax for the period of $211,000. This looks like a criterion of PLEASANT DAYS.

# Missouri Exhibitor Body Holds Convention

## Sydney Cohen and U. S. Senator Reed Address Exhibitors; State May Have Two Units

MARKED by the presence of Sydney S. Cohen, United States Senator James A. Reed and a host of other state and nationally known men too numerous to mention, the third annual convention of the M. P. T. O. Missouri at Excelsior Springs, October 18 and 19, stands as a new standard for conventions in the "Show Me" state.

The third day's program was moved up and included in the second day, making the convention a two-day instead of a three-day affair, as originally had been planned. Aside from the constructive addresses by President Michael J. O'Toole, chairman of the Public Service Department, and A. J. Moeller, general manager of the national organization, both in open and closed sessions, the most important development of the convention was the denunciation of censorship by Senator Reed; the death blow dealt blue laws and screen shackling by Mayor Frank Cromwell of Kansas City, and Dr. Burris A. Jenkins, also of Kansas City, one of the most widely known and influential ministers in Missouri; and the proposal to divide Missouri into two exhibitor organizations, segregating the Eastern and Western parts, with St. Louis and Kansas City as the key points of their respective districts. President Cohen and his party left immediately after the morning session of the convention Thursday on a special trip to St. Louis to take up the matter of segregation with the St. Louis exhibitors' organization.

Charles Sears of Nevada, Mo., was elected to his third term as president of the M. P. T. O. M., while Lawrence Goldman was re-elected secretary. For once there was little "resolving" and more stress laid upon concentrated action, especially during the morning session of Thursday, which was a closed meeting.

The address of Senator Reed, followed by talks by Mayor Cromwell and the Rev. Jenkins, left a wide path of freedom from censorship open to Missouri exhibitors. A roaring response was given all three speakers.

An instructive outline on the music tax question was given by A. J. Moeller, general manager of the M. P. T. O. A., on the afternoon of the first day. Exhibitors were told of the work being done by the national organization to combat the tax, and it was learned that no exhibitors of Missouri were paying the tax.

The banquet on Wednesday evening was an elaborate affair. Speakers at the banquet included Mayor Cromwell of Kansas City, who condemned censorship and asserted that he might even become an exhibitor himself after the expiration of his term stating that the screen could depend upon him for support; Mrs. Henry N. Ess of Kansas City, a civic leader, who lauded the wonderful possibilities of the screen; Father H. Dalton of Kansas City, who praised the industry; I. W. Rogers of Poplar Bluff, Mo., who pictured pioneer days of the exhibitors, and a concluding address, which was cut short by the late hour, by President Cohen.

The splendid co-operation between the exchanges and exhibitors in the Kansas City territory was praised by President Cohen, who reserved his most important talk to exhibitors for the closed session the morning of the final day. It was during this session that Mr. Cohen was greeted with a little surprise. The day before he had been asked to leave the room, after which an appeal was made by President Sears that each exhibitor sign a contract for *Movie Chats* and that a 100 per cent list of names be presented Mr. Cohen the following day as a surprise. The pleasure that beamed in the face of the national president when told that virtually every exhibitor present would run *Movie Chats* was as broad as the Atlantic.

Mr. Cohen's talk during the closed session concerned principally aggressive tactics by producers.

"It has been suggested to me that there be an 'Exhibitors' Week.' My God, I think it's time we have one," said Mr. Cohen. "Virtually all the producers have their weeks. We are not backed by the years of organization that makes national fraternal orders strong, but we can progress to that point. When an exchange man comes to you, quoting you 'facts, figures and favors,' don't think for a minute that he does not know what you are paying for your pictures at other exchanges. All pictures are 'super-productions' or 'world beaters,' if we would believe the producer. The only difference between the large producers and the small independent producer is the size of their respective publicity departments.

"Only by the co-operation and support of each other can we hope to combat those forces which would put us out of business. Exchange men have a tact of 'selling' us to each other. We are patted on the back, told what fine fellows we are, and asked what is the matter with our competitor; why he is showing the kind of pictures he is, and so on. Whenever you have a personal problem, no matter how small, write to national headquarters and obtain the aid to which you are entitled."

The golf tournament, the finale of a perfect program, was won by James Watson of the Benton theatre, Kansas City, with a medal score of 40. Other results:

Second prize, won by Charles Sears, Nevada, Mo. (41); third prize, won by Harry Graham, Kansas City (43); blind bogey prize, won by P. E. Kirk, Omaha, Neb.; "booby" prize, won by Harry Taylor, Kansas City.

A few of the events that regrettably did not materialize at the convention was the arrival of Will Hays, Governor Arthur M. Hyde of Missouri, Senator Selden P. Spencer, who was to have acted as toastmaster, and the staging of a baseball game between exhibitors and exchange men.

The following officers were elected:

President, Charles Sears, Nevada, Mo.; first vice-president, C. U. Fille, St. Joseph, Mo.; second vice-president, T. C. Goodnight, Warrensburg, Mo.; third vice-president, J. B. Pratt, Fulton, Mo.; secretary, Lawrence E. Goldman, Kansas City; treasurer, Archie Josephson, Kansas City.

Executive board: J. I. Wright, Bevier, Mo.; J. E. Hays, Moberly, Mo.; J. E. Courtier, Gallatin, Mo.; Thomas Clark, Maryville, Mo.; David Harding, Kansas City; Jack Roth, Kansas City; C. W. Hunt, Higginsville, Mo.; S. E. Wilhout, Springfield, Mo,; Harry Pruitt, Centralia, Mo.; Robert Stemple, St. Charles, Mo.; I. W. Rogers, Popular Bluff, Mo.; A. C. Norwine, Bonne Terre, Mo.; O. W. McCutcheon, St. Charles, Mo.; Ben Levy, Joplin, Mo.; C. E. Fayant, Lebanon, Mo.

Only two committees were appointed, one on resolutions and the other on finance, the nominating committee having been rendered void following a move to nominate candidates from the floor. The committees:

Resolutions—Jack Roth, Kansas City; H. J. Nash, St. Louis; T. C. Goodnight, Warrensburg; D. J. Michaels, Kirksville, Mo.; H. T. Hill, Bramer, Mo.

Finance—I. W. Rogers, Popular Bluff, Mo.; Joseph Mogler, St. Louis, Mo.; C. W. Hunt, Higginsville, Mo.; J. E. Courtier, Gallatin, Mo., and A. M. Eisner, Kansas City, Mo.

Resolutions were adopted condemning suggestive or salacious advertising, thanking the national executives of the M. P. T. O. of A. for their work in behalf of the exhibitors, disapproving of the Hoy system and endorsing the joint agreement and trade rules adopted by the Film Board of Trade of Kansas City and the state exhibitor organization, and petitioning producers distributing pictures in Missouri not to enter into contracts allowing more than four weeks' protection on any production.

### $733,749.375.70 Spent on Amusements Last Year

THE sum of $733,749,375.70 was spent during the fiscal year ending June 30, 1922, on amusements coming under tax provisions. This figure indicates a decrease of $160,000,000 from the receipts of the previous year. The total spent includes receipts for other amusement enterprises as well as motion-picture theatres. The figures are part of the tax collection data prepared for the report of the Internal Revenue Department.

## Department of Agriculture Issues List of Films

Department circular No. 233, recently issued by the United States Department of Agriculture, contains a complete list of the motion picture films prepared by that department, and includes many new features.

These films, which are produced and distributed by the department, are intended primarily for the use of its extension and field workers as well as officially cooperating institutions. Films not in use may be borrowed by others, through extension workers or cooperating institutions or by direct application to the department. The borrower is required to pay transportation. Duly authorized individuals or organizations may buy prints of the films from a commercial manufacturer at approximately the cost of manufacture.

## New England Theatres, Inc., Sells Arctic House

New England Theatres, Inc., formerly known as Black New England Theatres, Inc., has sold the Palace Theatre, Arctic, R. I., to Henry McMahon. The house was built by Black & Spitz, and was later taken over by Black New England Theatres, Inc. It was opened in October, 1921, and has followed a straight picture policy, with three changes a week.

# Golf Tourney Proves Great Success

## Tom Moore Wins Honors by Toss of Coin After Tieing With Deibel on Gross Score

THE third semi-annual golf tournament of the Motion Picture Industry was held at the Soundview Golf Club, Great Neck, L. I., on Thursday, October 19th.

The golf association championship, which was decided at the Spring tournament, was held by Tom Moore, well known theatre man of Washington, D. C. The whole golf committee was anxious to have someone come to the Fall tournament and contest the championship laurels with Tom. The black horse came in the form of C. W. Deibel, Liberty theatre, Youngstown, Ohio. The battle was hard fought but the championship crown was not awarded, as both contestants tied with the low score of 83. Upon a toss of a coin, which was called by Deibel, Tom Moore again walked off with the first prize. It was the hope of the committee that both contestants come to the Spring tournament and that one of them comes off victorious.

In the fight for the net prize there was no one even close to Earl W. Hammons of the Educational Film Company. No tossing of coins was necessary, as Hammons' lead over his nearest competitor was a full five strokes.

The ten best gross scores were:

| | |
|---|---|
| Tom Moore | 83 |
| C. W. Deibel | 83 |
| Worthington Butts | 89 |
| E. K. Gillett | 89 |
| J. J. O'Brien | 90 |
| A. Hedley | 90 |
| Harley Knoles | 92 |
| Jack Noble | 93 |
| Geo. C. Wilson | 93 |
| Elmer Pearson | 94 |

The ten best net scores were:

| | |
|---|---|
| E. W. Hammons | 101-32-69 |
| Ray Morrissey | 104-30-74 |
| E. M. Saunders | 102-25-77 |
| Milton Bloomberg | 106-27-79 |
| Henry King | 104-25-79 |
| H. D. Campbell | 99-20-79 |
| F. A. Beach | 113-33-80 |
| Benj. F. Howell | 113-33-80 |
| W. O'Hagan Hurst | 110-30-80 |
| Bobby North | 114-33-81 |

Approximately 120 members of the association were present during the day or for the banquet at night. Approximately 100 actually played golf, so that the entire affair was a great success.

The next tournament is scheduled for some time early in the Spring, the time and course to be announced later.

It is the hope of the committee in charge of the tournament that before the next meeting a regular motion picture golf association will be formed. Tentative plans have been outlined and the annual dues set at $25.00, which will include two or perhaps three tournaments during 1923. The formation of the association will take time, and in the meantime the present committee will remain in charge.

This year there were no less than thirty theatre men represented. Next year we want this number increased to at least fifty, and we hope that someone will put in an appearance capable of beating the Deibel-Moore combination.

## Late Wire Briefs from Coast

JESSE LASKY left for the east last Monday. He stated the purpose of the trip was to induce Adolph Zukor and S. R. Kent to select Los Angeles as the place for the annual Paramount convention in November.

The first Hampton Del Ruth production titled "The Marriage Chance" was previewed by the local press at Grauman's Theatre at midnight Friday night. The cast includes Milton Sills, Irene Rich, Henry Walthall, Tully Marshall, Mitchell Lewis, Laura Lavernie and Joseph Swickard.

Charles Maigne is writing the continuity for Maurice Tourneur's "Isle of Dead Ships."

Jackie Coogan's subject titled "Fiddle And I" has been re-titled "Daddy." Eddie Cline has been engaged to direct Jackie's next titled "Toby Tyler."

Larry Trimble is in Canada to purchase dogs for the next Murfin Trimble subject.

There is a persistent rumor that Abraham Lehr will vacate his position at Goldwyn's.

Charles Christie will arrive from a trip to the eastern exchanges next Sunpday.

Larry Semon's next comedy has been renamed "The Agent." It has all the atmosphere of the Mexican border. Semon is now making "The Storekeeper."

Lila Leslie and Mathilde Brundage have been added to the cast of the third Jess Robbins Comedy featuring Edward Horton for Vitagraph.

## Russian Museum Seeking American Industrials

The Chamber of Commerce of the Northwestern District of Russia is planning the establishment of a Commercial Museum in which the motion picture industry is to have representation. Pointing out the advantages to be gained by American manufacturing and business interests through a display abroad of films in which American methods of manufacture, agriculture, transportation, milling, etc., are shown, the Chamber of Commerce requests a supply of such films from such American companies as may own films of this type and may be willing to offer them free of charge or at very reduced rates. The National Motion Picture League, of 2173 Broadway, New York, extends the courtesy of its reviewing board and publicity service to all producers owning films of the above description.

## Burns Freed on Stolen Film Charge

William E. Burns, who was held by the Grand Jury in July on five indictments alleging that he was the receiver of certain stolen picture films, among the most prominent of which were "Theodora," "The Four Horsemen of the Apocalypse" and "My Boy," and who was held under $15,000 bail for trial, was released on his own recognizance by Judge Nott in Part 6, General Sessions.

Robert Spear of No. 220 West Forty-second street, New York City, the attorney for William E. Burns, moved that the indictments be dismissed.

Assistant District Attorney James Wallace stated to the court that he did not have sufficient evidence to try the defendant, and on his recommendation Burns was released.

## Newspapers Greatly Exaggerate Wallace Reid's Illness

NEWSPAPER stories picturing Wallace Reid as having suffered a stroke of paralysis, with rumors that he was near death, have been greatly exaggerated, according to a wire to THE NEWS from the coast.

According to reliable information, Reid has been suffering from serious eye trouble, caused by the strain of working under the big lights, and when he failed to recover promptly, he was given a four weeks' leave of absence from the Famous Players-Lasky studio, which he and his wife (Dorothy Davenport) are spending in the mountains.

Meanwhile, Jack Holt has been assigned to Reid's role in "Nobody's Money."

It will be remembered that other players have, from time to time, suffered from this same difficulty, one of them, Muriel Ostriche, having been forced to retire for a time because of partial blindness from this cause.

## Missouri May Have Two Exhibitor Branches

Missouri will have two branches of the Motion Picture Theatre Owners' Association of America if plans under consideration mature.

One branch would have headquarters in St Louis and include everything east of Jefferson City, Mo., and possibly Southern Illinois from Springfield southward to the Ohio River.

The other branch wtih headquarters in Kansas City would have jurisdiction over Western Missouri and perhaps Eastern Kansas.

Whether Southern Illinois would come under control of St. Louis and Eastern Kansas of Kansas City would depend almost entirely upon the exhibitors' organizations of those states.

Sydney S. Cohen, national president, addressed a meeting of St. Louis exhibitors at Knights of Columbus Hall Thursday, October 19, when the subject of a division of the Missouri organization came up for consideration. Cohen asserted that he would probably issue a franchise for the St. Louis organization upon his return to Washington.

The division of Missouri into two distinct associations, but each affiliated with the national organization, is believed to be for the best interest of the exhibitors of the state. At present the Missouri association has headquarters in Kansas City.

## Legal Phraseology Against Contract Acceptance

The prolonged failure of the T. O. C. C. to accept the uniform contract drawn by the members of the Hays organization is, according to Secretary S. A. Moross, of the theatre men's organization, attributable to too much confusing legal phraseology.

According to Secretary Moross, many of the phrases of the contract are so long and involved that the meaning is open to more than one construction.

It is understood that committees representing the Hays organization and the T. O. C. C. will meet again shortly and make another effort to arrive at a uniform contract which will be acceptable to both sides.

# Notable Changes in Russian Cinema Policy

## Famine, Free Trade and Absence of Resources Given as Reasons for New Conditions

A NOTABLE change is taking place in the cinema policy of the Soviet government. It is due to three factors, the famine, the change from a protection to a free trade policy, and absence of resources. The first has set up a good deal of disorganization, especially in the villages where education and propaganda have entirely ceased for the present.

The famine has affected an area considerably larger than Great Britain and promises to go much further. For when I was in the worst districts this July it was already spreading to Siberia and the Ukraine.

Throughout this vast area one meets with nothing but deserted or half deserted villages, in which a great many of the huts have been partly destroyed in the terrible struggle for life. Thatched roofs and the skins with which doors are padded for warmth have been torn off and eaten. Doors and window frames and other woodwork have been removed for fuel.

The schools and clubs which since the revolution have formed centers for the great outburst of singing, dancing, music, theatricals and cinematography which marked the two or three years before the famine, are now converted into hospitals for starving and orphaned children. Besides this, many teachers who were instrumental in promoting this commendable activity among the peasants have died, disappeared or emigrated to distant parts.

No wonder the heads of the education department who were responsible for setting up this village organization speak dismally of the immense disorganization caused by the famine and the partial destruction of their plans for destroying illiteracy.

Further disintegration has been caused by the free trade policy, with its tending, as already shown, towards the decontrol of the cinemas. Lack of financial resources is having the effect of ruling out subsidies. As the Soviet government finds they can no longer subsidize nationalized places of amusement they are either closing them down or handing them over to soviets or letting them to private persons.

The cinema policy as originally conceived by the head of the educational department, under whose direction and control all places and forms of entertainment in Soviet Russia ultimately fall, aimed to extend the idea of public instruction to the drama, music, dancing, singing and cinema exhibitions. With this aim it took over the whole of the theatres, drama, opera, cinema and others, joined them to the educational machinery and banished private initiative, hoping thereby to make them an effective instrument for the propaganda of communism. The policy then was to provide the masses with cheap entertainment made up of educational, agitational items.

Thus the cinema became exclusively a mass instrument with a specific aim. It assumed there was only one class of cinema goer in Soviet Russia, the illiterate worker and peasant and soldier. The artistic educated people were dead, banished or were negligible. In short, the cinema was not to be regulated by the intelligence of the public, but by the doctrines and theories of the Commissariat of public education.

### Authority Discusses Industry After Investigation

THIS is the second of a series of three stories written by Huntley Carter for Motion Picture News. They are of interest to everyone connected with the industry as they give an intimate insight into motion picture conditions in Russia.

Mr. Carter writes authoritatively on the subject as he has been well within Russia twice in the past two years. He has just returned from the second visit.

The last of the series will be printed in next week's issue.

It must be said that this mass instruction was carried out most systematically. Government films dealing with political, hygienic, scientific and current events were made and shown to the widest audience of workers and peasants. Special subjects were chosen for each of these two classes, and while the workers were instructed in up-to-date industrial methods by films, some of them specially prepared in Germany according to Soviet instructions, the peasants were specially educated in the latest agricultural methods. Visitors, too, found instruction or were supposed to do, in home-made monumental films illustrating the counter-revolutions and usually prepared for the special benefit of delegates.

Another feature of this mass instruction was that all seats were free. Tickets were handed over to the local Soviets who in turn distributed them to the workers. In this and other ways Russia, it was quite clear, was building up and developing a cinema world of its own, which differed entirely from that of other parts of Europe and America.

One of the first things I did in re-entering Moscow this summer was to go straight to the All-Russia Photo-Kino department with a bundle of questions. I wished to find out what changes, if any, had taken place in the organization in the world I have just described. The A. R. P. K. D. is one of the departments of the art section of the educational department, the others being theatrical, musical and literature departments. Its work is to supervise the whole of the immense activity set up by making the cinema an instrument of mass instruction.

The first important change was, I found, contained in the proposal to reorganize this celebrated All-Russia Photo-Kino department from top to bottom. The Soviet government, it seems, is going to make the cinema industry as a paying proposition and to develop it on financial lines. The A. R. P. K. D. is to be reorganized accordingly as the center of this new financial industry, and with a view of attracting Russian and foreign capital for developing cinema production which has been cramped throughout by the absence of films, and for exploiting cinemas. This is the main difference between the system of 1920-21 and the present one, namely the recognition of the need of attracting capital for the purpose of extending the cinema trade.

The second important point is that the All-Russia Kino-Picture production is to continue to exist and will work much on the old lines. The department will continue to take pictures of political, scientific, historical, social and topical interest, all designed to assist in the educational building up of the Soviet republic. Indeed it is exceedingly active in this direction at the present moment, for Moscow is simply smothered with frames containing photo exhibits. Every imaginable subject of immediate and public interest, from the trial of the socialists to a display of gymnastics by the comrades, and indeed, nothing is left undone to make good photography catch the eye and touch the intelligence where there happens to be any.

This brought me to the third point, namely, the facilities for making pictures, and on inquiry I was told that Russia has several excellent studios at Petrograd, Moscow, Odessa, Talta, Kiev, Charkoff and elsewhere.

So I was not surprised to hear that the Soviet Government hoped before long to be in a position to export. It hopes also to import films. But these must be of a special character suitable for illustrating the latest industrial methods in more progressive countries, and drawn from the great centers of industry which are making history. For instance, Krupps in Germany and the great technical "shops" in America.

This proposal to control foreign imports led, of course, to the question of the continuation of home control. The following facts came out: the state organ of the government still controls the production and exhibition by private firms with a view to preventing anything of a counter-revolutionary character getting on the market. At the All-Russia Photo-Kino Department is an editor of productions, and a commission to whom the checking and estimation of new films are entrusted. Moreover, the old pre-war films have to be passed by the commission before being exhibited to the public.

## Girls' Club Organized by Crandall Service

One of the most important outgrowths of the successful functioning of the newly established Public Service and Educational Department of the Crandall theatres in Washington, D. C., has been the organization of the Capital Athletic Club by Mrs. Harriet Hawley Locher, director of the Crandall public relations bureau. The club is composed of High School girls who have won championships or honorable mention by their prowess at sports—swimming, tennis, basketball, diving, etc.

Under the laws governing the public schools of the District of Columbia it is not permissible for any sort of propaganda, sanitary or not, to be carried into the High Schools or graded schools. The Crandall Public Service and Educational Department, therefore, cannot operate in official cooperation with the school authorities in furthering its work. It can, however—and has—organized the school leaders in feminine sports into a club that carries word of the Crandall work directly to the school enrollments.

# Censorship War Waged in Massachusetts

## Camp of the Anti's Growing in Numbers Daily; Newspapers of State Present a Solid Front

MASSACHUSETTS as a whole seems to be "coming across" in the fight against state censorship of motion pictures. Each day brings to light and adds more forces to the anti-censorship camp. The newspapers almost to 100 per cent extent are fighting the proposal to again infringe on the rights of the public. Scores of men, prominent in the public life of the state, have publicly declared their hostility to the measure. What does it mean? It means that the people have awakened to the fact that they have got to put heart and soul into the fight in order to win out on election day, November 7.

Too much cannot be said for the work of the Committee of Massachusetts Citizens Against State Censorship, which, ably headed by Brig. Gen. Charles H. Cole, has overlooked no loophole from which a telling shot might be fired. Not a statement is issued by B. Preston Clark, chairman of the committee that is supporting censorship, but that Gen. Cole openly challenges him to publicly prove his statements.

Recently Clark placed an advertisement on the front page of most Boston newspapers, in which he alleged that some score of ladies' aid and charitable societies were members of his committee. Gen. Cole replied in a similar ad the next day headed, "A Thunderous 'NO.'" Quotation from this is not amiss:

"A thunderous no will be the answer of one and a half million voters in resentment of the claim of B. Preston Clark that he will 'deliver them' for censorship and one-man dictation of what they shall see and read.

"A thunderous no will be the emphatic answer of the other two and a half million people who think as they do. The advertisement of B. Preston Clark claims 'crated delivery' of religious societies, civic organizations, educators, business organizations, etc.

"Preposterous! Freedom of thought and action are not yet in the hands of B. Preston Clark for 'delivery.'

"Ninety-two per cent of the daily and weekly press of Massachusetts are fighting censorship. They can't all be wrong. The leaders in the fight against one man political control, Mr. Clark, are the People—*undelivered.*"

The leading dailies of Boston and many other cities have run lead editorials, couched in no uncertain language.

The *Boston Herald* said: "The wrong sort of remedy is sought. Existing laws, easily enforced, are sufficient to meet the trouble. A political censorship is too full of possibilities of abuse for political, partisan, religious, personal, and even corrupt ends that are fairly certain sooner or later to be taken advantage of.

"The Pennsylvania standard reverts to those early days of Victorian times when to say 'leg' was an obscenity. One had to speak of the limbs of a piano. Hardly the remotest implication of sex or maternity is permitted. The words, 'It's a boy,' had to be stricken from the 'Four Horsemen.' We have yet to hear from the advocates of the proposed law why a political censorship here in Massachusetts would be free from serious danger of abuse."

The *Lawrence Telegram:* "The good people who are advocating passage should occasionally stop and ask themselves into whose hands they are going to commit the enforcement of all these government paternalistic schemes."

The *Boston Post:* 'The *Post* advises the defeat of the present bill this year on the ground that the leading producers of films, under the general direction of Will H. Hays, are making a real effort to reform themselves. The theory of public censorship is contrary to the basic idea of freedom of expression, so essential in a republic."

The *Lowell Courier-Citizen:* "The government stands in *loco parentis*—often with a suspicious accent on the 'loco.' By the time no one thinks for himself about anything, and by the time everyone is forcibly fenced off from every manner of sin, no doubt this will be a model country. But is it good sense? Let's be done with censorship. If that is the only thing that can save us, we aren't worth saving. If the only way we can escape from sin is to be shut up in cells, life isn't worth having."

After stating as its first objection to censorship the fact that there is already adequate law to cover the case, the *Springfield Union* says: "The people themselves should have the responsibility and the privilege of selecting their own newspapers, their books and their pictures. Somebody sitting in Boston cannot be safely trusted to do it for them. Such censorship not only fails to cultivate a desire for better htings, but it frequently leads to all sorts of absurdities. The state censor in Pennsylvania ordered that a part of a film showing a woman making baby clothes should be stricken out. He perhaps felt it his duty to make as many people as possible believe that babies are brought to households by storks."

The *Boston American* has discovered a "joker" in the bill, which states "it shall be unlawful for any person to exhibit or display PUBLICLY motion picture films that have not been inspected and approved by the censor." The paper calls attention to the fact that nothing is said about pictures shown privately, and calls that fact another move favoring the wealthy, who will be able, in their private theatres, to show films, no matter how obscene or indecent.

Other highlights in the fight during the last week have been a showing of films at all Boston theatres and most others throughout the state. These films show prominent men speaking, and then quote them against censorship. Among the men quoted were President Harding, Secretary of State Hughes, former Vice-President Fairbanks, Judge Lindsay, and many others. Again Miss Alice Verda of Lynn will tour the state organizing anti-censorship clubs among foreign residents in the state. Newspapers are carrying pointed cartoons. Dwight W. Tryon, member of the National Board of Censorship, said that the state censor would either be a grafter or a crank; the Rev. Fred W. Adams, in his Sunday evening sermon at Trinity Tabernacle, Lawrence, said that the remedy for bad literature and bad movies was leadership and not censorship, adding that he would vote no and not trust children to political censors' whims.

### Kansas Censors Adopt Drastic Ruling

A POLICY adopted by the Kansas State Censorship Board this week is of grave concern to Kansas City exchanges, as well as producers whose product is distributed in the Sunflower state.

Hereafter, according to Dwight Thatcher Harris, chairman of the censorship board, one and two reel comedies will not be "cut," but the entire film will be condemned by the board. The action was taken as a result of complaints from exhibitors that films from which scenes were cut were unsatisfactory to audiences.

The ruling affects only the shorter productions whose length does not permit revision. Dramas and comedies longer than two reels will be cut as heretofore.

## Ten Companies Incorporate for N. Y. Business

Ten companies incorporated and entered the motion picture business, or some one of its allied industries, in New York state during the past week, the papers filed with the secretary of state at Albany showing the following capitalization and directors:

Page-Cape Producing Co., Inc., $25,000. Meyer Klein, Alex Werner, H. E. Diamond, New York City; Novel Film Company of America, $100,000, Eugene Roder, Henry Halmos, G. F. Cowen, New York; Inkwell Distributing Corporation, $15,000. H. S. Bareford, J. H. Hazen, Abel Cary Thomas, New York City; Steadylite Motion Picture Machine Corporation, $1,000,000. A. P. Anderson, John Bramwell, L. C. Gunn, New York City; Claremont Laboratories, Inc., $375,000. W. E. Greene, L. J. Rosett, Frederic Gage, New York; Gee Kay Amusement Corporation, $25,000, M. C. Ryan, Barbara McCracken, Mary E. Hanley, New York City; Renown Pictures, Inc., $500, G. S. Wittson, Joseph M. Edelson, Blanche Bunderoff, New York; Carpenter-Goldman Laboratories, Inc., $100,000, A. W. Carpenter, F. L. Goldman, E. E. Free, New York; Annalena Realty Corporation, $10,000, B. W. Kapp, Lena Kapp, Anna Gleicher, New York City; Grotto Land, Inc., $10,000, David Kraus, Teresa Goldberg, Jerome Harris, New York City.

## Alfred Weiss Now Heads Artclass Corp.

Alfred Weise, formerly an executive with Goldwyn, has acquired a considerable interest in the Artclass Pictures Corporation, and has been elected president and general manager of the latter concern.

The Weiss Brothers, to whom Alfred Weiss is not related, continue with the Artclass Corporation in the following capacities: Louis Weiss, vice-president; Max Weiss, secretary; Adolph Weiss, treasurer.

Alfred Weiss expects in the near future to announce production and distribution plans.

## Goldwyn Announces New District Managers

GOLDWYN announces the resignation of Cecil E. Maberry, effective October 28 and the appointment of George A. Hickey and Felix Mendelssohn as District Managers.

Mr. Hickey, formerly manager of the branch exchange in Buffalo, has been appointed District Manager with supervision over the Chicago, Milwaukee and Minneapolis exchanges. His headquarters will be in Chicago.

Felix Mendelssohn, formerly manager of the Philadelphia exchange, has been made District Manager supervising the territory embraced in the Philadelphia, Washington and Pittsburgh exchanges. He will make his headquarters at the Philadelphia exchange.

## *Five Fox Releases Are Due October 29*

FOX FILM CORPORATION announces five pictures for the week of Oct. 29.

Heading the list is the special production, "Who Are My Parents?" the story by the anonymous "Mr. X," which after its extended fall engagement at the Lyric Theatre, New York, will be released to exhibitors throughout the country.

"Who Are My Parents?" A jury of twenty went carefully over a list of submitted titles and selected this as most appropriate.

"Tom Mix in Arabia" is also released on Oct. 29.

Clyde Cook will be seen in his latest special two-reel comedy, "High and Dry." The Sunshine Comedy for the week is "The Haunted House." "Cold Turkey" is the title of the new "Mutt and Jeff" release, which will be made available Oct. 29.

## *Weight Will Direct Next Arliss Picture*

Harmon Weight, who directed the last George Arliss picture, "The Man Who Played God," has been engaged to direct the fourth Arliss picture to be produced by Distinctive Pictures Corporation, which is to be put into production about the middle of November.

The title is "Tatterley," from the novel of that name by Tom Gallon, the English novelist. It may be made in Chicago, rather than New York, due to the fact that Mr. Arliss's stage play, "The Green Goddess," is scoring such a pronounced success that he may not be able to leave the Windy City.

Forrest Halsey, who wrote the continuity for "The Man Who Played God," has been engaged to write the scenario for "Tatterley."

## *Cosmopolitan to Picture Kyne Story*

E. H. Griffith, recently engaged as director by Cosmopolitan Productions, will have as his first picture "The Go Getter," upon which he will begin work next week. "The Go Getter," one of the most popular of Peter B. Kyne's stories, will be made from the scenario of Doty Hobart.

Seena Owen, who did such good work in "The Face in the Fog," "Sisters" and other Cosmopolitan pictures, and T. Roy Barnes will be featured.

A couple of scenes from the Burr-Whitman Bennett production, "Secrets of Paris"

## *Vignola Is Preparing for Tour of World*

Robert G. Vignola is preparing for a world-wide tour on which he will start November 21st, aboard the Cunarder "Laconia." His itinerary will take him first to Cuba and then to the West Coast via the Panama Canal. From San Francisco Mr. Vignola will sail for the Hawaiian Islands and later visit many cities of historic interest in the Philippines, China and Japan. Subsequently he will tour British India, reaching Naples via the Suez Canal and Port Said.

It is understood that one of Mr. Vignola's purposes in making this round-the-globe tour is to gather data for future screen productions. He has just completed work on "Adam and Eva," starring Marion Davies, and is now busy cutting this production.

## *Japan Houses Will Show Paramount Product*

Cable reports received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, from Tom D. Cochrane, general manager of Paramount's offices in Japan, report the signing of contracts for first runs in a leading theatre in each of the five largest cities, Tokyo, Osaka, Kyoto, Kobe and Yokohama.

Under these arrangements some of the recent Paramount successes, such as "Blood and Sand," "Saturday Night," "The Valley of Silent Men," "Her Gilded Cage," will be shown shortly in these first-run houses.

## *New Manager Named for Progress Pictures*

J. H. Marks, formerly of Metro's Washington exchange, has been installed as manager of Progress Pictures, Inc., of Washington, D. C.

Mr. Marks, a film man of long standing, is thoroughly familiar with the territory and boasts many strong friends in the district. A great success is therefore confidently predicted for him.

## "To Have and to Hold" Released Oct. 29

GEORGE FITZMAURICE'S production of Mary Johnston's novel, "To Have and To Hold," with Betty Compson and Bert Lytell, is announced by Paramount as its release for October 29.

The story is of the early days of Virginia, at the time of King James.

Bert Lytell is said to prove the ideal Captain Ralph Percy, while Theodore Kosloff, as Lord Carnal, allows no phase of villainy to be left untried in his efforts to force himself into the favor of the beautiful Lady Jocelyn Leigh. In addition to Kosloff, Raymond Hatton as King James, W. J. Ferguson in a comedy character role and Walter Long as a pirate chieftain, lead in the support.

The costumes, Paramount says, are historically correct in every detail.

## *Special Press Showing of "Oliver Twist"*

Jackie Coogan's production of Charles Dickens "Oliver Twist" will be shown the New York press Friday, October 27th. Arrangements have been made whereby the screening will take place at Wurlitzer Hall. A luncheon at the Knickerbocker Grill will precede the showing. This is the first screening of the Dickens classic since Sol Lesser arrived with the print several weeks ago.

"Oliver Twist" will open at the Mark Strand theatre Sunday, October 29th. The general release date is scheduled for November 20th, according to Associated First National Pictures.

One of the features of the press showing at Wurlitzer Hall will be the screening prior to the Coogan "Oliver Twist" of an ancient film of the Dickens story made many years ago by Nat Goodwin.

## *Ben Grimm Returning From London*

Ben H. Grimm, who left the Universal in New York last March to organize the publicity and advertising departments of the European Motion Picture Company, Ltd., Universal's British distributors, is soon to return to New York.

Grimm went to England with Edwin J. Smith, better known in America as "Eddie" Smith, who organized the European company and who already has established a distributing system, including seven branches, throughout England, Scotland and Wales. Grimm's return to the States is in accordance with the wishes of Carl Laemmle.

Before leaving for America Grimm will make a quick tour of European centers.

## *Warners Are Planning Next Production*

Following the completion of the screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned," featuring Marie Prevost, S. L. and Jack Warner, at the Warner Brothers' west coast studios, have begun preparations for active work on "Little Church Around the Corner," an original story written by Olga Printzlau, based on the stage play of the same name by Marion Russell.

E. Mason Hopper has been engaged to direct the picture.

# Views of Sid Grauman's New Hollywood Theatre

*The accompanying photographs show Sid Grauman's newest "picture palace," Grauman's Hollywood Egyptian theatre, which opened recently.*

*Located in Hollywood, this theatre is one of the most striking and distinctive in the country, the architecture being in the Egyptian style throughout, down to the smallest detail.*

*Above is seen the interior of the house, with the front shown at the right.*

*The foyer of Grauman's Hollywood Egyptian theatre is shown in the lower left hand corner, and Sid Grauman, master showman of the Pacific Coast, is seen in the oval*

## British Producer Brings Historical Print

CECIL M. HEPWORTH, pioneer British film producer, arrived in this country Tuesday on the Majestic, bringing with him a print of "Through Three Reigns," a picture which is probably the only one of its kind in existence. It is a chronicle of the principal events of the past twenty-three years, during the reigns of Victoria, King Edward and King George, and is probably the first time that a motion picture camera has been used as a historian.

The negatives, some of which were taken as far back as 1894, have been carefully preserved in the store house of the Hepworth studios at Walton-on-Thames, just outside of London.

Mr. Hepworth's visit this time will be but a flying one, and he will confer with Burr Nickle, head of the Burr Nickle Productions of Los Angeles, regarding distribution plans for the Hepworth Pictures at the same time probably arranging for the distribution of "Through Three Reigns."

## *Masonic Order Contracts for Doug's Picture*

The Shadukiam Grotto, a Mystic order of Masons, through negotiations with Dennis O'Brien, have closed contracts whereby they will show "Douglas Fairbanks in Robin Hood" at the Orpheum Theatre, in Detroit, starting Nov. 5, for an extended engagement.

N. C. Chapman, secretary of the Shadukiam Grotto, came to New York especially to procure "Robin Hood" for the initial attraction under their auspices in Detroit for the purpose of raising funds to be applied to their Seven-Million-Dollar Campaign for the building of the new Masonic Temple, which is planned to be the world's greatest structure of its kind.

Scenes from the Goldwyn picture "Broken China."

## *Mabel Julienne Scott in Big Role*

Mabel Julienne Scott, starred by Universal as "Fanny Herself" in "No Woman Knows" has been given the big role in "The Power of a Lie," which George Archainbaud is directing at Universal City.

June Elvidge and David Torrence, now playing in "Forsaking All Others" which Emile Chautard is directing, will finish their roles in time to begin work on "The Power of a Lie."

Scenes from "The Love Gambler," a William Fox production starring John Gilbert.

## John Gilbert Elevated to Stardom by Fox

ANNOUNCEMENT was made this week at the offices of the Fox Film Corporation that a new contract has been signed by John Gilbert, the star in Fox releases.

Under his new contract, Mr. Gilbert will immediately begin work on two additional Fox special productions, the first of which will be a picturization of the immortal "St. Elmo." His next production, after that, will show him in a romantic role, as the Fox directors think he is at his best in portraying young, romantic characters.

In addition to playing for the films in California, Mr. Gilbert has also acquired considerable fame as a scenario writer and as a director. He has written more than thirty scenarios in the past five years and has directed two pictures for other companies, but under the new contract, he will hereafter act exclusively as a star for the Fox Film Corporation.

## *New Association to Book Big Specials*

The Associated Booking Corporation, an organization composed of about one hundred exhibitors of Greater New York, intends showing more of the pretentious pictures in neighborhood houses.

The members, with a total of about 350 booking days, want to fill open dates with big productions. Heretofore it has been almost impossible for neighborhood houses to show the bigger pictures. In future the organization will continue to book program pictures, but by collective buying they expect to get big independent pictures for their theatres.

The picture, it is said, will be booked through the Associated office in New York City and will be paid for in a lump sum. The distributor will receive individual contracts from exhibitors.

Lee Ochs is president of the Associated Booking Corporation.

# More Fox Educationals Due Nov. 26

## Second Six Will Offer Diversified Subjects That Promise Good Entertaiment

THE second six Fox Educational Entertainments will be released November 26th.

"Old Spain," with its glamor and sunshine, its charm and romance, is portrayed in one reel. The historic points of interest, exclusive shots of the King and Queen, a realistic bullfight and the country's most beautiful women are included. Among the last named is filmed the girl who won the national beauty prize.

"Pekin Ducks," a half-reel about strange fowl in familiar settings, was taken on the largest duck farm in the world. For photographic detail and special color effects, these scenes furnish unusual diversion.

"Bits of Europe" comprise a swift visit lasting just fourteen minutes, covering the strikingly unusual sights of London, Berlin, Monte Carlo, Venice and Versailles.

"Camphor," a half-reel throwing new light on its various uses, is uniquely presented. Most of the camphor of the world comes from the island of Formosa in the China Sea. A great number of the inhabitants are savages of the most ferocious sort, being known as "head hunters." This picture, by the way, is the first one taken in Formosa.

"Bird Life" is a reel of camera studies where feathers fly at the unaccustomed disturbance of the photographer's intrusion. Embodied in this film is the official picture of the National Audubon Societies for the protection of wild birds and animals. This part of the reel was photographed by Herbert K. Job, a noted authority on the subject.

The sixth is "The Runaway Dog." It has no people in its cast, yet it is said to hold the spectator's interest closely from beginning to end.

## N. Y. Critics Have Praise for "Skin Deep"

Motion picture critics of the New York newspapers had high praise for "Skin Deep," a Thomas H. Ince special production released through First National, which is being shown at the Strand theatre this week. Following are some of the comments:

Robert E. Sherwood in the *Herald*—It is a succession of fierce thrills presented as a continuous story. Milton Sills plays the leading role in this boisterous melodrama and succeeds in making a real character of the oppressed Bud.

Don Allen in the *Evening World*—The picture has a real movie theme. Its story is ideally picturesque.

*Evening Mail*—It is a good story, well told and well played.

*Evening Journal*—"Skin Deep," the principal attraction at the Strand theatre this week, is another one of those crook plays in which scenes of the underworld furnish the background for an hour of uninterrupted thrills.

*Evening Sun*—Exceptionally entertaining melodrama.

*World*—Mr. Sills is tremendously real as the thug and Miss Vidor's work as the nurse is commendable.

Scenes from the Warner Brothers production "The Beautiful and Damned," with Marie Prevost.

Colleen Moore and John Bowers in scenes from "Affinities," Ward Lascelle's comedy released through W. W. Hodkinson.

## Promotions Announced by United Artists

Hiram Abrams, President of the United Artists' Corporation, announces the following promotions in his organization:

C. E. Smith, formerly sales manager of the Chicago Exchange, T. Y. Henry, recently sales manager of the Kansas City Exchange, and Joseph K. Burger, were made assistant general sales managers with headquarters at the home office, New York City; and also that R. K. Evans, formerly sales manager of the Cleveland Exchange, was appointed General Manager of all the United Artists' exchanges in Canada, with headquarters at Toronto.

E. J. Eichenlaub was appointed sales manager of the Chicago Exchange; Maurice Safier was appointed sales manager of the Cleveland Exchange, and F. B. MacCracken was appointed sales manager of the Kansas City Exchange.

## Natural Color Comedy Made by Artcolor Process

C. Lang Cobb, general sales manager for the Color Cinema Company, producing Artcolor pictures, has returned from a trip covering key cities and working with branch managers of the American Releasing Company, which will handle the Artcolor films.

The first release is "Making Hubby Like It," a one-reel comedy.

Mr. Cobb announces the selling and booking of numerous theatre circuits and territorial first runs, including all of the Famous Players theatres in New England, the William P. Gray circuit in Maine and New Hampshire, the Empire Theatres, Inc., and others.

## Cast Selected for "The Drivin' Fool"

Robt. T. Thornby, who is directing the special production of "The Drivin' Fool," featuring Wally Van, has completed his cast for the picture, work on which has been started. Arrangements were recently made by E. D. Newman, head of the Regent Pictures Company, to produce "The Drivin' Fool" at the Christie studios.

Appearing with Van are Patsy Ruth Miller, Alec Francis, Wilton Taylor and Ramsey Wallace.

## Schulberg Will Produce "Mothers-in-Law"

"Mothers-in-Law" is the title of a story written by Agnes Christine Johnston and Frank Dazey, which B. P. Schulberg has purchased for production.

The story is now being prepared in script form, and will go in production as soon as the present cycle is completed. These are: "Are You a Failure?" and "The Hero," which Tom Forman and Gasnier are directing respectively.

## Tarkington Will Write Meighan Story

Booth Tarkington signed a contract with Jesse L. Lasky this week to write an original story which Thomas Meighan will put into production in the near future. Not only will Mr. Tarkington write the story but he also will collaborate closely with scenario writers and the director in its production, which probably will be at the Long Island studio.

## Johnny Hines Starts on Third Feature

With the premiere showing of "Sure-Fire Flint" a thing of the past, Johnny Hines has already plunged into production on his third feature comedy-drama for his producer, C. C. Burr. The latest Hines vehicle, temporarily titled "Luck," was written by Jackson Gregory.

The made cast already engaged includes Edmund Breese, Charlie Murray, J. Barney Sherry and Joe King.

## Revier Changes Title of F. B. O. Picture

THE Harry Revier society drama which was announced recently as a Film Booking Offices of America release under the title of "The Black Domino" will be known as "The Broadway Madonna."

This is a story of New York and of a beautiful woman, good at heart, who is completely dominated by the superior will of an unscrupulous husband. Her own weakness leads her to a downfall. This role is interpreted by Dorothy Revier. The second big feminine role is played by Juanita Hansen. The remainder of the cast includes Jack Connelly in the leading masculine role, Harry Van Meter, Eugene Burr and Lee Willard.

"The Broadway Madonna" is the current release of the Film Booking Offices of America. Prints are now in all exchanges, as are the many advertising accessories issued by the F. B. O. advertising and publicity department.

Scenes showing some of the historical depictions included in "The Rescue of Lot," one of the "Sacred Films" current offering.

## Universal Completes "The Scarlet Car"

"The Scarlet Car," a Universal picture adapted from the stories of that name written by Richard Harding Davis, has been completed at Universal City. Herbert Rawlinson is the star.

It is said to present an unusual combination of satisfactory elements; story by the internationally famed author, continuity by George Randolph Chester, directed by Stuart Paton, supporting cast including Barbara Bedford, Una Trevelyn, Josef Swickard, Niek de Ruiz, Lillian Langdon, Harry Carter, and other popular film players.

## Equity Production Starts Run on Coast

"What's Wrong with the Women?" Daniel Carson Goodman's production for Equity Pictures, began its run at the Mission theatre, Los Angeles, this week. It will occupy the Mission screen for at least four weeks. This booking is probably the biggest yet received by the Goodman production, and is one of the largest runs ever accorded an independent production in that territory.

## Associated Executive on Western Trip

Roy Crawford, vice-president and treasurer of Associated Exhibitors, is now in Topeka, Kan., where he went in connection with business interests which he has there and in a number of other cities in the neighborhood. On the way west he spent one day at each of the Associated Exhibitors' branch offices in Chicago and Kansas City, and on the return trip he expects to pass two days in St. Louis.

Mr. Crawford plans to be back in New York about Nov. 1.

## "Leopardess" Scenes Being Made in Florida

Alice Brady and Henry Kolker, her director, have gone to Florida with a company of players to make the South Sea Island scenes for Miss Brady's latest Paramount picture, "The Leopardess," which is taken from a novel by Katherin Newlin Burt.

The cast for this picture includes such well-known players as Montagu Love, Edward Langford, Charles Kent, George Beranger, and Marguerite Forrest.

Director Kolker's technical staff for this picture includes Arthur Cozine, location manager; Al Hall, assistant director, and Gilbert Warrenton, cameraman.

## Lichtman Concludes Big Foreign Deal

Rudolph Vacek has purchased the entire first year's list of Al Lichtman releases for distribution in Austria, Hungary, Czecho Slavia Jugo Slavia, Poland, Roumania, Greece and Turkey. The transaction was closed personally by Al Lichtman.

Vacek will handle the following releases: "Rich Man's Wives," "Shadows," "Thorns and Orange Blossoms," "Are You A Failure?" "The Hero," "Mothers-in-Law," and others to be announced.

## Young Beauty Signed by Universal

Lucille Ricksen, sixteen-year-old screen beauty, whose work in emotional roles has been compared by critics with that of much more mature actresses, has been signed by Universal for an indefinite period.

Her first featured effort at Universal City probably will be in "Wolves of Society," a serial of social adventure which Robert Hill will direct. The role will be a second lead in support of the star, who has not yet been definitely chosen.

## Frank Borzage to Direct Fanny Hurst Story

The next picture to be directed by Frank Borzage for Cosmopolitan Productions will be "The Nth Commandment," a picturization of the Fannie Hurst story of the same name.

Borzage will begin work on this new feature within the next week. It will be filmed in California, where Borzage recently finished work on "The Pride of Palomar," Cosmopolitan's picturization of Peter B. Kyne's story, now being prepared for release.

## Priscilla Dean's Latest in Editorial Stage

"WHITE TIGER," Priscilla Dean's latest Universal-Jewel production, has at last reached the editorial stage, according to word from Universal City. For many months Tod Browning, the director, has worked without stint to make this film Miss Dean's greatest picture. Browning himself wrote the story.

"White Tiger" will present Miss Dean in one of her beloved crook roles. Around her will be seen an exceptionally strong cast. Matt Moore plays the sympathetic masculine role opposite the star. Ray Griffith plays an important role. In addition, Wallace Beery takes a role of dual aspect.

It is expected the production will reach the screen early in 1923.

EXHIBITORS' REPORTS ON NEW RELEASES

# What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

## FAMOUS PLAYERS

***Manslaughter—***

One of the really big pictures of the year. Business was as good as expected. (Middle West.)

Although third week of run business held up very well. (East.)

***Pink Gods—***

Very good attendance. Mediocre satisfaction. (West.)

Picture not up to highest standard. Business only fair. (East.)

Our audiences liked Bebe Daniels in this picture. Good average attraction. (Middle West.)

***The Face in the Fog—***

Fair picture; fair business. (East.)

***Nice People—***

Nice program picture with exceptional cast. Wallace Reid draws for us. He sure did this time. (Middle West.)

***The Ghost Breaker—***

Not considered one of Wallace Reid's good pictures. Business not what was expected. (East.)

Wallace Reid's popularity here helped the picture in doing a good week's business. (Middle West.)

Failed to get over here; Reid's popularity only value. (West.)

***The Old Homestead—***

They seldom make them any better; one of the best character plays of the year. Drew big houses for ten days. (Middle West.)

A good week's attendance and satisfied patrons with this one. (Middle West.)

Good picture. Went over big on two weeks' run. (Middle West.)

***On the High Seas—***

Proved very attractive feature and won many compliments. Good attendance. (Middle West.)

***The Cowboy and the Lady—***

Old style play in new style clothes, making fairly good entertainment. Fair business. (Middle West.)

***The Young Diana—***

Our people don't care much for Marion Davies nor the stories she plays in, therefore, business not extra.

## FIRST NATIONAL

***The Eternal Flame—***

Very good picture. So good that we are holding it over a second week. Our patrons are strong for Norma Talmadge and they were unanimous in liking her in this picture. (Middle West.)

Every seat filled at every performance for a week. Every inch of standing room loaded on opening day and most every evening. (East.)

Good, but not a great picture, but Norma Talmadge's name makes it a good drawing card. Played to excellent business. (Middle West.)

***East Is West—***

Did good business and had general appeal. Fay Bainter's play of local interest here as she was in stock company here for years. Even her warm friends were satisfied with Constance Talmadge in the role which had seemed would be so unfitting for her. (Middle West.)

Constance Talmadge's finest picture; pulled big houses and had to be held three days over one week. (Middle West.)

A lot of atmosphere but very little business; picture is all right, but did not excite our public in the least. (Middle West.)

***Homespun Folks—***

Fair picture; has plenty of heart appeal, but no particular attraction. Held up one week. (Middle West.)

***Heroes and Husbands—***

Usual Katherine MacDonald play. Business fair; patrons were of varied opinions. (Middle West.)

Cannot complain; did good business. (West.)

***Kindred of the Dust—***

Fair picture; fair business. (East.)

Everyone liked it although business was not extra good. The average attendance at this theatre has been running pretty high, however; a well played picture with plenty of emotional appeal.

***Domestic Relations—***

Despite strong opposition, this one drew well for a week's run. (Middle West.)

***Smudge—***

Charles Ray well liked here; did good business. (West.)

***Skin Deep—***

Good picture; average box office attraction. (Middle West.)

One of the best ever turned out by Ince. Drew excellently throughout the week. (Middle West.)

Milton Sills is fine in this one. Business good. (Middle West.)

***The Masquerader—***

Second run. Business not so good because of previous showing. (East.) )

***The Frozen North—***

One of Buster Keaton's best; popular with audience and a hit although only incidental to showing of "The Face in the Fog."

## UNIVERSAL

***Under Two Flags—***

Did not go well here, at all. (West.)

Good picture; business just as good. (Middle West.)

***The Long Chance—***

Thrilling with plenty of pretty scenery and a love story to make it palatable. Good stuff of its kind; only average business. (Middle West.)

***The Kick Back—***

Has a real kick to it. Harry Carey is popular here. Nice receipts (Middle West.)

***Human Hearts—***

Business just good. Picture pleased some and some it didn't. Not as good as we expected. (Middle West.)

## METRO

***The Five Dollar Baby—***

Very light entertainment, but box office records totaled to satisfactory figure. (East.)

***Fascination—***

Put on for second run. This one came close to making a record for this house. (East.)

***Forget-Me-Not—***

Has real heart appeal and was well received. Profitable week. (Middle West.)

***The Prisoner of Zenda—***

Really a big picture with fine acting and story. Best week we have had in some time. (Middle West.)

## UNITED ARTISTS

***Orphans of the Storm—***

Back for second run apparently has lost none of its popularity. Many came to see it a second time. Good attendance. (Middle West.)

## ASSO. EXH. AND PATHE

***Nanook of the North—***

People were slow to come in but when they finally heard about the picture, business was rushing. This should surely be played up ahead of time as not a northwest story, of the usual kind. Teachers brought their classes down and it was generally approved. Business fine last three days. (Middle West.)

***Grandma's Boy—***

This one already has done two weeks of record business and is starting on a third week. (Middle West.)

***Up in the Air About Mary—***

Mediocre comedy drama. Patrons were not very well pleased and neither was the management when they figured receipts.

## F. B. O.

***If I Were Queen—***

Average picture and box office attraction. (Middle West.)

***My Dad—***

Failed to impress my audience. Just another "northwestern." (West.)

Business was not so good. Reason? No one seems to have any; thought the star was well liked and the picture certainly looks all right, but it didn't seem to draw. Perhaps too many snow pictures recently. (Middle West.)

***In the Name of the Law—***

Not a great picture by a long shot, but business was good. (Middle West.)

## GOLDWYN

***Remembrance—***

Picture pleased the audience, drew better than usual business. (Middle West.)

Not a very great picture; not as good as "The Old Nest," but patrons expressed appreciation of good parts. (Middle West.)

***The Sin Flood—***

Made high class appeal. Business fair. (East.)

## SELZNICK

***Love Is an Awful Thing—***

Very clever comedy drama; patrons pleased; business very good. (Middle West.)

Jammed houses. Opened to biggest Monday of the season with one exception, which was "Orphans of the Storm." Business kept right up, all week. (Middle West.)

## FOX

***Nero—***

Fine picture that received wonderful newspaper notices, but held up only two weeks. People want to be amused rather than educated. (Middle West.)

***Monte Cristo—***

Business excellent, despite previous run of month at a leading house. (East.)

## Young Now Directs Warner Exploitation

LON YOUNG has been appointed Director of Advertising and Publicity for the Warner Brothers, succeeding Eddie Bonns who resigned to accept the post of Director of Exploitation for Goldwyn Pictures Corporation.

Young has been with the Warner organization for the past two years. He has handled special publicity for "Why Girls Leave Home," "Your Best Friend," and "School Days."

Young, assisted by Lou Marangella, is preparing a campaign for the forthcoming Warner productions, "The Beautiful and Damned," "Little Heroes of the Street," "Brass," "Main Street," and "Little Church Around the Corner."

"Lon," as he is more familiarly known, was an exhibitor for several years and later handled exploitation campaigns for Fox and Selznick.

## *Cast Is Selected for Niblo Production*

Preliminary casting of the Fred Niblo production on the screen of "The Famous Mrs. Fair," James Forbes's stage success, has been accomplished, according to a telegram received this week at the home offices of Metro Pictures Corporation, which will distribute the photoplay.

Myrtle Stedman will be seen as Nancy Fair, Huntley Gordon as Jeffrey Fair, Marguerite de LaMotte as Sylvia, Cullen Landis as Alan, Ward Crane as Gilette, and Carmel Myers as Angy Brice. The actress to play Peggy is yet to be chosen.

First work on the picture will begin next week.

## *Male Quartette to Introduce Metro Special*

In connection with the forthcoming first run presentations of "Quincy Adams Sawyer" throughout the United States and Canada, a novel idea will be worked out by several exhibitors. Four male singers, known as the Quincy Adams Sawyer Quartette, will be used to introduce the picture to the public.

This quartette in each instance will wear the costumes of four of the leading characters in the film version. A small melodian will be used for the purpose of accompanying the singers. A special song called, "Quincy Adams Sawyer," has been written by William J. McKenna, author of the world-famous song, "Has Anybody Here Seen Kelly?" and other international hits.

## *W. A. Seiter to Direct Next Warner Picture*

William A. Seiter, who recently completed the Warner Brothers' screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned," featuring Marie Prevost, has been engaged by Sam and Jack Warner to direct "The Little Church Around the Corner." Previous announcements had it that E. Mason Hopper was to direct the picture.

Production of the feature was started last week. Prominent members of the cast include Kenneth Harlan, Hobart Bosworth, Bessie Love, Cyril Chadwick, Marguerite Seddon, Walter Long, Alec Francis and Winter Hall.

Two scenes from "Shadows," a Preferred Pictures production to be released through the Al. Lichtman Corporation

## Eddie Bonns Transfers to Goldwyn Staff

A NOTABLE addition to the Goldwyn Distributing Corporation home office staff was made this week in the appointment of "Eddie" Bonns as Director of Exploitation. Mr. Bonns last week announced his resignation as Director of Advertising and Publicity for Warner Brothers, with whom he was associated for the past two years.

The news of "Eddie's" new affiliation came somewhat as a surprise to the many friends he has in the industry, although it was rumored that sooner or later he would join the man who started him in the business—Jimmy Grainger.

It is recognized that in securing the assistance of Mr. Bonns, Goldwyn has added to its executive forces a member whose experience of the motion picture field and whose wide knowledge of exhibitor sentiment and needs pre-eminently fit him for the position he has taken over.

## *Mexican Ban on Paramount and Metro to Be Lifted*

The embargo which has been enforced by Mexican authorities against the Paramount and Metro product is about to be lifted, according to word from Mexico City. Vernon T. Woodle, representing the Motion Picture Producers and Distributors of America, Inc., has been in Mexico City for several weeks negotiating for the termination of the embargo. The papers providing for the admission of the Paramount and the Metro pictures will be signed at once by President Obregon and Mr. Woodle, it is reported.

## *New Bray Screen Magazine Via State Rights*

J. R. Bray, president of the Bray Studios, announces that his organization has undertaken the production of a new screen magazine which will be released on the state rights market.

## "Glimpses of the Moon" in Preparation

PARAMOUNT is now completing its preparations for the production of "The Glimpses of the Moon," the novel by Edith Wharton. Alan Dwan will direct and Bebe Daniels will play the leading feminine role.

Mr. Dwan has been in New York for some time formulating his plans for the picture. Edfrid Bingham has been at work on the scenario for many weeks and has just about completed his task. Nita Naldi has already been chosen for one of the leading roles and with the arrival of Miss Daniels from the coast this week an announcement of the complete cast may be expected.

Miss Daniels will have the role of Susy Branch, the social parasite who contracts a marriage with Nick Lansing under an agreement that a divorce may follow in case either party decides he may better himself socially or financially elsewhere.

## *Cecil Maberry Resigns as Goldwyn Executive*

Cecil Maberry has resigned as vice-president of Goldwyn Pictures in charge of distribution in the Central West, and will sever his connection with Goldwyn this week.

Mr. Maberry became associated with Goldwyn Pictures five years ago as manager of the St. Louis exchange, and since then has held important positions with the organization, including that of Chicago manager. When he became vice-president of Goldwyn he made his headquarters, for some time, in New York, and later reorganized the west coast territory, and recently returned to Chicago, which he made his temporary headquarters.

While he has not made any announcement as to his future connections, it is rumored that he may become interested in an important chain of theatres and with Chicago as his permanent address.

## *Radio Fans Listen In on Griffith Opening*

When D. W. Griffith presented his newest photoplay feature, "One Exciting Night," for the first time at the Apollo theatre, New York, Monday evening, October 23d, thousands of radio fans are reported to have "listened in." Arrangements had been completed with the Bell Telephone broadcasting station by which a broadcasting apparatus had been installed on the stage of the Apollo, so that radio fans could hear Mr. Griffith's speech, the orchestra and applause.

The new film was shown in eleven reels.

## *New French Firm to Handle Goldwyn Distribution*

Some time ago Goldwyn Pictures Corporation closed a contract with "The Societe Des Films Erka" whereby that company distributes the Goldwyn Pictures in France. Films Erka has been in existence only a little over one year, but in that short time it has become one of the most important companies among the French motion picture organizations.

It was founded in June, 1921, and complete charge of its management was given to two young and talented brothers—Messrs. Jacques and Lazare Edelsten.

EAST AND WEST COAST PRODUCTION NOTES

# Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

## On the Goldwyn Lot

Hugo and Mabel Ballin have arrived to produce "Vanity Fair." Production will start within two weeks.

Marshall Neilan has purchased "The Rear Car," which was produced in Los Angeles with Richard Bennett. It will be made following "Tess of the D'Urbervilles."

Violet Clark is writing the continuity for "Six Days," an Elinor Glyn story.

Goldwyn has purchased the screen rights to a short story by Gerald Beaumont which appeared in the December, 1921, issue of the Red Book magazine, called "The Gambling Chaplain." It was later dramatized by George Broadhurst and produced in New York with Macklyn Arbuckle as the gambling chaplain.

## Warner Brothers Items

The cutting and titling of Wesley Barry's last picture, "Little Heroes of the Street," which Harry Hapf produced, directed by William Beaudino, has been completed and an informal preview will take place this week. This is "Freckles" Barry's last picture before going on the Ohpheum circuit.

Cleo Ridgley, who is appearing in "The Beautiful and Damned," which William A. Seiter is directing, hopes to leave soon with her husband, James Horne, for Rome, Italy, where Mr. Horne will direct a picture.

Monte Blue left last week for the Warner Brothers' coast studios to play a prominent role in the Harry Hapf picture, "Brass," adapted by Julian Josephson from the Charles G. Norris novel of the same name.

A. Warner, who has been here for the last few weeks going over next year's production schedule with his brothers J. L. and S. L. Warner, at the Warner Bros.' Studio, will leave within the week for New York.

Homer Scott, the man who photographed "Molly-O" and "Suzanna" for Mack Sennett has been procured by Warner Brothers to Film their forthcoming production of "The Little Church Around the Corner." E. P. Dupar, who has been with Warner organization for some time will also turn the crank on this production.

E. Mason Hopper has returned from a short vacation in the mountains and expects to start work immediately upon "The Little Church Around the Corner." An all star cast has been assembled.

## At Universal City

Carl Laemmle is here from New York.

"Alias Sebastino," an original story by Raymond Schrock, scenario editor, is to be the next for Edward Gibson. Edward Sedgwick will direct with Louise Lorraine opposite the star. The cast will include Carmen Phillips, Sydney DeGrey, Frank Leigh, Jack Crand, Burton Law, Earl Silvera and Tom O'Brien. It is the story of an Irish doughboy who becomes a Spanish bandit.

William Slavens McNutt's story, "His Good Name," has been purchased. It is being scenarized by Frank Beresford for all-star production.

"The White Tiger" is finished, and Tod Browning will shortly begin "Drifting," adapted by Lucien Hubbard from the John Colton and Owen Davis play. The setting is laid in China.

Frank Mayo productions recently made, which have been retitled, include: "The Hot Head" named "The Flaming Hour;" "The Summons" changed to "The First Degree."

George Bronson Howard has written a series of detective stories to be directed by Duke Worne, starring Roy Stewart. The supporting cast will include Lucille Ricksen, Fontaine LaRue, Jack Perrin and Hayden Stevenson. They are to be titled "The Further Exploits of Yorke Norrey."

A. P. Younger has completed the scenario for "The Abysmal Brute," a Jack London story, which is to be an all-star subject, directed by Hobart Henley.

Perley Poore Sheehan and Edward T. Lowe, jr., have completed the continuity for "The Hunchback of Notre Dame," to star Lon Chaney. Irving Thalberg is now interviewing directors.

"Up the Ladder," which ran on the New York stage last season, has been purchased for Virginia Valli. A. P. Younger is writing a continuity from the Owen Davis play, and production will start in about three week.

Herbert Rawlinson is to be starred in "Castle Craneycrow," by George Barr McCutchean. Continuity will be by Edward T. Lowe, jr., and direction by Jack Conway.

Universal has purchased a number of airplanes and will establish a flying field supervised by Eddie Curtis, army and commercial pilot. The planes will first be used in "Around the World in Eight Days," the serial starring William Desmond, to be filmed under the direction of Reeves Eason. This serial company goes to Oxnord, Cal., shortly for stay of two weeks to film African and Asiatic desert scenes.

Edward Laemmle has been definitely assigned to direct "Trail Blazers," an historical chapter play starring Art Acord.

## Around Metro Studios

The cast for "Noise in Newboro," under the direction of Harry Beaumont, starring Viola Dana, includes David Butler, Eva Novak, Betty Francisco, Allan Forest, Alfred Allen and Joan Standing.

Irving Willatt and "All the Brothers Were Valiant" Company, are spending the week at Balboa Beach on exteriors.

Hunt Stromberg has completed the editing of "Glad Rags," starring Bull Montana.

Laurette Taylor leaves for New York Tuesday.

The Sawyer-Lubin production, "Your Friend and Mine," is in the stage of casting.

King Vidor has been engaged by Harry Garson to direct "The Woman of Bronze," next Clara Kimball Young production, which is now being cast. Garson has completed editing "An Old Sweetheart of Mine," and will leave for New York in ten days.

## With Paramount Units

Paul Powell has begun producing Byron Morgan's story retitled, "Racing Hearts," from a continuity by Will M. Ritchey, starring Agnes Ayres. The supporting cast employs Richard Dix, Theodore Roberts, Robert Cain, J. Farrel McDonald and Warren Rogers.

As yet there is no title for the new Cecil DeMille production, Chicago Board of Trade subject. However, the cast includes Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nillson and Pauline Garon. A ton of confetti was used by director DeMille in the ball room scenes.

"Paths of Glory," William DeMille production, has been retitled, "The World's Applause," which is now being filmed with Lewis Stone, Bebe Daniels, Kathlyn Williams, Harrison Ford, Wanda Hawley, Brandon Hurst, Clarence Burton, Mayme Kelso and James Neill in the cast.

George Fitzmaurice will next make the Nile River house boat scenes for "Bella Donna."

Production has been commenced by director Wallace Worsley on "Nobody's Money," starring Jack Holt.

The Argentine Republic annual festival battle of flowers was reenacted for the Sam Woods production of "My American Wife." Thousands of fashionably dressed players took part in this battle laid in Buenos Aires.

What was titled "Sacrifice," the Mary Miles Minter starring vehicle, has been retitled "Drums of Destiny."

George Fawcett, famous character actor, has a new role. It is that of Admiral Farragut in the world's largest group statue in bronze which is being made by Gutzon Borglum as a war memorial for Military Park, Newark, N. J.

Dorthy Dalton and Company have been filming scenes for "Black Fury," a forthcoming picture, the last few days at the Edgar Luckenbach estate at Sands Point, L. I. The scenes for the picture represented a fashionable garden party.

Mary Miles Minter's next Paramount picture, based on an original story by Hector Turnbull, adapted by Percy Heath, and as yet untitled, was scheduled to start on October 23rd. This has meant only a few days' rest for the star, following the closing of her last production, "Drums of Destiny." Philip Rosen, who recently completed the direction of "The Young Rajah," Rodolph Valentino's latest, has been chosen to direct. The cast, which is almost completed, includes Jean DeBriac, prominent French actor, who has the leading man's part, Cleo Ridgely, Willard Louis, Kalla Pasha, Lillian Leighton, Adolphe Menjou, the DeBriac twins, Leo White, Lucien Littlefield and Nadeen Paul.

## R-C Production Notes

Harry Berman is here going over future productions.

Harry Carey and company are spending a week in the Mojave desert making exteriors for "The Canyon of Fools." Val Paul is directing.

In production are: "The Remittance Woman" starring Ethel Clayton, under the direction of Wesley Ruggles. "The False Alarm," Carter DeHaven comedy under the direction of Henry Lehrman.

Mal St. Clair is preparing to produce the second of the "Fighting Blood" series.

"Captain Fly-By-Night," starring Johnnie Walker, under the direction of W. K. Howard, has been completed.

## Here and There

Russell Productions have completed three subjects at the Premium Pictures studio at Beaverton, Ore., all starring George Larkin and directed by William Craft. The titles are: "The Flash," a newspaper yarn; "The Firebrand," a lumber story; and "The Clean-Up," a crook melodrama. Ruth Stonehouse is leading woman, with Lura Anson, Frank Bhitson, Al Ferguson and Carl Silvera included in the cast. Continuities have been done by George Hively.

The Mack Sennett scenario department has been reorganized by John Grey, with Bernard McConville, Rest Taylor and Mel Brown as members. McConville is writing the continuity for a finished story for Phyllis Haver's first starring vehicle.

Herman Seidl, conductor of the Mission theatre orchestra, Los Angeles, is preparing a musical score and orchestration for "Suzanna."

Lou Anger, general manager for Joseph Schenck productions, has wired M. C. Levee of the United Studios that Constance and Norma

(Continued on page 2330)

PROGRAMS FOR THE WEEK OF OCTOBER 22 ND

# With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

## NEW YORK CITY

**Capitol Theatre—**
Feature—"The Prisoner of Zenda," Metro, Second Week. Program repeated.

**Rivoli Theatre—**
Overture—Rivoli Orchestra.
Added Attraction—Wonders of the Sea, J. E. Williamson's Under Sea Picture.
Specialty—"Gypsy Dance," Brahms.
Feature—The Impossible Mrs. Bellew, Paramount.
Comedy — My Wife's Relations, Buster Keaton.
Recessional—Organ.

**Rialto Theatre—**
Overture — "Barber of Seville," Riesenfeld's Classical Jazz.
Added Attraction—Man vs. Beast, Jungle Educational Subject.
Specialty—"Beethoven's Moonlight Sonata" and its inspiration with a Prizma picture, picturizing the legend of the famed composition.
Feature—Clarence, Wallace Reid, Paramount.
Comedy—Soldiers of Fortune.

**Cameo Theatre—**
Overture — "Favorite Melodics," Cameo Concert Orchestra.
Current Events—Cameo News Pictorial.
Novelty—Topics of the Day.
Musical—"Song of India," Cello Solo.
Comedy — The Ropin' Fool, Will Rogers.
Seenic — Kilarnia Lakes A'firc, Prizma.
Feature — Grandma's Boy, Asso. Exhib., Pathe.
Reeessional—Organ Solo.

The Immortal Drama of American Hearts!
Theodore Roberts,
George Fawcett,
T. Roy Barnes,
Harrison Ford,
Fritzi Ridgway
in a picture that takes you back home
"The OLD HOMESTEAD"
Denman Thompson's Play
THE greatest of all emotion dramas—the play that has drawn laughs and tears from a million American hearts—at last given a production worthy of its story. With the screen's greatest character actor, Theodore Roberts, in the role he was born for—"Uncle Josh."
You'll laugh at the antics of "Happy Jack" and the lover rivals, "Seth" and "Si." You'll cry at the burning partings and the heartaches of lovely "Ann." You'll thrill as the gigantic cyclone sweeps a whole town away—a climax never before approached on the screen.
Paramount has done to that old favorite what Griffith did to "Way Down East." Enlarged it, made it a heart-warming human love story and staged a cyclone scene that will take your breath away
No Advance in Prices For This Wonderful Production
OHIO Theatre

*The Ohio theatre, Indianapolis, carried this large space ad on "The Old Homestead."*

**Criterion Theatre—**
Feature—When Knighthood Was in Flower, Marion Davies, Paramount—Continued.

**Astor Theatre—**
Feature — Trifling Women — Continued.

**Forty-fourth Street Theatre—**
Feature—Who Are My Parents? Fox—Continued.

**Lyric Theatre—**
Feature—Monte Cristo, Fox—Last Week.

**Apollo Theatre—**
Feature—One Exciting Night, D. W. Griffith—Indefinite.

**Mark Strand Theatre—**
Overture—Selections from "Mlle. Modiste," with "Kiss Me Again," sung by soprano.
Novelty—Odds and Ends, including Motherhood, The Jungle Fast Mail, and Along the French-Italian Border.

GRAUMAN'S - HOLLYWOOD
EGYPTIAN THEATRE
DEDICATION and OPENING
WEDNESDAY EVENING OCTOBER 18th AT EIGHT O'CLOCK
WITH WORLD PREMIER
DOUGLAS FAIRBANKS IN ROBIN HOOD
Together with mammoth mediaeval Nottingham Castle Pageant using original Robin Hood costumes
Directors, Stars and Producers who have already made reservations—direct your motors to the main Egyptian Court

*Announcement carried in Los Angeles papers on the opening of Grauman's Hollywood Egyptian theatre, with "Douglas Fairbanks in Robin Hood."*

Current Events—Mark-Strand Topical Review.
Specialty—Michel Fokine and the Fokine Ballet introducing interpretative dances.
Feature—Skin Deep, First National.
Coemdy—The Eskimo, Clyde Cook—Fox.
Reecssional—Organ.

## BROOKLYN

**Mark-Strand Theatre—**
Overture—(Offenbach) "Orpheus," Mark-Strand Symphony Orchestra.
Ballet—"The Snow Queen," Music Delibes' ballet music from "La Souree."
Voeal — (Rove-Murrough) "Macushla."
Current Events — Mark Strand Topical Review, and Fun From The Press. Music harmony.
Voeal-Ballet—"The Dream Flower."
Instrumental—Original Piano Trio, fourth and last week. "Kreisler Tambourine Chinoise," and "Hot Lips" by Busse, Lang and Davis.
Feature—A Tailor Made Man—United Artists.
Rceessional—Mendelssohn's "Allegro," organ.

*Art ad on "The Glorious Adventure," used by the California theatre, Los Angeles.*

## LOS ANGELES

**Symphony Theatre—**
Overture—Symphony Orchestra.
Current Events—Fox News.
Comedy—The Skipper's Sermon—Toonerville.
Feature—The Country Flapper.
Recessional—Organ.
Next Week—Headless Horsemen.

**Superba Theatre—**
Overture—Orchestra.
Current Events — International News.
Vocal—"Lost, a Wonderful Girl," tenor.
Western—Western Giants of the Open.
Comedy—Wedding Pumps.
Feature—Broad Daylight—Universal.
Next Week—Wolf Law.
Recessional—Organ.

**Mission Theatre—**
Overture—Medley of Present Day Popular Airs.
Current Events—Fox News.
Comedy—When Summer Comes.
Vocal—"I Hear You Calling Me" and "Time Will Tell"—Quartette.
Feature—What's Wrong With the Women?
Recessional—Organ.
Next Week—Dr. Jack—Harold Lloyd—For run.

**Clune's Theatre—**
Overture—Orchestra.
Current Events—Selznick News.

*Effective use of cut in ad on "The Fighting Streak," used by the Moon theatre, Omaha.*

Comedy — Hear 'Em Rave, Lloyd re-issue.
Vocal—"Drifting Along," tenor.
Feature—When Husbands Deceive, Asso.-Exh.
Reeessional—Organ.

**Grauman's Theatre—**
Feature — The Old Homestead, Paramount — Continued; program repeated.

**Grauman's Rialto—**
Feature — When Knighthood Was in Flower, Paramount—Continued; program repeated.

**Grauman's Hollywood Theatre—**
Feature—Robin Hood—Continued; program repeated.

**California Theatre—**
Feature—Sherlock Holmes, Goldwyn—Continued; program repeated.

**Miller's Theatre—**
Feature—Timothy's Quest, Joseph Depew—American Releasing—Continued; program repeated.

**Kinema Theatre—**
Overture—Medley.
Current Events — International News and Topics of the Day.
Specialty—Pianologue.
Scenic—The Drifters, Bruce.
Vocal—"Sweet Indiana Home," soprano.
Comedy—Gymnasium Jim.
Feature — Smudge, Charles Ray—First National.
Recessional—Organ.
Next Week—Smilin' Through.

**Loew's Theatre—**
Overture—Orchestra.
Current Events — International News, with split reel by Ince featuring policemen's and firemen's pension initiative bill.
Novelty — Organ with Prizma, "Dream of the Sea."
Comedy — The Punctured Prince, Bull Montana.
Feature—Forget-me-not, Metro.
Recessional—Organ.

**Hill Street Theatre—**
Overture—Orchestra.
Current Events — International News.

Serial—In the Days of Buffalo Bill.
Comedy—Brownie the Dog.
Feature—Shadows of the Sea, Selznick.
Five Acts of Vaudeville.

## SAN FRANCISCO

**Granada Theatre—**
Overture—Stradella Ernest.
Current Events—Granada News Film.
Novelty—Fun from the Press.
Specialty—Torrano Dance with America's youngest accordion virtuoso—selections.
Scenic—Pathe Review.
Musical—Special orchestral selections including "Some Time," "When You and I Were Young" and "I Have Often Wondered."
Feature—The Man Who Played God—United Artists.
Recessional—Organ.

**California Theatre—**
Overture—"Red Mill" and "Honolulu Blues"
Current Events—Topical Review.
Musical Novelty—A Harpiste tenor and violinist.
Feature—Pink Gods—Paramount.
Comedy—The Esquimo.
Recessional—Organ.

**Imperial Theatre—**
Overture—"Nobody Lied"
Current Events—News Weeklies
Musical—Concert Trio singing "Ave Maria" and encore.
Novelty—Screen Magazine.
Feature—Monte Cristo—Fox.

**Loew's Warfield Theatre—**
Overture—"I'm All Alone."
Current Events—Pathe News No. 83.
Novelty—Topics of the Day and Federated Screen Review.
Cartoon—Mutt and Jeff.
Feature—Silver Wings.
Musical—Special Moments with Libschultz.

**Tivoli Theatre—**
Overture—Chinese Medley.
Current Events—Kinograms.

*Three-column ad used by the Mission theatre for the Los Angeles showing of "Skin Deep"*

REVEREND SHANNON GRIFFITH of the First Presbyterian Church, says of Remembrance — "Society should see more of this sort of picture"
Majestic
TODAY, AND FOR 5 DAYS "Remembrance" Starts 2 — 4 — 6 — 8 and 10 O'clock REGULAR PRICES
While his wife and family frolicked in society poor old Pop Grout struggled to pay their bills. His only offense was undying love for home and the happy family circle of yester year. And one fine day his wife and children realized that the heart of their grand old man was worth all the gilded pleasures of the fickle world. The story of Pop is one of the greatest human pictures ever filmed.
CHARLIE CHAPLIN
SAYS OF RUPERT HUGHES LATEST PHOTOPLAY—
"'Remembrance' is the most human picture ever put on the screen."
Goldwyn Presents
Remembrance
Written and directed by
Rupert Hughes
Author of "The Old Nest"
If You Liked "The Old Nest" You'll Love "Remembrance"

*Large space ad used by the Majestic theatre, Jackson, Mich., on "Remembrance."*

Features—The Bond Boy, Richard Barthlemess—First National—and The Woman's Side.
Recessional—Organ.

**Strand Theatre—**
Feature—Footfalls—Fox.

## CHICAGO

**Chicago Theatre—**
Tableau—Chicago Birthday Greetings, Anniversary Week.
Overture—"1812"—orchestra
Novelty—Literary Digest.
Specialty—The Nile Scene from Aida.
Current Events—News Weekly.
Music—Organ solo "Just Like A Rose."
Scenic—
Specialty—In Birdland.
Feature—The Bond Boy, Richard Barthlemess—First National.
Comedy—Pardon My Glove.
Next Week—Oliver Twist, Jackie Coogan—First National.

**Tivoli Theatre—**
Overture—"Mignon."
Novelty—Literary Digest.
Specialty—On The Roof Garden, Benson Dance Orchestra.
Music—Organ Solo, "Why Should I Sigh Over You."
Scenic—
Specialty—The Honeymoon Express.
Feature—The Eternal Flame, Norma Talmadge—First National.
Cartoon—
Coming Feature—The Bond Boy.

**Riviera Theatre—**
Overture—"Farewell."
Novelty—Literary Digest.
Scenic—
Specialty—Sigmund Boguslawski playing popular and classical selections on violin.
Current Events—News Weekly.
Specialty—The Garden of Illusions.
Feature—The Eternal Flame, Norma Talmadge—First National.
Cartoon—
Next Week—The Bond Boy.

**Roosevelt Theatre—**
Feature—When Knighthood Was In Flower.
Next Week—Manslaughter.

**Woodlawn Theatre—**
Overture—Selected.
Novelty—Pathe Review—Fun from the Press.
Current Events—Woodlawn News and Views.
Comedy—Makin' Movies.
Music—Organ Solo, Scherazade by Rimsky-Korsakoff.
Feature—Under Two Flags, Priscilla Dean—Universal.
Recessional—"Deedle Deedle Dum," organ.
Next Week—Burning Sands.

**Randolph Theatre—**
Current Events—International News.
Feature—Broad Daylight.
Comedy—Cabby.
Next Week—Kentucky Derby.

**Barbee's Theatre—**
Novelty—Travelogue.
Feature—The Prisoner of Zenda—Metro.

**Astor Theatre—**
Current Events—Pathe Weekly.
Feature—In the Name of the Law—F. B. O.

## PHILADELPHIA

**Stanley Theatre—**
Overture—"Raymond."
Current Events—Fox and Pathe News Weekly.
Musical Feature—Sascha Jacobsen, violinist, playing "Souvenir de Moscow" (Wieniawski); "Tambourine Chinois" (Kreisler); and "Liebesfreud" (Kreisler.)
Novelty—Literary Digest—Pathe.
Comedy—Pardon My Glove, Bobby Vernon.
Feature—The Man Who Played God—George Arliss—United Artists.
Next Week—To Have and to Hold.

**Aldine Theatre—**
Feature—The Prisoner of Zenda—Metro.
Current Events—International News No. 84—International.
Next Week—The Prisoner of Zenda (indefinite run).

**Stanton Theatre—**
Feature—Manslaughter (fourth and last week).
Next Week—Silver Wings.

**Karlton Theatre—**
Current Events—Pathe News.
Feature—The Cowboy and the Lady—Mary Miles Minter and Tom Moore.
Novelty—Kinograms No. 191.
Next Week—Under Two Flags—Priscilla Dean.

**Victoria Theatre—**
Feature—Sure Fire Flint—Johnny Hines.
Comedy—The Frozen North—Buster Keaton.
Current Events—Pathe News.

**Arcadia Theatre—**
Feature—The Dust Flower—Helene Chadwick—Goldwyn.
Current Events—Pathe News Weekly.
Comedy—For Rent, Haunted.
Novelty—Movie Chats No. 38—Hodkinson.
Next Week—Love Is An Awful Thing.

**Palace Theatre—**
Feature—The Bond Boy—Richard Barthelmess—First National.
Current Events—Pathe News Weekly.
Novelty—Literary Digest—Pathe.
Next Week—On the High Seas.

**Regent Theatre—**
Feature—Heart's Haven — Hampton.
Comedy—A Pair of Aces—Fox.
Current Events—Pathe News Weekly.

**Capitol Theatre—**
Feature—The Barnstormer—Charles Ray—First National.
Comedy—A Pair of Aces—Fox.
Novelty—Kinograms.

## BALTIMORE

**Century Theatre—**
Overture—"Martha." Century Symphony Orchestra.
Comedy—Torchy Steps Out—Johnny Hines.

BEGINNING AT NOON TODAY
MARK STRAND BROOKLYN
FULTON ST. AND ROCKWELL PL.
Distinctive Productions Inc. Presents
The Incomparable
GEORGE ARLISS
in his Greatest Role
The MAN WHO PLAYED GOD
From the play by Jules Eckert Goodman, founded on Gouverneur Morris's Story, scenario by Forrest Halsey, directed by Harmon Weight
BEN TURPIN'S Latest Comedy "HOME MADE MOVIES"
Second Successful Week
The ORIGINAL PIANO TRIO
Topical Review
Eldora Stanford, soprano — Chas. Carver, bassoo — Ballet Corps
Overture Dedicated to Columbus Day
FAMED MARK STRAND ORCHESTRA Alois Reiser, Conductor

*Art ad used by the Brooklyn Mark Strand theatre, Edwin L. Hyman, managing director, on "The Man Who Played God."*

Vocal Solo.
Current Events—Century Topical Review.
Specialty—Interpretive Dance.
Novelty—Scenic Review.
Prologue—Classic dance feature, "Rusee Trepak."
Feature—To Have and To Hold—Paramount.
Recessional—Organ.

**Rivoli Theatre—**
Overture—Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Prologue—Songs by Dorothy and Sylvia Dale.
Feature—East is West, Constance Talmadge—First National.
Specialty—Novelty review.
Comedy—Gymnasium Jim, Billy Bevan.
Recessional—Organ.

**New Theatre—**
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Selected.
Prologue—Special novelty dance.
Feature—A Fool There Was—Fox.
Recessional—Organ.

**Parkway Theatre—**
Overture—Parkway Orchestra.
Current Events—Parkway Topical Review.
Comedy—Selected.
Vocal—"When the Robins Nest Again," sung by Robert Keene, baritone.
Feature—Too Much Business—Goldwyn.
Recessional—Organ.

## DES MOINES

**Des Moines Theatre—**
Overture—Mignon," by Des Moines Theatre Orchestra.
Comedy—The Frozen North, Buster Keaton.
Feature—The Bond Boy, Richard Barthelmess—First National.
Next Week—The Light in the Dark.

**Garden Theatre—**
Comedy—The Model Messenger, Lewis Sargent.
Feature—Silver Wings—Mary Carr—Fox.
Next Week—Ruling Passions.

## BUFFALO

**Shea's Hippodrome—**
Overture—"Mirelle," Gounod—Orchestra.
Added Attractions—Style Show, staged in co-operation with local store; Yerke's Flotilla Band.
Feature—Nice People, Wallace Reid—Paramount.
Comedy—The Three Must Get Theres—Max Linder.
Current Events—Hippodrome Review.
Next Week—To Have and to Hold—Paramount.

**Loew's State—**
Overture—"Ziegfeld Follies."
Current Events—Pathe News.
Feature—The Top of New York, May McAvoy—Paramount.
Comedy—Mutt & Jeff Cartoon.
Next Week—The Ghost Breaker.

**Lafayette Square—**
Overture—C. Sharpe Minor at organ.
Current Events—Fox News.
Feature—Shackles of Gold, William Farnum—Fox.
Comedy—"Snub" Pollard.

**Mark-Strand—**
Overture—"Pique Dame."
Current Events—Kinograms.
Feature—The Kick Back, Harry Carey—Universal.
Novelty Urban Classic—Alexander Hamilton—Sport Pictorial—Western Stuff.
Next Week—The Headless Horseman.

**Olympic—**
Features—A Wide Open Town, Conway Tearle. Handcuffs or Kisses, Elaine Hammerstein—Selznick.

**Shea's North Park—**
Feature—Nice People, Wallace Reid—Paramount.
Comedy—The Three Must Get Theres, Max Linder.

**Palace—**
Feature—Free Air.

## CLEVELAND

**Stillman—**
Overture—"The Dance of the Hours."
Comedy—The First Flivver.
Scenic—The Drifters.
Feature—The Eternal Flame, Norma Talmadge—First National, Second week.
Next Week—The Old Homestead.

**Allen—**
Specialty—Costume Review, a novelty presentation of fancy dress costumes with living models, arranged and presented through the courtesy of local merchants.
Comedy—The Speeder.
Prizma—"Wonderful Waters," with interprctive musical accompaniment.
Current Events—Fun from the Press—International News—Plain Dealer Screen Magazine.
Feature—Remembrance—Goldwyn..
Next Week—Sherlock Holmes.

**Park—**
Overture—"Light Cavalry," by Suppe.
Vocal Solo—The Jewel Song from "Faust."
Current Events—Kinograms—Fun from the Press.
Comedy—When Summer Comes.
Feature—Pink Gods—Paramount.
Next Week—The Face in the Fog.

**Strand—**
Overture—Potpourri of Victor Herbert operas.
Current Events—Fox News.
Feature—A Fool There Was—Fox.
Added Attraction—The Reporter, Lupino Lane.

**Hippodrome—**
Overture—Popular Selections.
Current Events—Fathe News—Pathe Review.
Feature—When Romance Rides—Goldwyn.
Specialties—Seven Acts of Vaudeville.
Next—Under Two Flags.

**Standard—**
Current Events—International News.
Western—The Channel Raiders.
Comedy—The Kickin' Fool.
Feature—The Lone Hand, Hoot Gibson—Universal.
Next Week—For Your Daughter's Sake.

## ST. PAUL

**Capitol Theatre—**
Overture—"Second Hungarian Rhapsody," Orchestra.
Current Events—Capitol Digest—International and Daily News Pictorial.
Cartoon—One Ol' Cat.
Feature—The Prisoner of Zenda—Metro.
Comedy—The Skipper's Sermon.
Scenic—Tale of the Far North.
Recessional—Organ.

*This artistic copy was designed for the advertising of "To Have and To Hold," by the Missouri theatre management, St. Louis.*

## DALLAS

**Palace Theatre—**
Overture—Forty-Third Palace Symphony Concert.
Current Events—Palace News.
Scenic—Palace Tours.
Cartoon—Aesop's Fable.
Feature—Broadway Rose, Mae Murray.
Recessional—Organ.

**Old Mill Theatre—**
Overture—Old Mill Orchestra.
Current Events—Fox News.
Feature—Yellow Men and Gold—Goldwyn.
Comedy—Battling Torchy.
Specialty—Old Mill Melody Men.
Recessional—Organ.

## SEATTLE

**Coliseum Theatre—**
Overture—"Raymond," Orchestra.
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day.
Comedy—Toonerville.
Feature—Heroes and Husbands—First National.
Added Attraction—Personal Appearance of Edna Wallace Hopper.
Next Week—East Is West.

**Columbia Theatre—**
Overture—"Serenade."
Current Events—International News.
Comedy—Doing Them Good.
Feature—Under Two Flags, Priscilla Dean—Universal.
Recessional—Organ.
Next Week—Feature held over.

**Strand Theatre—**
Overture—"Samson and Delilah," Orchestra.
Current Events—Kinograms.
Comedy—The Steeplechaser.
Vocal—"Black Mammy."
Feature—Pink Gods—Paramount.
Recessional—Organ.
Next Week—The Old Homestead.

**Blue Mouse Theatre—**
Overture—Selections from "Katinka."
Current Events—Fox News.
Novelty—Endurance.
Comedy—Golf.
Musical—"The Storm," improvised and played on organ.
Feature—My Dad—F. B. O.
Vocal—"My Wild Irish Rose," sung with trailer.
Recessional—Organ.
Next Week—My Wild Irish Rose—Vitagraph.

**Liberty Theatre—**
Overture—Orchestra.
Current Events—Liberty and Selznick News.
Scenic—Pathe Review.
Vocal—"When the Leaves Come Tumbling Down."
Comedy—Bow Wow.
Feature—The Ghost Breaker, Wallace Reid—Paramount.
Recessional—Organ.
Next Week—Skin Deep.

**Winter Garden Theatre—**
Overture—Orchestra.
Current Events—International News.
Novelty—Screen Snapshots.
Comedy—The Model Messenger.
Feature—Extra Extra—Fox.
Recessional—Organ.
Next Week—The Fightin' Guide.

## ST. LOUIS

**Missouri Theatre—**
Overture—"Poet and Peasant," Missouri Symphony orchestra.
Current events—Missouri News and Views, Fun from Press.
Music—Organ solo, "On the Swanee River."
Specialty—"Night in a Grecian Garden" a ballet interpretation.
Feature—To Have and to Hold—Paramount.

**New Grand Central, West End Lyric and Capitol Theatres—**
Overture—"Down on the Farm."
Current events—News and Views; Topics of the Day.
Musical novelty—"Down in the Cornfield", a rural songfest.
Feature—The Old Homestead—Paramount.
Comedy—An Aesop Fable.

**William Fox Liberty—**
Overture—Liberty concert orchestra
Current events—Fox News and Educational.
Mutt and Jeff cartoon.
Local—Who's Who in St. Louis, intimate views of St. Louis business men.
Feature—Silver Wings, Mary Carr—Fox.
Comedy—

**Delmonte Theatre—**
Overture—Humfeld's Delmonte Orchestra.
Current events—News and views; Fun from the Press.
Added attractions—Strout's Military Hussars in popular and jazz selections.
Feature film—Love is an Awful Thing, Owen Moore—Selznick.

**Columbia Theatre—**
Overture—Columbia concert orchestra
Current events—Fox News and Educational.
Comedy—Lupino Lane in The Pirate.
Serial—First episode Speed.
Feature—Sherlock Brown, Bert Lytell—Metro.
Also five acts of vaudeville.

## PITTSBURG

**Cameo Theatre—**
Current Events — International News.
Specialty—Red and Blue Blood.
Feature—Broad Daylight—Universal.
Comedy—Century.
Next Week—Not announced.

**Grand Theatre—**
Current Events — Grand News Weekly.
Topical—Topics of the Day.
Scenic—Movie Chats.
Feature — A Tailor Made Man, Charles Ray—U. A.
Special Attraction—Pesetzki, in person.
Next Week—Lorna Doone.

**Olympic Theatre—**
Current Events—Fathe News.
Feature — The Cowboy and the Lady—Paramount.
Added Attraction—Old Time Movie Show.
Next Week—To Have and to Hold.

**Cameraphone Theatre—**
Current Events—Selznick News.
Feature—Under Two Flags, Priscilla Dean—Universal.
Comedy—Tenderfoot Romeo.
Next Week — Love is an Awful Thing, Owen Moore—Selznick.

**Alhambra Theatre—**
Current Events—Pathe News.
Feature—The Five Dollar Baby, Viola Dana—Metro.
Comedy—Waffles and Wallops.

**Garden Theatre—**
Current Events — International News.
Feature — Manslaughter — Paramount.
Comedy—Educational.

**Kenyon Theatre—**
Current Events—Pathe News.
Feature—The Eternal Flame, Norma Talmadge—First National.
Comedy—Monte Banks.

**Regent Theatre—**
Current Events—Kinograms.
Feature—Sherlock Holmes, John Barrymore—Goldwyn.
Comedy—One Old Cat.
Next Week—Lorna Doone.

**Blackstone Theatre—**
Current Events—Fox News.
Feature—Sherlock Holmes, John Barrymore—Goldwyn.
Comedy—A Ladies' Man.
Next Week—My Friend the Devil.

**Liberty Theatre—**
Current Events — International News.
Feature—The Ghost Breaker, Wallace Reid—Paramount.
Comedy—Toonerville Blues.
Next Week—Burning Sands.

**State Theatre—**
Current Events—Kinograms.
Feature—The Ghost Breaker, Wallace Reid—Paramount.
Comedy—Toonerville Blues.
Added Attraction—King Winter.
Next Week—Burning Sands.

## OMAHA

**Rialto Theatre—**
Overture—"The Barber of Seville."
Current Events—Kinograms.
Comedy—The Frozen North.
Feature—Lorna Doone—First National.

**Strand Theatre—**
Overture—"Chu Chin Chow."
Current Events—Selznick News.
Special—Prologue with Beryl Burton singing "Chinese Melody."
Feature—East Is West, Constance Talmadge—First National.

**Sun Theatre—**
Overture—Irish melodies.
Current Events — International Weekly.
Feature—My Wild Irish Rose—Vitagraph.

**Moon Theatre—**
Overture—Orchestral selections.
Current Events—Moon News.
Feature—When Romance Rides—Goldwyn.

## CINCINNATI

**Walnut—**
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Short Subject—Hope—Triart.
Feature—Grandma's Boy—Harold Lloyd—Associated Exhibitors—Pathe.
Next Week—The Ghost Breaker.

**Strand—**
Current Events—Pathe News.
Comedy — The Eskimo — Clyde Cook.

ENTIRE WEEK
Apollo
William Fox's Great Special Production
Silver Wings with MARY CARR
A Wonderful Triumph of Real American Life and Love

*The above copy advertised "Silver Wings," at the Apollo theatre, Indianapolis*

Feature—I Am the Law.
Next Week—Forget-Me-Not.

**Capitol—**
Current Events—Capitol News.
Short Subject—A Vacation Cocktail—Sport Review.
Feature — Broadway Rose — Mae Murray—Metro.
Next Week—Burning Sands.

**Lyric—**
Current Events—Fox News.
Comedy—The New Man.
Feature—Flesh and Blood.
Next Week—Fair Lady.

## DETROIT

**Adams—**
Overture—Orchestra.
Current Events — Free Press Weekly.
Scenic—Wild Babies.
Feature — Old Homestead—Theodore Roberts—Paramount.
Recessional—Organ.
Next Week—Same.

**Broadway-Strand—**
Overture—Selection—Orchestra.
Current Events — International News.
Specialty—Emmons & Colvin, vocal.
Comedy—Mermaid, Look Out Below.
Feature — Great Adventure—Lady Diana Manners — Associated Exhibitors.
Recessional—Organ.
Next Week—Hands of Nara.

**Capitol—**
Overture—"Fortune Teller," Orchestra.
Current Events—Pathe News.
Specialty—Seymour Simon Jazz Band.
Feature—What's the Matter With the Women?
Recessional—Organ.

**Fox Washington—**
Overture—None.
Current Events—Fox News. Mutt & Jeff.
Scenic—Screen Snapshots. Pathe. Volcanoes of the World. Fox.
Feature—Grandma's Boy, Harold Lloyd. Assoc. Exhibitors.
Specialty—Ray Miller's Jazz Orchestra.
Recessional—Organ.
Next Week—Same.

**Madison—**
Overture—"Light Cavalry," Orchestra.
Current Events—Pathe Weekly.
Specialty—Loos Bros. Syncopated Songsters.
Feature—White Shoulders, Katherine MacDonald. First National.
Comedy—Electric House, Buster Keaton.
Recessional—Organ.
Next Week—Valley of Silent Men.

## KANSAS CITY

**Newman Theatre—**
Overture—Selections from "Faust."
Current Events—Newman News and Views.
Musical—Organ Selections.
Comedy—Mermaid Comedy.
Vocal—Jerome and Francis, vocal entertainers.
Specialty—Michel Gusikoff, violinist and Coon-Sanders, novelty singing orchestra.
Feature — The Eternal Flame, Norma Talmadge. First National.
Next Week—Burning Sands.

**Liberty Theatre—**
Overture—Selections.
Current Events—Pathe and Fox News.
Musical—Organ Selections.
Feature—Grandma's Boy, Harold Lloyd. Pathe. Third week.
Next Week—Remembrance.

**Royal Theatre—**
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy—Torchy's Ghost, Johnny Hines.
Feature — The Valley of Silent Men. Paramount.
Next Week—A Tailor Made Man, Charles Ray. United Artists.

**Twelfth Street Theatre—**
Overture—Selections.
Current Events—Twelfth Street Screen Magazine.
Musical—Organ Selections.
Feature — Manslaughter — Thomas Meighan—Paramount.
Next Week—Rose O' the Sea.

## WASHINGTON

**Crandall's Metropolitan—**
Overture—Southern Rhapsody.
Current Events—Pathe News; Fun From the Press.
Comedy—Home-made Movies.
Feature—The Bond Boy, Richard Barthlemess—First National.
Next Week—The Masquerader.

**Loew's Palace—**
Overture—Melodies from "The Old Homestead.
Current Events—Pathe News; Topics of the Day
Feature—Old Homestead—Paramount.
Next Week—The Ghost Breaker.

**Loew's Columbia—**
Current Events—Universal News.
Feature—When Knighthood Was In Flower, Marion Davies—Paramount. (indefinite run).

**Moore's Rialto—**
Current Events—Fox News.
Extra Attraction—Helen van Ende, violinist.
Comedy—The Old Sea Dog.
Feature—Remembrance—Goldwyn.
Next Week—Rags to Riches—Warner Brothers.

# Exhibitors' Service Bureau—Pages 2279-2288

*Display in corner of lobby of Loew's Palace theatre, Memphis, Tenn., during week previous to showing of "The Old Homestead." It was transferred to a Main street window during the run of the picture. The miniature setting, shown in the upper right hand corner, was built in a small shadow-box, specially lighted, by Manager A. B. Morrison*

## Advisory Board and Contributing Editors, Exhibitors' Service Bureau

**George J. Schade, Schade theatre, Sandusky.**
**M. C. Horator, Alhambra theatre, Toledo.**
**Edward L. Hyman, Strand theatre, Brooklyn.**
**Theo. L. Hays, Gen. Mgr. Finkelstein & Rubin Minneapolis.**
Lee A. Landau, Alhambra and Garden theatres, Milwaukee.
**Jack Kuhn, Loew theatres, Cleveland.**
S. Barret McCormick, Managing Director, McVicker's theatre, Chicago.
**E. E. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.**
**Stanley Chambers, Palace theatre, Wichita, Kan**
**Willard C. Patterson, Criterion theatre, Atlanta.**
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**E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.**
**F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.**
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**Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.**
**W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.**
**A. A. Partington, Imperial theatre, San Francisco.**
**George E. Carpenter, Paramount-Empress theatre, Salt Lake.**
**Eugene E. Roth, California theatre, San Francisco.**
**Sidney Grauman, Grauman's theatre, Los Angeles.**
**Louis K. Sidney, Managing Director, William Fox theatres, Denver.**

THE
# Booking Guide
## Vol. 3
## April to September 1922

is on the presses and will go forward to subscribers at once.

Notify Motion Picture News if you do not receive your copy promptly.

**Herbert J. Thatcher, Strand theatre, Salina, Kan.**
**Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.**
**L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.**
**Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.**
**William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.**
**Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.**
Harold B. Franklin, Director of Theatres, Famous Players-Lasky Corp., New York.
**L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.**
**Joseph Plunkett, Managing Director, Mark Strand theatre, New York.**
**Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.**
**Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.**
**Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.**
**George Tooker, Manager, Regent theatre, Elmira, N. Y.**
**Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.**
**W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.**
**W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.**
**A. J. Cobe, Managing Director, Central Theatre, New York.**

*Elaborately built up lobby on "For Big Stakes" at the Plaza theatre, Wheeling, W. Va., including hotel and jail, as well as large cut-out of star on horseback*

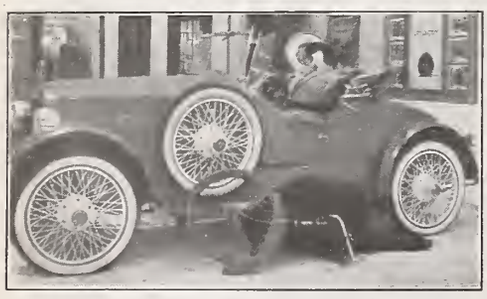
## 'Top O' the Morning" Title Is Used to Advantage

Seattle, Wash.—Several clever tie-ups with the title of "Top o' the Morning" were put over by Manager R. W. Case of the Columbia theatre.

The first few days of the showing, 4,000 residents of Seattle opened their back doors in the morning to get their milk and found folded over the top of their milk bottles small cards which bore a cut-out of the figure of Gladys Walton and the words "Top of the Morning to You from the Columbia Theatre." The reverse side of the card bore some advertising for the dairy, but made a play upon the words "Top of the Morning."

Manager Case also used a number of telephone calls to interest fans in the picture. A family was called on the phone and when the head of the family answered the operator, after giving a cheery "Top of the Morning," told a little about the picture. This system of phone calls is said by its originators to be so diplomatically and cleverly handled that it "sells" an entire family in a great majority of cases.

A mailing list of several thousand names was also used by the Columbia to good advantage. Early mail deliveries carried into many homes letters announcing "It's 'Top of the Morning to You' at the Columbia Theatre." Other items on the Columbia program were also mentioned.



*Reproduction of scene from "Manslaughter" with wax dummies in lobby of Imperial theatre, Asheville, N. C., arranged by Manager John B. Carroll*

## Actor's Monocle and Case Used in "Masquerader" Tie-Up

DES MOINES, Iowa — The Des Moines theatre used Guy Bates Post's brief case and monocle, used in "The Masquerader," to exploit the run of the picture at that house. The articles in question were sent from Los Angeles, with autographed cards written by Post, certifying to their genuineness.

They were used in a window display tie up of a book store that featured the photoplay edition of "The Masquerader."

Mr. Post hereby demonstrates that a star does not have to be feminine to attract interest in the article used in connection with the daily routine. The original gowns worn by Norma Talmadge now have a rival.

## Pay-As-You-Leave Stunt Used on "Sonny" at Anniston

Anniston, Ala.—"Sonny" was the first picture of the Noble theatre's "Birthday Month" which Mr. Smart advertised as the "Greatest Month of Pictures Ever Shown in Anniston." To get this idea across he used special one-sheets and cards, got out 1,000 booklets covering the attractions, and took extra newspaper space, including a half page ad to start the month.

To be sure to get the month started off right, Mr. Smart took the "Pay-As-You-Exit" angle on this particular picture. This was emphasized on the screen for two weeks in advance. The picture was run on Monday, opening day, at usual prices. But on Tuesday no money was accepted at the box office until after the patron had seen the picture. Here is what he told them on a large card in the center of the lobby:

We want everyone to see "SONNY." So walk in, see the picture, and pay what you wish as you come out. If you do not wish to pay anything see it as our guest. But—BE SURE TO SEE IT.

Mr. Smart is satisfied that the effect was good and that he won new friends for his theatre.

## Red is Keynote of Campaign on "The Eternal Flame"

Duluth, Minn.—Taking red, the color of flame, as his keynote, Manager F. P. Schwie, of the Garrick theatre, put over an unusual campaign on "The Eternal Flame."

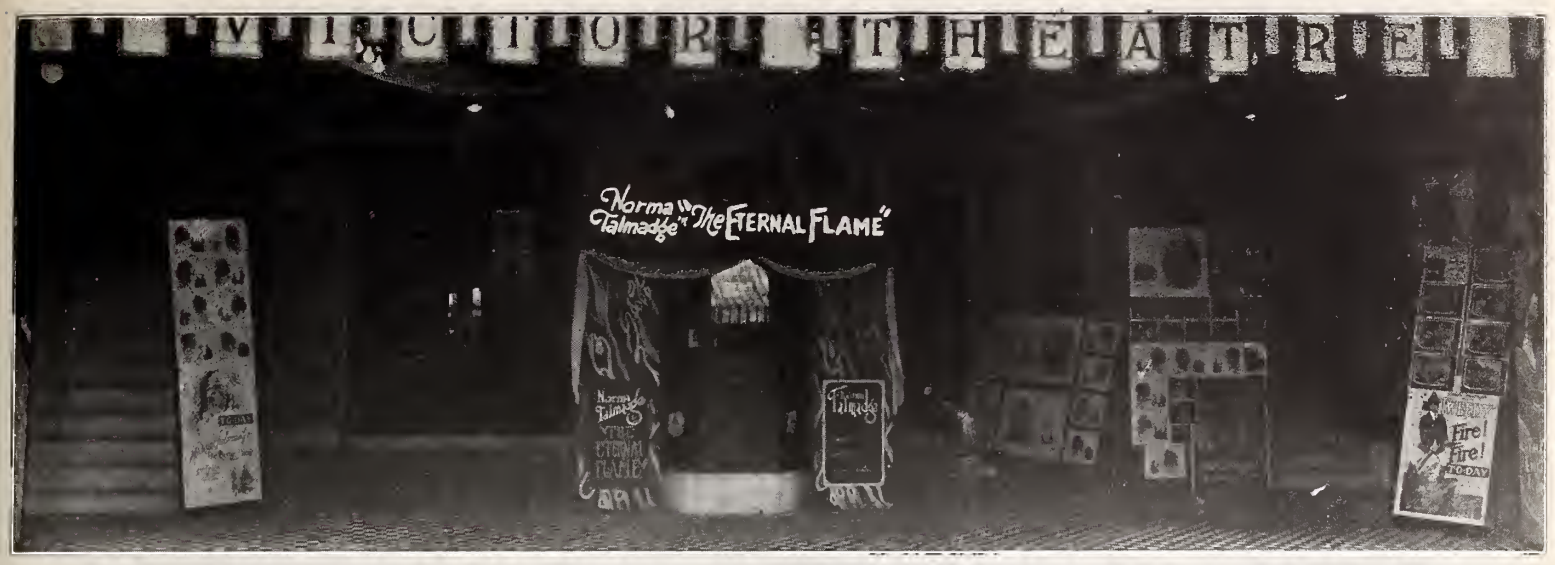
The lobby of the theatre was decorated in red. Underneath the marquee a red flannel draping stretched from the outermost point to down at the top of the box office. Lights under, around and on top of the marquee had been dipped in red. The electric light sign was red. A row of red lights was strung from the theatre for a half block to Superior street, Duluth's Broadway, pointing the path to "The Eternal Flame."

From the top of the building opposite the theatre two flood lights turned their red haze on the entrance, bathing it in a red light. Railroad flares were burned on the edge of the marquee and from the roof.

Manager Schwie used a simple but effective prologue.

The curtains parted on a dark stage. Lights came up slowly, flooding the set with red and orange bordered with purple. The entire stage was hung with red velvet. Through an arrangement of red lights and an electric fan, and strips of red silk, the effect of quivering flames was reproduced. Two girls in Grecian costume did a classic dance named, for the occasion, "The Dance of the Flame."

*Window tie-up with book store on "When Knighthood Was in Flower" in connection with its showing at the Criterion theatre, New York City*




*The Victor theatre, McKeesport, Pa., arranged this attractive lobby on "The Eternal Flame," draping the under side of the marquee with bunting, building a cut-out over the box-office, and using plenty of stills*

## Newspapers and Dairies Assist "Curse of Drink" Campaign

Paterson, N. J.—Ample co-operation from dairy companies and the local newspapers was obtained by the U. S. Photoplay theatre for the showing of "The Curse of Drink."

The comedy treatment of the feature in the teaser one and twenty-four sheet played true to form. This paper shows a baby asleep, with an empty bottle of milk in her lap. The title underneath is "The Curse of Drink." The two sizes of paper with this teaser on it made tie-ups with milk companies an easy matter. The delivery wagons of dairy distributors carried one-sheet posters during the week of the showing and two days previous, and were willing to do it free because of the attraction value of the poster as entertainment.

The newspapers fell in line with contests. One of them carried a series of four teaser cartoons, each one in a humorous vein, with no wording explaining the meaning. It was up to the readers to guess what caption fitted the cartoon. In each case the correct answer was "The Curse of Drink." One drawing showed a fat man at a water fountain hit by the sudden spurt of the water high in his face. Another showed a mother forcing castor oil down a protesting baby's mouth, a third showed a busy one-arm lunch diner drinking soup to the tune of music. The response from readers who were after free tickets to the picture at the U. S. Photoplay was large.

An improvised locomotive set on a Ford truck, looking strikingly like the real thing, and illustrating the train runaway scene in the picture, was used at a police parade.

*Display on "Manslaughter" in a vacant store window arranged in connection with the showing at Grauman's Rialto theatre, Los Angeles*

## Attractive Lobby Arranged on "Flesh and Blood"

ATLANTA, Ga.—Manager G. M. Phillips of the Strand theatre arranged a lobby display on "Flesh and Blood" which was in harmony with the atmosphere of the picture.

The back and side walls of the lobby were inclosed with beaver board covered with wall paper of a Chinese design. On one side was a hand-painted impressionistic Chinese scene and special still frames were worked out in Chinese designs. In the center of the lobby stood an office desk with telephone, ink stand, etc. Behind this were two cut-outs, one seated at the desk and the other standing and forcing him to sign a paper. These cut-outs were made from the 6-sheet. Across the front of the lobby was a large banner with title and name of star. Half of the banner had a background of flesh color and half a background of red, carrying out the idea of the title.

## Hook-Up with Dairy Is Made on "The Curse of Drink"

Newburgh, N. Y.—An effective campaign was put back of "The Curse of Drink" when that picture played Cohen's Opera House recently.

The title suggested a tie-up with the largest local dairy distributor. The consumption of milk as the cure for "the curse of drink" was urged. The Puritas Dairy Company was willing to take advantage of the publicity that the phrase, "The Curse of Drink," was getting during the run of the picture, and took large space in the local papers with an ad in the shape of a milk bottle. The public was called on to see "The Curse of Drink," and a one-reel educational on the value of milk. By exhibiting this educational the mutual benefit of the tie-up was evident to both parties.

The comedy treatment described in the press-book on "The Curse of Drink" proved practical, when the local papers published a number of the teaser cartoon cuts free of charge, merely for their entertainment value. The series of four cartoons was used in rotation—one showing the baby asleep over a bottle of milk, another a blustering man at a water fountain, which squirted too high; the third with a mother forcing castor oil down a crying child's mouth and a fourth a fat diner at a one-arm lunch drinking soup too loud for the ear drums of his neighbors.

## Laugh Day Prescriptions Used on "Grandma's Boy"

San Francisco, Cal.—The managers of the New Fillmore and New Mission theatres, both of the Kahn & Greenfield circuit, liked Arthur S. Kane's suggestion of a National Laugh day so well that when "Grandma's Boy" played the two houses, cards as follows were sent out, with explanatory letters, to a selected list:

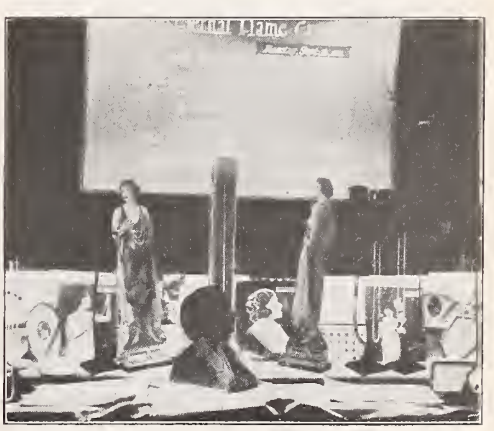
National Laugh Day. Prescription. Take (1) nice girl on your arm. Take (2) nice seats at the New Fillmore theatre. Shake well the wrinkles from your brow. Cure guaranteed with one dose if taken on the opening day of Harold Lloyd in "Grandma's Boy."

Then followed the play dates and the manager's signature.

## Comedy Exploitation Stunt Put Over On "Just Dogs"

Cleveland, Ohio.—Lou Thompson, short product manager of the local Universal exchange, put over an amusing stunt on "Just Dogs," which could easily be adapted by theatre managers who go in for short subject exploitation.

He bought a couple of pounds of frankfurters and several dozen tags. Cutting the frankfurters in pairs he fastened a tag to them on which was written "'JUST DOGS'—It's a Century." These were wrapped up and sent to the big exhibitors, who the Cleveland exchange wanted to prepare for the arrival of this all-animal comedy.



*Tie-up on 30-inch candle and Norma pearls window display arranged by Metropolitan theatre, Atlanta*

*Lobby display arranged by the management of the Hippodrome theatre, Corbin, Ky., on "The Lotus Eater."*

## Takes Advantage of Burglary to Exploit Picture

Spartanburg, S. C.—The local police declined to tie up with "In the Name of the Law," but Manager Charles H. Amos put over an effective campaign in spite of the handicap.

Fate played into his hand in that for three days before the picture opened, yeggs cracked a merchant's safe and got away with quite a bit of cash. This was not announced generally until the afternoon paper of the next day. That night Mr. Amos took advantage of the occurrence by placing the scare heralds headed, "BANDITS ROB BANK" under the doors of 2,000 homes and business houses. At first glance people thought the yeggs had paid another visit to their town. So the heralds got undue attention.

The city wouldn't allow the "policeman" cut-outs on the streets, so Mr. Amos mounted two on Ford cars and had them parade the streets, parking as long as possible in the busy sections.

## Masked Minuet Is Prolog to "The Masquerader"

LAFAYETTE, Ind.—An artistic prolog was presented by Manager Herbert Johnson of the Luna theatre in connection with the showing of "The Masquerader." Six masked couples in Colonial costume danced the minuet.

## Fiery Cauldron Is Ballyhoo on "The Eternal Flame"

LA CROSSE, Wis.—The Rivoli theatre, with the co-operation of W. H. Laurance, Minneapolis exploitation man, arranged a striking street ballyhoo on "The Eternal Flame."

A flat wagon draped in black and red, drawn by two coal black horses with red blankets, carrying white letters on the side of each, "The Eternal Flame" drove through the streets of the city. The driver was dressed in red monk costume. In the center of the wagon was placed a large iron kettle, which was also covered with red. Standing behind it was a man made up as the regulation Father Time, long beard, scythe, and as this equipage drove through the streets he every so often threw into the iron kettle, in which charcoal was smouldering, red fire.

## Trumpeteer Ballyhoos "Fools First" in Lexington

Lexington, Ky.—Gabriel and his trumpet had nothing on the street ballyhoo artist who paraded the streets of Lexington to exploit "Fools First" at the Ada Meade theatre.

The effectiveness of the stunt lay in the make-up of the ballyhoo artists. He was dressed like an old patriarch with a flowing white beard and long locks. He might have been taken for an evangelist who had come out of his hermitage to preach a new doctrine. He had a new doctrine, all right. It was painted on his back. "Ada Meade Today. Marshall Neilan's Fools First."

## Music Week Gets Retail Tie-Up on "The Eternal Flame"

NIAGARA FALLS, N. Y.—The Strand theatre, which has been open but a little more than a month, put over an energetic tie-up on "The Eternal Flame," by inaugurating a Music Week to coincide with the showing of the film.

As a result of this step the theatre was able to get tremendous retail merchant co-operation in which the song "The Eternal Flame" was featured. All the music stores, department stores and stationery stores handling sheet music gave displays. The Metropolitan five and ten cent store featured the song for 10 days.

In the theatre lobby an effective display was made of the three foot candle against a glazed glass background. The candle stood against a 30 inch, paper mache butterfly whose enfolding wings were ready to drop around the candle when it burned out. The stand told its own story and was readily understood.

*Elaborate display front of "Orphans of the Storm" arranged by Manager S. A. Buchanan of the Allen theatre, Edmonton, Alta., Canada*

*Elaborate lobby treatment used by Manager Gus Carlson, of Sobelman & Rowe's Blue Mouse theatre, Minneapolis, on "Broadway Rose." Large quantities of roses were used.*

## Fashion Show at Reno Tied-Up with "Her Gilded Cage"

Reno, Nev.—A fall fashion show in connection with Gloria Swanson in "A Gilded Cage," proved one of the biggest events ever put on in a motion picture house in this city.

The event, arranged by Frank Costello, manager of the Majestic theatre, proved a novel and successful one. Some three weeks before the show, Costello visited the managers of the leading stores carrying women's ready-to-wear clothing and asked them to designate a group of young ladies to show off their fall styles at the Majestic theater and he would train them to make the affair effective. The ladies were drilled in fancy steps and children, who wore play dresses and party gowns, were taught fancy dances.

Fall decorations adorned the theater and the costly gowns, street dresses and cloaks were shown to good advantage under a special lighting system installed for the occasion. The fashion show was a complete production from prologue to finale.

Merchants who took part in the affair, announced the day following that many people called at their stores to see certain gowns, suits, cloaks or shoes which were worn by the models.

A previous attempt to hold a fashion show in this city failed, but when the theater idea was advanced, the merchants all entered into it and are already talking of a more extended affair of the same kind for spring.

*High class washing machine tie-up in lobby of Palace theatre, Hamilton, Ohio, arranged by Manager Fred S. Meyer.*

## Angel Drink Served in Lobby on "The Curse of Drink"

**JERSEY CITY, N. J.—Publicity Director Gallagher of the Haring and Blumenthal circuit arranged two strong tie-ups on "The Curse of Drink," which was shown simultaneously at several of their houses, including the Roosevelt and Tivoli.**

**Gallagher arranged with the local dairy company to display on all of their milk delivery wagons the teaser one-sheet, showing a baby asleep in a chair with an empty milk bottle in its lap. In return for this he permitted the dairy company to distribute free in his lobby, a chocolate malted milk preparation called "Angel Drink." In the Tivoli theatre, Jersey City, he built a reproduction of an old-fashioned bar and along side of that, established the Angel Drink stand. At the Roosevelt theatre, West Hoboken, there was no room to establish both the bar and Angel Drink stand, so Gallagher had some old-fashioned bar-room signs painted, and mounted them on an easel, which he displayed alongside the Angel Drink stand.**

**The other tie-up was effected with the local newspaper and took the form of a cartoon contest, using the teaser cartoons furnished.**

## "Hurricane's Gal" Given Free Showing to 2,000 Sailors

San Francisco, Cal.—Manager I. E. Phelps, Tivoli theatre, made a tie-up with the United States Navy when "Hurricane's Gal" was shown at that motion picture house. He induced the Commander of Mare Island to allow 2,000 sailors of the U. S. S. "Boston" to parade up Market street to the Tivoli where they viewed that picture.

The Commander, himself, road on horseback at the head of the parade together with a column of San Francisco mounted police. A film was made of the parade and Manager Phelps was shown congratulating the Commander. The Tivoli was decorated with American flags and all the signals and designs of the Navy, together with two field pieces and a gatling gun. This gave an atmosphere that the Commander desired and he not only thanked the management for creating this atmosphere but for allowing the sailors to view the picture. Crowds were attracted the day of the parade.

## "Remembrance" Campaign Bucks Virginia State Fair

Richmond, Va.—Having the Virginia State Fair as opposition, Manager Jack R. ReVille of the Broadway theatre, and Saul Silver, Goldwynner, put on an unusually intensive campaign on "Remembrance."

The house advertising was timed to coincide with the Goldwyn national advertising campaign so that fine displays appeared in the Richmond papers every day just before and during the showing. A special publicity stunt was pulled to break into the ultra conservative—so far as pictures are concerned—*News-Leader*. Mr. ReVille and Mr. Silver arranged to give a private screening of "Remembrance" at the home of Mrs. Ward, the *News-Leader's* critic, who has been very active in Richmond in the cleaner, better films campaign. She broke the paper's rule and ran her very favorable review on Monday, which served as a valuable advance story.

Ten thousand cards were distributed as follows: 2,000 hung on telephones, automobiles and doorknobs; 1,000 distributed from a booth at the State Fair; 2,000 (with 5,000 of another "Remembrance" card) were distributed from house to house, the rest were dropped from an airplane over the State Fair. A double-page advertising tie-up was worked with the *Times-Dispatch*. A thousand bookmarks were distributed in two book-stores and at the high school. The town was extensively billed, Mr. ReVille ordering extra posters from the Washington exchange in order to make a good showing.

*Prolog to "Broadway Rose," as presented at New's theatre, Baltimore, and which included a dance and a vocal solo*

*Window tie-up with electric company made by McVicker's theatre, Chicago, on "The Old Homestead," from which both theatre and sto got good value.*

## 'Catch the Crook" Scheme Used on "Name of the Law"

Terre Haute, Ind.—A tie-up arranged by the American theatre with the Terre Haute *Tribune* on "In the Name of the Law" resulted in front page publicity for six days and a considerable amount of word of mouth advertising.

The *Tribune* offered a reward of one hundred dollars to anyone who would identify a wandering "crook" by placing a hand on his shoulder and saying, "You are the crook of 'In the Name of the Law.'"

The competition was open to anyone. In announcing the man-hunt the *Tribune* carried a front page story and printed a picture of the man fully masked. A detailed schedule was printed showing where the "crook" would be at various hours of the day. It was possible to secure a double page co-operative ad on the picture with the "In the Name of the Law" ad surrounded by those of the different stores in which the fugitive was scheduled to appear during the day.

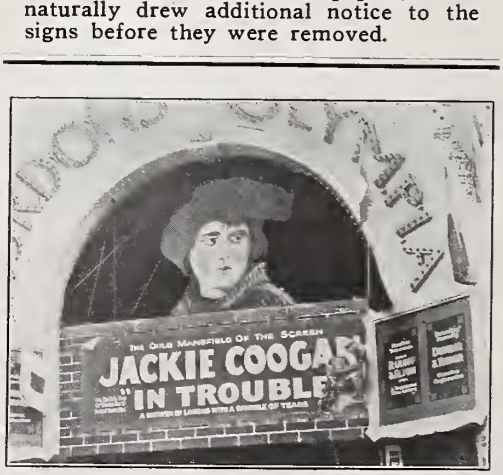
Each day a different photograph of the masked man and a signed article by him ran on the front page. The daily story explained his experiences of the day before and expressed the hope that he would be "captured" during the forthcoming day. Meanwhile the phrase, "The crook of 'In the Name of the Law'" was on the tongues of all the citizens, and the theatre benefited accordingly. During the entire week either a page or a double page ad was carried daily with the page carrying the masthead: "Catch the crook 'In the Name of the Law' in these stores."

*Window link-up with motorcycle store on "Speed," made by the Philadelphia Pathe exchange*

## Summons Brings Added Boost to "The Fast Mail"

BALTIMORE, Md.—Exploitation for "The Fast Mail," at the New theatre, one of the Whitehurst chain, was given an unexpected boost when Louis A. DeHoff, booking director for the Whitehurst theatres, was summoned by the city as a consequence of failing to obtain a permit for advertising signs which were spread over downtown corners.

The signs were a replica of the familiar railroad crossing warnings, bearing in addition to the precautionary warning to "Stop, Look and Listen" the information that "The Fast Mail" was being shown at the New. Under the Minor Privilege law here all such signs must first be granted a permit, and this, according to city officials, Mr. DeHoff neglected to procure. The signs were ordered down, and the matter got into the papers, which naturally drew additional notice to the signs before they were removed.




*Large painting of Jackie Coogan used at Gordon's Olympia theatre, Boston, during the showing of "Trouble."*

## Use of Mailing List to Announce Coming of "Monte Cristo"

St. Louis, Mo.—Harry Greenman, manager of the William Fox Liberty theatre, mailed out thousands of personal letters urging attendance at the Liberty to witness "Monte Cristo."

## Bunting and Lanterns Used for "Dictator" Lobby

Huntsville, Ala.—Manager C. A. Cru tried to create the gay, romantic atmosphe of South America for his lobby display "The Dictator." Japanese lanterns we hung over all lights in the lobby and pos on each side of the lobby were wrapped wi red and white bunting.

Red and white bunting was also hung festoons across the front of the lobby. Cre paper streamers, red and white, were hur from the lights.

Along the sidewalk in front of the theat were a number of small orange trees wit green fruit on them.

Wallace Reid's name in cut-out beave board letters was hung in front of the lobb

## "Masquerader" Stunt Is Give Eight Column Headline

Des Moines, Iowa.—A. G. Stolte, manage of the Des Moines theatre, for the first tim in the history of the city obtained an eigh column headline on an exploitation stunt. was the familiar "Find the Masquerader stunt.

"The Masquerader" played his hand wel He not only patronized the Des Moines the atre but was also a visitor at two other house run by franchise holders, and his announce visits increased attendance at these places a well. The spirit of co-operation prompte the Des Moines *Daily News* to play up th stunt with a full page headline and a ne record was established in Iowan exploitation

*Marquee decoration, with red, blue and yello icicles, for comedy effect, used by the Lyri theatre, Duluth, Minn., on "The Frozen North*

*Manager Hugo Plath, of the Queen theatre, Abilene, Texas, used the "border sign" idea to good advantage in his lobby display on "Over the Border," as shown here.*

## Costume Ball Gets Space For "Monte Cristo"

Topeka, Kans.—The management of the Isis theatre recently staged an effective campaign in conjunction with the showing of "Monte Cristo."

Having marshalled the backing of the local papers, announcements were made in large display advertisements that on the Saturday night preceding the opening of the run a costume ball would be held in one of the city's largest and most popular dance halls, and that cash prizes of various denominations would be awarded to the dancers attired in the regalia of the period of the Count of Monte Cristo.

For an entire week portraits of the characters in the production were printed in the papers, the purpose of which was to clearly outline the dress of the Napoleonic era, that the contestant dancers might benefit by the suggestions. The best known orchestra in the state was engaged for the ball, and long before the night of the affair letters began pouring into the offices of the management requesting tickets.

On the evening of the ball 900 persons crowded the floor.

*Lobby display on "Grandma's Boy" arranged by Manager Oscar White of the Rex theatre, Sumter, S. C.*

## "Music Mirror" Novelty Given Baltimore Showing

**BALTIMORE, Md.—Presentation at the Parkway theatre of "The Music Mirror," a novelty then given its first showing outside of Atlantic City, last week brought House Manager Jefferson praise from patrons and favorable notices in the musical columns of the city's papers. The novelty consists of a perfectly synchronized film running with reproducing piano accompaniment by a Russian pianist.**

**The film and piano naturally must accord perfectly in time and as a special concession the state censor board permitted Mr. Jefferson to attach the censor stamp to the end of the film instead of at the beginning as usually required, in order not to interfere with the timing.**

## Women and Children Appealed to On "Timothy's Quest"

Los Angeles, Cal.—The management of Miller's theatre conducted an intensive campaign, with a special appeal to women and children on "Timothy's Quest."

Besides liberal use of the stories provided in the press sheet, all of which were reprinted without alteration, ads in all the newspapers were changed daily. One day a special appeal was made to parents; the succeeding ad was an appeal to teachers, and on Friday the appeal was to the children themselves. This was supplemented by distributing 50,000 cards to the children of the public schools, offering five prizes for the best essays of not more than 200 words on "Timothy's Quest."

In addition a direct-by-mail campaign was conducted. This included an original letter to every school principal and another to every woman's club, telling them in entertaining fashion about the picture. Free use was made in these letters of press sheet material, and in personal solicitation among the women's clubs an arrangement was made whereby the club selling 10,000 tickets for the engagement received 25 per cent of the proceeds.

Throughout this campaign Miller's theatre enjoyed the co-operation of Wm. H. Jenner, resident manager of American Releasing Corporation.

## Dog Race Staged As Stunt For "The Silent Call"

Independence, Kans.—Manager J. C. Kreuse of the Quality theatre staged a dog race on "The Silent Call" that was inexpensive but accomplished the desired result.

Kreuse organized the race and got the contestants together a day in advance to pin signs on the dogs' back advertising the picture.

Then he revealed a streak of genius by having the boys and dogs go around Independence, ostensibly to find more contestants for the race. The dogs had the "Silent Call" signs on their backs and it was house to house advertising for the picture, the entire city being canvassed as thoroughly as if a new edition of the encyclopedia had just come off the press.

Twenty-five teams started in the race and all of them finished while some 5,000 people lined the sidewalk and watched the performance.

*Street ballyhoo, consisting of large compo board book, with man inside, used on "The Masquerader" by the Strand theatre, Pasadena, Cal.*

*Effective use of cut-outs in lobby of the Rialto theatre, San Antonio, Texas, for "One Clear Call"*

## Puzzle Ads Are Used as Stunt on "Prisoner of Zenda"

Lawrence, Mass.—Puzzles were used in the newspaper campaign on "The Prisoner of Zenda" to good effect.

The advertisements were for Lawrence merchants and for the Palace theatre. The puzzles consisted of jumbles of letters whose proper arrangement would spell the names of prominent motion picture stars.

*The Sunday Sun,* the paper carrying this co-operative advertising, gave every aid to the stunt by announcing it in its news columns, on the front page.

The details of the stunt, outlined both in the news story and in the advertisement itself was as follows: In addition to the regular advertisement of the Palace theatre, twenty others of well known merchants were printed, each enclosed in a box. At the bottom of each of these was the name of a popular motion picture player, cleverly concealed by disarranging the letters. To the first person who assembled the letters in such a manner as to reveal the hidden name of the star in each case, was awarded a season pass to the Palace theatre. The writers of the next fifty correct answers received two complimentary passes to see "The Prisoner of Zenda." All answers were sent to the editor of the *Sunday Sun.*

## Barn Dance Arranged as Stunt on "The Old Homestead"

NEW LONDON, Conn.—An "Old Homestead Barn Dance" has been arranged to take place at Plant hall the night before "The Old Homestead" opens at the Crown theatre.

The Crown is offering prizes to guests most nearly resembling Theodore Roberts. Although the run of "The Old Homestead" is still several weeks off, Russell B. Moon, Paramount exploiteer, has placed a three-sheet cut-out of Theodore Roberts as Uncle Josh in the lobby of the Crown where it serves a model for the costumes.

The half-sheet cards tacked around the lamp posts are made up from electros sold through the press-sheet. The promoters of the dance sewed up nearly every merchant in town for co-operative windows.

## Rigs Up Blacksmith Shop for "The Fighting Streak"

SUMTER, S. C.—Manager Oscar White of the Rex theatre prepared an effective lobby display that appealed to the Saturday crowds on "The Fighting Streak."

In the center of the lobby a blacksmith shop was rigged up with anvil, bellows, tools and other accessories. A cut-out of Mix with tongs, horseshoe and hammer in his hands stood by the side of the anvil. The fire box of the bellows was filled with coke and had a red light concealed below. This cast a red glow over the coke that was very realistic.

On one side of the lobby stood a cut-out of Mix in his usual Western clothes. On the other side was a cut-out of him in boiled shirt and dress suit.

## Handkerchiefs Imprinted for "Grandma's Boy" Stunt

ST. LOUIS, Mo.—Reeves Espy, publicity man for Skouras Brothers, used a unique method of advertising the showing of "Grandma's Boy" at the Skouras houses recently. He purchased 5,000 ladies' handkerchiefs on which he had printed: "Bring this with you when you see Grandma's Boy at the New Grand Central Theatre. You will laugh until you cry."

## Auto Identification Stunt Is Tied Up With "Trouble"

Springfield, Ill.—W. W. Watts, manager of the Princess theatre, tied up with the State Journal with great success on a stunt in connection with the showing of "Trouble."

A memory contest was staged, in which the young star made an appeal through the newspaper for people to help him identify a number of automobiles shown on the page.

To those who sent in the right answers to the cars and to the other questions asked, tickets were given to the Princess theatre as prizes. The contest was a success, many hundreds of replies being received. The automobile men whose cars were listed in the advertisements state that they were besieged with inquiries, and they too were well pleased with results.

## Manager Puts Personal Okeh on "Manslaughter"

Columbia, S. C.—Manager C. W. Irvin of the Imperial theatre, in his advance advertising of "Manslaughter" personally endorsed it as one of the two best pictures shown in the Imperial since the first of the year.

After seeing the picture on opening morning he carried an ad in both papers, reading: "CORRECTION — We have endorsed 'Manslaughter' as one of the two best pictures shown at the Imperial since January 1st.

"We now wish to retract that statement and say that it is THE best."

*Display arranged in the New York exchange of Goldwyn on "Remembrance" and other pictures for the present season*

*Flowers and trellis-work were used to good advantage in arranging this lobby on "Smilin' Through" at the Capitol theatre, Reading, Pa.*

## Semon's "Golf" Is Easy for Exploitation Men

Centralia, Ill.—The almost universal popularity of the games makes Larry Semon's comedy, "Golf," excellent material for exploitation stunts.

Window displays in sporting goods stores and department stores where golf equipment is sold have been largely used in attracting the public to this Vitagraph release.

In Centralia, Ill., an enterprising exhibitor sent printed tickets to the clubs, bearing the announcement that "this ticket and forty cents entitles the bearer to one lesson in golf."

*Huge painting of Norma Talmadge, done by Gordon Bennett for the Strand theatre, Omaha, Nebr., of which Harry Watts is manager, to exploit "The Eternal Flame"*

## Dumb Ballyhoo on "Valley of Silent Men"

ROCK ISLAND, Ill.—The old silent ballyhoo was resurrected by the Spencer Square theatre on "The Valley of Silent Men," which the theatre exploited by a ballyhoo carrying cards down his front and back.

In meeting the ballyhoo face to face the pedestrian was greeted with:

I cannot talk to you. Please do not ask me why.

After he passed and you naturally turned around you read:

I am from "The Valley of Silent Men."

## Dance Prologue for "Queen of the Moulin Rouge"

San Francisco, Cal.—The Casino, which for years had been the home of musical comedy, opened recently with "The Queen of the Moulin Rouge," as a picture house. It was presented with an elaborate prologue.

Two attractive settings reproduced the Moulin Rouge in the Parisian Montmarte section and twenty girls, under the direction of Anita Peters Wright, interpreted the dancing scenes from the picture. Additional features were Apache dances as they really are in Paris. For this number George Cole, European master of the dance, was obtained as supervisor.

## Manager Gets Self Arrested as Exploitation Stunt

Dublin, Ga.—Manager R. H. Hightower of the Crystal theatre gained some real newspaper publicity recently in exploiting "Moonshine," a comedy. Hightower has an automobile known locally as the "Hank of tire, seat of rag and bag of bolts." On this stripped down chassis he placed a can prominently labeled "Moonshine."

He then drove wildly about town, and saw to it that the motorcycle policeman was notified. After a wild chase, he permitted himself to be captured in the busiest part of the downtown section, when it developed that the can contained the films for "Moonshine."

## Makes Use of Storm Warnings on "The Storm"

Wilmington, N. C.—Two weeks in advance of his showing of "The Storm," Ernest G. Stellings, manager of the Grand theatre, had regulation storm warning flags displayed in front of the theatre. He also took advantage of the fact that the government bureau was displaying the storm warning and all newspaper weather reports warned of an approaching storm. Stellings used small black teaser ads scattered throughout the paper that "'The Storm' Is Coming," together with a little descriptive matter.

Mailing cards were also sent out to a selected list the day before opening, and his campaign got him money against the first circus of the season.

*Simple and inexpensive street ballyhoo used by the Majestic theatre, Jacksan, Mich., on "The Storm"*

*Even in Havana, Cuba, they are commencing to use exploitation. The above is a display arranged by the Fausto theatre, controlled by the Carribean Film Company, on "Forbidden Fruit."*

## Clergy Tied Up With "Man Who Played God"

Brooklyn, N. Y.—Through the fact that the church interiors in "The Man Who Played God" were photographed in a prominent Brooklyn church, Managing Director Edward L. Hyman, of the Brooklyn Mark Strand theatre, was able to make a strong exploitation tie-up on the picture.

Five clergymen were interested in the "Help Others" angle of the picture, and gave talks in the leading schools on this topic. During the course of their talks they touched upon a contest being conducted by the Mark Strand and the *Brooklyn Eagle*, in connection with "The Man Who Played God" for the best essay on how others might be helped in a practical way. Fifty dollars and fifteen passes constituted the prizes.

This angle also resulted in a permanent "Help Others" column in the *Eagle*.

It also happened that the play date of the picture coincided with Safety Week, and strong tie-ups were made with the parade.

*The New Garrick theatre, Duluth, carried out the "flame" idea strongly in arranging this front on "The Eternal Flame." The cloth draped under the marquee is red, and large numbers of red lights were kept playing on and through it*

## Teaser Ad Hooked Up to Street Ballyhoo on "Masquerader"

SPRINGFIELD, Ill.—Harry Thornton, manager of the Princess theatre, worked the street hallyhoo on "The Masquerader" from two angles. He inserted a teaser ad in the papers:

"If you should see a tall, dark man of aristocratic bearing in a Prince Albert coat and top hat, please notify Harry Thornton (address)"

A man dressed to fit this description was employed to give out heralds on "The Masquerader." The double dodge served to keep people on the lookout for the herald distributor and caused them to read what he gave them. Dozens of people called Manager Thornton up which gave him a chance to tell them of the coming of "The Masquerader."

## Seven-Foot Book Ballyhoo on "The Masquerader"

Pasadena, Cal.—The manager of the Strand theatre created a novel street ballyhoo for "The Masquerader," in the form of a huge compo board reproduction of the cover of the book, "The Masquerader." It was almost seven feet tall. There was castors underneath so that the man inside, who propelled it, could cover a lot of ground. Two peep holes at the back gave him the necessary vision to show where he was going; but the pilot himself was concealed entirely so that, at first glance, the ballyhoo had every appearance of an inanimate book moving along by itself.

**Careful Selection Eliminates Censorship**

Selection is the positive remedy. It assures the good will of patrons and success

Select by reading

**Screen Opinions**

THE UNBIASED REVIEWING SERVICE!

Costs 3 cents Per Review. CHICAGO, ILL.

## Strong American Legion Tie-Up Made On "Skin Deep"

Cleveland, Ohio.—"Skin Deep" was officially adopted by the American Legion when it played Loew's Park theatre. Prompt and effective action by the manager of the theatre brought the Legion members to an advance showing, where the theme of regeneration and its tribute to overseas soldiers met with such a response that the Legion voluntarily got behind the picture.

They called every night an American Legion night at the Park while "Skin Deep" was playing, and had bands and parades from the different Posts for various evenings.

In front of American Legion headquarters a huge sign was painted that drew special attention to the showing of "Skin Deep" and gave the Legion's endorsement to the picture. Located on a prominent highway where scores of automobiles passed every hour it was invaluable advertising for the picture.

*Elaborate marquee display built at Ascher's Commercial theatre, Chicago, on "The Storm"*

# Reviews of the Latest Features

Conducted by LAURENCE REID

## "Wonders of the Sea"

J. E. Williamson—4500 Feet

*(Reviewed by Laurence Reid)*

A MOST unusual picture is this "Wonders of the Sea"—a picture peculiarly fascinating because of its revelation of life on the ocean bed—a picture certain in its appeal because of its entertainment and educational values. J. E. Williamson, the producer, is thoroughly familiar with his subject matter, being a pioneer with submarine photography. Here he takes us to the Bahamas and by means of a submarine chamber photographs the floor of the sea which is said to be forty feet below the surface.

One looks on in amazement at the marvelous array of pictures which include the fish and plant life of the submerged gardens of the Bahamas. One striking feature reveals a girl swimming among the sea flowers and coral growths. Other views present an old wreck which according to a subtitle is said to be near the original Treasure Island. "Wonders of the Sea" is fantastic and thrilling. When Mr. Williamson and another man go beneath in diving suits to explore the depth, the spectator is overwhelmed with suspense.

There is drama taking place down there when the producer spears the deadly moray, while the other diver has a narrow escape from an octopus. Seeing this vicious moray squirm on the end of the lance is enough to send shivers up and down the spine. Then the waters become suddenly dark and muddy—which is explained by the fact that the octopus has caught one of the men by the foot and the cloudy substance is camouflage thrown off to blind his victim. And the producer who seems to know what he is talking about states in a subtitle that wherever an octopus is, his enemy the shark is not far away.

The producer wears the regulation diving suit while his companion gets his oxygen from compressed air. The climax is a thriller. It shows a shark taking some bait and after a bit of flirtation with it finally gets caught on the hook. When he is dragged to the surface, one gets a huge close-up of this demon of the deep who has endeavored to chew up the boat. This scene disproves the theory that sharks turn over on their backs when they attack. The photography is wonderfully clear. In all a picture which is vastly entertaining and worthy of feature position on any program.

*Classification*—Impressions of the ocean depths around the Bahamas. Series of marvelous pictures, deep-sea diving, shots of fish and plant life, etc.

*Production Highlights* — Marvelous photography. The divers. The spearing of the moray, the exploration of the ocean bed. The striking shots of the girl swimmer. The shark episode and the thrilling close-up when the vicious monster tries to chew up the boat.

*Exploitation Angles*—It is our suggestion that you play this as a feature. The picture suggests many ideas for a lobby display such as diving apparatus, etc. It also suggests some speaker with a knowledge of plants and fishes for a prologue. It also suggests a newspaper tie-up with stills, etc., and stories about the vicious barracuda. Perhaps you remember reading of how a girl swimmer was attacked by one of them and lost her life.

*Drawing Power*—Good for any house anywhere. Word of mouth advertising will get the crowds.

Scene from "Don't Write Letters" Metro release, starring Gareth Hughes.

## "Wildcat Jordan"

Goldstone-State Rights—Six Reels

*(Reviewed by Laurence Reid)*

THEY are giving Richard Talmadge enough work to do these days. His screen life seems to be just one stunt after another. "Wildcat Jordan" eclipses the young star's other pictures in point of thrilling stunts. Here he is kept on the move throughout to the tune of exceptionally fast action. Call it an acrobatic film if you will. Call it a stunt picture. If you can get more suspense from watching an agile performer turn somersaults than you can in watching some orthodox hero rescue a girl from a villain then by all means go and see this actor who formerly doubled for Doug.

The hero is sent to the city by his father to close a land deal with an unscrupulous real estate broker. The latter has knowledge that the land contains oil but he is not spreading this information. So when the youth arrives the villain sees to it that he will have a lively time. The hero is introduced to a society girl. And to keep up the entertainment the youth is initiated into the Aztecs. This calls for much hokum concerning ghosts and goblins. Finally the hero gets the real "tip off" concerning the land shark.

The picture doesn't carry much plot. What is exposed is obvious throughout. But the star keeps you interested. In fact he is the only excuse for the production. You get more suspense in watching him flirt with danger than you do in the development of the plot. It should provide adequate entertainment for any spectator who does not demand big sets and big stars. Talmadge at that is much more sincere—much more in earnest than a half a dozen we could name who are masquerading as Mansfields of the screen. He certainly doesn't employ any doubles. The picture didn't cost much money to produce. It contains a fair amount of exteriors and the atmosphere is creditable. You'll probably not notice these when Talmadge gets busy at his work.

The Cast

Dick Jordan.....Richard Talmadge
Sylvia Grant.....Eugenia Gilbert
Roger Gale.....Harry Von Meter
Billy Talbot.....Jack Waltmeyer

Directed by Al Santell. Photographed by Harry Fowler. Technical direction by Leon Metzetti.

*The Story*—A father sends his son to the city to close a land deal. The land shark attempts to make it difficult for him, since he has knowledge that the property contains oil. The youth is initiated into the Aztecs and rescues the girl and frustrates the plans of the villain.

*Classification*—Stunt picture carrying familiar plot, romance and plenty of adventure.

*Production Highlights*—The stunts executed by Richard Talmadge. The fast moving action.

*Exploitation Angles*—We would suggest that you feature the star as the best stunt actor on the screen, no work being too hazardous for him.

## "The Impossible Mrs. Bellew"

Paramount—Six Reels

*(Reviewed by Laurence Reid)*

THOSE who are enlisted among Gloria Swanson's following will doubtless remark that "The Impossible Mrs. Bellew" is typical of the star's other releases. Why not? Isn't she bedecked in bizarre costumes? Isn't she permitted to display herself against a lavish background? And Gloria Swanson's individuality of dress and deportment is about the only asset contained in this picture. The characters are so many marionettes who are guided through a triangle, which involves a self-sacrificing wife who keeps silent for the sake of the child.

This woman's conduct is inexcusable. There is no reason why she should go to such lengths to spare the youngster. She would prefer that he think more of the integrity of his father than the honor of his mother. At least that is the impression gained, although probably she doesn't give it a passing thought. The husband is a waster. He has outside interests and one of them is the maintenance of a sweetheart. So he comes home intoxicated and surprises his wife with another man, a friend of the family. And proceeds to kill him. The incident presents bungling stupidity on the part of the officers. Follows the court-room scene and the woman seeking temporary exile at Deauville. The world condemns her, so she will try and forget. Even the child is taken away from her on a court order. Her cup of bitterness is overflowing. So she plunges into the gayety of the French bathing resort. After a time a youth enters her life who sends away the shadows. He is willing to believe in her.

The picture is entertaining in spots, but it's characterization is false. In this day of a newfound freedom the feminine sex is not giving up the fight so easily. You know how the plot will develop—that eventually the self-sacrificing woman will find love and happiness. It's a picture the appeal of which rests with its individual scenes—such as the backgrounds at Deauville, and the incident on the boat when the officers come after the child. Everything is arranged for the exploitation of elaborate sets and bizarre costumes. And these it has in abundance.

By David Lisle. Scenario by Percy Heath and Monte M. Katterjohn. Directed by Sam Wood. Produced by Famous Players.

*The Story*—Treats of a much abused wife who, to shield her son from the humiliation of learning of his father's disgrace, keeps silent and sacrifies her good name. Tries to remain faithful to marriage vows. Flees to Europe and attempts to forget and eventually meets youth who can give her real happiness.

*Classification*—Society drama based upon eternal triangle and a woman's self-sacrifice to spare her unfaithful husband and her child.

*Production Highlights*—Good work by star Robert Cain. The lavish settings. The elaborate detail. The scenes at Deauville. The costumes worn by star.

*Exploitation Angles*—This suggests a teaser campaign linking up vital situations of plot and the theme so that the lesson is carried home. Also suggests a fashion display by women's specialty shops.

*Drawing Power*—Name of star will attract. Picture best suited for feminine clientele. Will draw best in neighborhood houses.

## "Oliver Twist"

### Jackie Coogan Productions Co.-Sol Lesser—Eight Reels

*(Reviewed by Charles Larkin)*

IT is nothing less than marvelous, this work of Jackie Coogan in the role of Charles Dickens' immortal character, Oliver Twist. Jackie is Oliver. Oliver is Jackie. Take it either way you will. Here is a remarkably well sustained piece of acting, not a series of boyish revelations of youthful emotions such as we have been wont to expect in former Coogan offerings. To "arrive" at Jackie's tender age is indeed an achievement. Well, Jackie has "arrived," in every sense of the word.

Next to the acting of Jackie, comes the directorial work of Frank Lloyd. From out a wealth of material such as Dickens' work afforded, Lloyd has selected only those situations in which he knew Jackie could triumph. He has also wisely ended his story before Oliver began to "grow up." This may cause much criticism. Many will say that the illusion is destroyed and that the ending is abrupt.. Be that as it may, we must recognized that the impossible is unattainable. Lloyd has followed the book closely, wisely changing the action in spots to suit its depiction on the screen.

The story opens with Monks' attempt to destroy the soul of Oliver and the plotting to destroy his life. Then we are taken through a colorful series of adventures—from the moment Jackie is discovered in the workhouse under the "care" of Mr. Bumble until he is safely under the protection of Mr. Brownlow. One of the big features of "Oliver Twist," is the cast. "Fagin" is Lon Chaney's chef d'ouvre. It is indeed an effective bit of screen portraiture. Bill Sikes never had a more convincing portrayer than George Siegmann. Gladys Brockwell is an ideal Nancy Sikes. All the rest of the players have succeeded in clothing the colorful characters of the story with the spirit of reality.

Space prohibits the listing of the many dramatic moments, the appealing and at times pathetic situations in which Oliver finds himself and the melodramatic climaxes afforded by Bill Sikes, Nancy and Oliver. Suffice it to say that the picture is loaded with them. Photographically the production is an artistic achievement.

The Cast

| | |
|---|---|
| Oliver | Jackie Coogan |
| Nancy Sikes | Gladys Brockwell |
| Mr. Brownlow | Lionel Belmore |
| Monks | Carl Stockdale |
| Fagin | Lon Chaney |
| Bill Sikes | George Siegmann |
| "The Artful Dodger" | Edouard Treboal |
| Mr. Sowerby | Nelson McDowell |
| Charley Bates | Taylor Graves |
| Noah Claypole | Lewis Sargent |
| Toby Crackitt | Eddie Boland |
| Mrs. Corney | Aggie Herring |
| Mrs. Bedwin | Florence Hale |
| Mr. Grimwig | Joseph H. Hazleton |
| Mr. Bumble | James Marcus |
| Charlotte | Joan Standing |

By Charles Dickens. Directed by Frank Lloyd. Adapted by Frank Lloyd and Harry Weil. Photographed by Glen McWilliams and Robert Martin.

*Classification* — A masterful picturization of Dickens' world famous classic, a colorful melodrama of life in old London town.

*Production Highlights*—Jackie's inspired interpretation of the role of Oliver. The support given by a really remarkable cast, in which Lon Chaney as Fagin, Gladys Brockwell as Nancy, and George Seigmann as Bill Sikes, stand out. The masterful direction of Frank Lloyd. The exquisite photography throughout. The scenes in the workhouse. The correct atmosphere of Dickens' time. The bringing to the screen of a series of characters of real charm.

*Exploitation Angles*—The appeal of this picture to the schools suggests an opportunity of a tie-up with the educational forces of your city. Suggests a Jackie Coogan contest and a bookstore display. Suggests a ballyhoo of an English stage coach and 'four" with Oliver Twist characters atop the vehicles and suitable advertising.

Ruth Clifford and Lewis Stone in a scene from the John M. Stahl production, "The Dangerous Age," L. B. Mayer-First National

## "Brothers Under the Skin"

### Goldwyn—Six Reels

*(Reviewed by Charles Larkin)*

GOLDWYN has knocked another box office home run. This picture seemingly was designed for nothing else than bringing in patrons, and once in, entertaining them. And it has another big asset. It will please the men. Like "Remembrance," it gives the husband's side of married life and shows the women how wrong it is to keep up a continual offensive on the "good provider's" check book or pay envelope as the case may be.

In addition to an absorbing story with a good moral, this picture boasts a cast which gets everything out of the story. Helene Chadwick, Pat O'Malley, Claire Windsor, Norman Kerry and Mae Busch have roles that fit them like the proverbial glove.

The picture has been mounted in adequate style, some of the interiors being unusually elaborate. Its plot will appeal to most audiences. It portrays life as it is being lived in many families in these United States. It strikes home at a vital problem and after it's all over a lot of women and men, too, are going to do some real thinking. If you can make your audience think, you've got a good picture.

E. Mason Hopper has packed several punches into the production. There is sufficient comedy relief. There's a real fistic battle between Pat O'Malley and his foreman in the sixth reel that's a knockout—especially for the foreman. The moments attending both husbands' taming of their wives present action personified. "Brothers Under the Skin" is a right good bangup picture.

The Cast

| | |
|---|---|
| Newton Craddock | Pat O'Malley |
| Millie | Helene Chadwick |
| Flo Bulger | Mae Busch |
| Thomas Kirtland | Norman Kerry |
| Dorothy Kirtland | Claire Windsor |

By Peter B. Kyne. Directed by E. Mason Hopper. Scenario by Grant Carpenter. Photographed by John F. Mescall.

*The Story*—Deals with the married life of two husbands and their wives, one rich, one poor. Neither want children until they are ready to "settle down." Both wives think of nothing but clothes and pleasure. Both believe they have discovered their husbands in love with other women. Then their lives cross. The rich man gets some valuable hints on marriage from his employe and the poor man learns a lot from his employer. In the end, there's happiness and the longed-for babies.

*Classification*—A society drama of the problem sort that strikes at the heart of one of our domestic puzzles.

*Production Highlights*—The fine direction of E. Mason Hopper. The acting of each member of a particularly fine cast. The comedy as well as dramatic moments attending the entrance of the poor husband into his employer's home. The scenes in which the husbands put their wives where they belong. The cleverly worded subtitles which were also written by Peter B. Kyne.

*Exploitation Angles*—We suggest you exploit the cast in your advertising. Suggest also a tie-up with your local style shop for a fashion display in one of the windows.

*Drawing Power*—This one will please any audience. You can feel safe in booking it any time.

## "Without Compromise"

### Fox—Six Reels

*(Reviewed by Laurence Reid)*

WILLIAM FARNUM has in "Without Compromise," a picture admirably suited to his personality and talent. Which is to say that the plot possesses vigorous dramatic ingredients that move along swiftly and to the point. It concerns crooked politics and gives Farnum one of those he-man roles which calls for fighting qualities. There is conflict to be sure, for the hero is in love with the powerful senator who controls the mill town. Prior to the election the senator's opponent who has fought for decent government—the uncompromising fulfillment of law and order, dies, leaving his work to be carried on by the sheriff—the character played by the star.

The dramatic moments are not slow in arriving. The town is at fever heat over the murder of the sheriff's ward by a member of the lawless element. The posse captures him, but he is badly wounded. This is the senator's opportunity. Seeing a chance to discredit his rival he incites the mob to lynch the murderer. But the sheriff compels obedience. In doing so he is forced to shoot the ringleader, who turns out to be a brother of the girl he loves and the son of the man who started the trouble. It is a well sustained scene, which carries a healthy punch. You may know how the story will develop, but that is not saying that it fails to measure out considerable suspense.

It is the best picture Farnum has had in a long time. The cast is large and contains players who know how to act their parts. Robert McKim as the senator, is up to his old tricks at villainy. Every move he makes is a picture. Otis Harlan, Fred Kohler and Tully Marshall also contribute sterling performances—the latter providing the necessary note of humor. Lois Wilson makes an attractive heroine and plays her part with considerable feeling. The picture is finely staged, and the direction is of such a calibre that the action moves in a progressive manner straight to its climax.

The Cast

| | |
|---|---|
| Dick Leighton | William Farnum |
| Jean Ainsworth | Lois Wilson |
| David Ainsworth | Robert McKim |
| Samuel McAllister | Tully Marshall |
| Judge Gordon Randolph | Hardie Kirkland |
| Doctor Evans | Otis Harlan |
| Bill Murray | Will Walling |
| Nora Foster | Alma Bennett |
| Tommy Aainsworth | Eugene Pallette |
| Case Blake | Fred Kohler |
| Jackson | Jack Dillon |

By Lillian Bennett-Thompson. Scenario by Bernard McConville. Directed by Emmett J. Flynn. Produced by Fox.

*The Story*—Treats of crooked politics, showing how a senator, who controls the government of the town, is determined to embarrass his political opponent. The latter dies, leaving his work—the fulfillment of law and order to the sheriff, and also entrusting his daughter to the guardian of the law. A murder occurs, but the sheriff stands his ground. And succeeds in overpowering the unruly element. In the end the senator is forced to admit defeat.

*Classification*—Melodrama based upon crooked politics and the restoration of law and order. Conflict and romance.

*Production Highlights*—The dramatic conflict. The scene when the sheriff stands his ground and shoots the leader of the frenzied mob. His determination to conquer the unruly element. The work of Farnum and the other members of the cast. The good settings. The able direction.

*Exploitation Angles*—Suggests a teaser campaign based upon whether a town wants law and order or would rather be controlled by a crooked political boss. The large cast looks like an angle to exploit.

*Drawing Power*—Will be enjoyed by audiences in most every locality. Particularly suited for downtown houses and in red-hot political towns.

HAL ROACH
*prescribes*

# HAROLD LLOYD

in his latest and greatest

# "DR. JACK"

A feature

Pathépicture

"Dr. Jack" is the greatest comedy ever made.

But it is more than a comedy.

It not only arouses tidal waves of laughter but it sounds the depths of the human soul in the intensity of its pathos. The genius that conceived and created the picture realized that laughter is the greatest when it follows upon emotion; that pathos is sublime when it is preceded by laughter.

Pathépicture

# HAROLD LLOYD *in* "DR. JACK"

"Dr. Jack" is a triumph for Harold Lloyd; for Hal Roach; for the unique and wonderful staff that collaborated in its making. It is no less a triumph for the entire motion picture industry, for it shows the greatness of the motion picture.

# HAROLD LLOYD
*in*
# "DR. JACK"

There can be only one "greatest."

The public has determined, by its laughter and its dollars, its enthusiasm and its praise, the greatest box-office star before the public today.

Phenomenal and unprecedented runs upon his recent pictures, ranging from three to nineteen weeks in the largest cities, with doubled and tripled time in the smaller, with attendance record after attendance record smashed with bewildering frequency, prove that there is but one greatest star—Harold Lloyd.

He, the greatest star, is now presented in his latest and greatest picture—a feature—
"Dr. Jack."

Pathépicture

## "White Shoulders"

### First National—5966 Feet

*(Reviewed by Charles Larkin)*

THIS picture is a big improvement on some of Katherine MacDonald's recent productions. It does not depend so much on the beauty of the star to put it over as it does on the dramatic situations and a fairly absorbing story. Nowadays audiences demand more than just looking at closeups of beautiful stars.

The story of "White Shoulders" sends home a good lesson for mothers who, seeking to better their own financial standing, sacrifice their daughters on the auction block to whoever has the price. In this instance we see the heroine forced to go through several embarassing situations as her mother peddles her about in search of a millionaire! The first "bidder" is shot by the girl's brother when the former speaks slurringly to guests at a big ball about the way he has paid for the very clothes on the girl's back. Changing their name, mother and daughter go South. The next bidder is accepted, but he turns down the offer when he learns that the girl was mixed up in a murder case. And so it goes until the daughter is able to marry the one man she loves—who unexpectedly turns out to be more wealthy than any of the former bidders.

The shooting of the colonel at the ball, the scene at the race track in which Bryant Washburn speeds around the oval with Katherine in a speedy "Henry," the trial of the brother on a charge of murder, the scenes at Crystal Springs filled with scandal mongers, the society pageant, the fistic combats betwen Washburn and Nigel Barrie, the crashing of the auto over the bridge and its blowing up and the saving of an auto following from a similar fate are some of the thrilling moments of the picture.

The title is derived from the fact that the daughter, because of her beauty has been named "White Shoulders." Miss MacDonald displays her famous shoulders on several occasions. The production has been well mounted.

The Cast

Virginia Pitman.....Katherine MacDonald
Robert Lee Pitman.....Tom Forman
Cole Hawkins.....Bryant Washburn
Clayborne Gordon.....Nigel Barrie
Col. Jim Singleton.....Chas. K. French
Judge Blakelock.....James O. Barrows
Little Jimsie Blakelock.....Richard Headrick
Maurice, a modiste.....Fred Malatesta
"Cupid" Calvert.....Lincoln Stedman
Uncle Enoch.....William DeVaull

By George Kibbe Turner. Directed by Tom Forman. Scenario by Lois Zellner. Photographed by Joseph Brotherton.

*The Story*—Deals with a mother who is determined that her daughter shall not have to suffer the privations she herself has experienced, for the lack of money. To this end, she lays plans to catch a rich man for the girl. Two discover the scheme and both are rich. A third falls in love with the girl, but he presumably is only a poor racing driver. In the end it turns out that he is one of the richest men in the state, so all is well for daughter and mother.

*Classification* — A Southern society romance featuring Katherine MacDonald's beauty and a thrilling auto wreck is a climax.

*Production Highlights*—The attractive settings, both interior and exterior. Some closeups of the star that are particularly easy on the eyes. The shots at the auto race track. Miss MacDonald's stunning gowns. The shooting of the colonel by the girl's brother. The scenes attending the pageant. The scene in which an auto does a somersault over a bridge into the gulley below.

*Exploitation Angles*—Suggests a fashion show in which girls wear newest decollette gowns. Indicates exploitation of auto wreck scene with machine towed around the street with suitable signs on the wreck, setting forth the fact that this is he way the big auto looked after going over the cliff in "White Shoulders."

*Drawing Power* — Folks who like society dramas will like this one.

In "Just a Song at Twilight," Producers Security offering, we find Evelyn Greeley, Pedro de Cordoba and Richard Barthelmess.

## "Impulse"

### Arrow—Six Reels

*(Reviewed by Laurence Reid)*

THIS is quite a dramatic picture which certainly gives Neva Gerber sufficient opportunity to reveal her emotional capabilities. There are plenty of thrills, considerable excitement and suspense which keep the spectator thoroughly interested throughout the action. The plot reads like a column on the back page of a morning newspaper and while it may appear far-fetched to some, nevertheless what occurs could reasonably happen.

We are introduced to the heroine as she is riding away on a train to take her vacation. There is a collision, but the pretty cashier is but slightly hurt. Since she has used a fictitious name the hero is unable to trace her—the young man having been her traveling companion. The dramatic element of the story enters when the heroine accepts a position as nurse to the hero's sister. And the suspense follows when she discovers herself mixed up with a band of criminals. There is a plan afoot to poison the patient in order that the doctor may obtain possession of her property by marrying her niece. However, the attractive nurse thwarts the sinister scheme and finally reveals her identity to the hero.

The picture is well worked out so that the emphasis is always placed where it belongs—at the climaxes. Again it is well acted and directed. Ben Wilson, who produced the feature, has provided a fitting background—his exteriors and interiors being appropriate and in harmony with the plot and figures. If there is any criticism it may be directed against the title—which is rather meaningless. There is a punch here but noticing the title would never suggest it to the passerby. There is a possibility that the story has been featured in some newspaper account. It carries all the necessary color and romance—action and suspense.

The Cast

Julia Merrifield.....Neva Gerber
Robert Addis.....Jack Dougherty
Virginia Howard.....Goldie Madden
David Usher.....Douglas Gerrard
Count Sansone.....Ashton Dearholt
Mrs. Cameron.....Helen Gilmore

*The Story*. Pretty cashier takes vacation. During journey train is wrecked. The girl is slightly hurt. But she reaches her destination. Here she poses as society girl and meets a young society man. But she doesn't reveal her identity until she is instrumental in saving a woman from being poisoned, the girl having taken up position as nurse.

*Classification:* Dramatic story of girl who seeks adventure and finds it. Carries mystery, suspense and thrills.

*Production Highlights:* The mystery and suspense. The progressive plot working up to a dramatic finish. The work of Neva Gerber and a capable cast.

*Exploitation Angles:* We would suggest linking up with the title on a teaser campaign. Also Neva Gerber is well known to your steady patrons. We would not advise giving the plot away, but stick to the idea of carrying out the mystery.

*Drawing Power:* Good for most any locality.

## "The Kentucky Derby"

### Universal—5398 Feet

*(Reviewed by Laurence Reid)*

HERE is another racing story—this one an adaptation of Charles Dazey's old time melodrama, "The Suburban." As far as the production is concerned it outclasses other pictures of its kind. King Baggot took his company to Kentucky and has been fortunate in collecting some excellent atmosphere. The Derby, the scenes at Churchill Downs in Louisville during the running of the turf classic, the exteriors of some typical Southern background—these "shots" give the story a fine pictorial value. The plot is not so good. In the first place it is antiquated hokum and implausible.

It is far-fetched to see a Kentucky colonel turn his son out of home because of marrying beneath his station. And with such good family connections it is unreasonable that he would have to look for work around the docks of New York. However, this isn't Baggot's fault, nor the scenario writer's. It is Dazey's old-fashioned stuff. The Southern atmosphere is left alone for a time while the hero gets shanghaied. The plot exposes an imposter who has camped on the colonel's doorstep. And this villain has employed a tough skipper and his cutthroats to keep the young scion away until the crooks have had an opportunity to clean up on the Derby. It is unconvincing to read a subtitle telling that the ship is three months off the coast of China, then to see the youth washed up on a desert island on the subsequent scene. Also it is never explained how he managed to reach New York, looking as spic and span as if he had never wandered very far from Broadway.

There are thrills in his exploits on the high seas—crude but actionful melodrama. The real thrill comes at the climax when the youth bobs up in Louisville and exposes the impostor. The racing scene is well done and carries suspense and great atmosphere. The detail here is excellent, for Baggot has apparently used the classic for his background. The colonel's horse wins after an exciting race and the son wins his father's forgiveness. The picture is well acted by Reginald Denny and a competent cast. The picture will please thos who want action regardless of its hokum. It carries first rate exploitation possibilities.

The Cast

Donald Gordon.....Reginald Denny
Alice Brown.....Lillian Rich
Col. Moncrief Gordon.....Emmett King
Ralph Gordon.....Walter McGrail
Helen Gordon.....Gertrude Astor
Col. Rome Woolrich.....Lionel Belmore
Joe Rance.....Kingsley Benedict
Topper Tom.....Bert Tracy
Bob Thurston.....Harry Carter
Captain Wolf.....Wilfred Lucas
Jensen.....Pat Harmon
Mrs. Clancy.....Anna Hernandez
Timmy Clancy.....Verne Winter

By Charles T. Dazey. Scenario by George Hull. Directed by King Baggot. Photographed by Victor Milner. Produced by Universal.

*The Story*—Kentucky colonel, owner of fast horse turns his son out of home for marrying against his will. The youth goes to New York, where he is shanghaied. After many hazardous adventures he returns at the end of three years. Goes back to Kentucky, exposes the crooks who are determined to run a crooked race and mulct the father of his money, and saves the Derby. The colonel's horse wins the classic.

*Classification*—Melodrama based upon a race horse story, carrying all the familiar ingredients.

*Production Highlights*—The fine atmosphere. The exteriors of Churchill Downs. The clever detail. The race. The punch in the melodramatic scenes. The good acting.

*Exploitation Angles*—This suggests a tie-up with some clever ballyhoo stunts such as a man, dressed as a jockey and riding a horse. It suggests lobby display indicating race-track detail.

*Drawing Power*—Is certain of drawing in all downtown houses. Good for any neighborhood.

Scene from "Crash," first of Educational's new Cameo Comedies

## " Peaceful Peters "

### Arrow—Five Reels

*(Reviewed by Laurence Reid)*

HERE we have one of nature's noblemen—a fellow who is quick on the draw, and just as quick in rescuing heroines in distress, with plenty of vim and courage and a good sense of humor. William Fairbanks plays the title role, and we first discover him stumbling over an aged prospector whose end is near. The old miner relates his past to him and starts him off on the trail of the lost property. Then the fun begins. The hero gets into immediate conflict with the crooked dance hall proprietor at the mining town. The latter tries to frame " Peaceful " as the robber of the bank. But you know what is coming. There can be no suspense when it is broadly planted that " Peaceful " is quick on the draw and that he can jump into any emergency at a moment's notice.

The romance introduces the time-worn situation of the heroine rescued from the villainous dance hall proprietor by the plucky hero. She was a waitress who had answered a want ad for a dancing instructor. Naturally she enters the Happy Hour Gambling Hall. The picture packs quite a wallop here and there. There is the usual gun-play and the necessary riding and fighting. The plot is conventional. In fact it offers no variations whatsoever. It has been done since the early days of the nickelodeon and will continue to be exposed on the screen for many, many years to come. If the authors of such obvious stories would only dress up the ideas occasionally with new trimmings it would carry a greater appeal. But they are very careful to follow a familiar groove and draw a map of the action and characterization.

Virtue is sharply divided from villainy. So you just sit back waiting for Right to triumph. " Peaceful Peters " is acted well enough. True it carries a kick at times and is quite likely to entertain the boys who eat up action. The exteriors are first rate. So is the atmosphere. And in the general run of westerns the picture is as good as the majority of them.

The Cast

| | |
|---|---|
| " Peaceful Peters " | William Fairbanks |
| Jim Blalock | Harry La Mont |
| Peter Hunter | W. L. Lynch |
| Mary Langdon | Miss Evelyn Nelson |
| " Sad " Simpson | Wilbur McGaugh |
| " Cactus " Collins | Monte Montague |

By W. C. Tuttle. Scenario by Daniel Whitcomb. Directed by Lewis King.

*The Story*—Young westerner stumbles upon aged prospector who directs him to valuable mine. The hero wanders into mining town and gets into trouble with the crooked proprietor of dance-hall. The latter attempts to frame him but is unsuccessful. Finally the youth rescues a girl from his clutches. Love triumphs.

*Classification*—Western based upon location of mine and rescuing dance-hall girl from villain. Familiar ingredients present.

*Production Highlights*—Typical western action. The capable work of cast. The first rate atmosphere and exteriors. The rescue of the girl. The frame-up.

*Exploitation Angles*—This picture suggests the usual ideas—such as staging a prologue featuring a cowboy quartette. Also suggests a teaser campaign.

## " Broad Daylight "

### Universal—4961 Feet

*(Reviewed by Laurence Reid)*

THIS is a straightforward crook melodrama which doesn't waste any time getting into action. The authors, apparently, have been reading the papers, for what transpires could reasonably happen. Their plot tells of a girl determined to mete out punishment upon the political power who railroaded her father to prison. She is a crook's daughter and her cronies are habitues of the underworld. So she follows a suggestion that she should marry the son of the powerful senator who is running for office in order to embarrass him. This calls for some comedy on the part of Jack Mulhall as an easy-going drunkard. He develops a laughing jag and gets away with it though the close-ups indicate that he overplays the part a little.

The girl, however, has married the wrong fellow, due to the bungling stupidity of the crooks. Jack's character is really a park bum who comes from a fine family and who attended college with the senator's son, but whose taste for strong liquor has knocked him for a ne'er-do-well. When the crooks discover their mistake they attack him. Thinking he is dead they lug him out to the open country and drop him near a crab apple tree (or is it a maple?). The girl follows and picks him up and nurses him back to health.

The action skips over three years through a subtitle which informs us that the hero has prospered through luck and the inspiration of a girl. She had previously kicked him out. Yet through coincidence she re-enters his life when her father is influenced after his freedom to commit one more burglary. The very house he enters is occupied by the erstwhile ne'er-do-well. The girl, knowing of the crime, follows, and arrives in time to prevent her father from robbing the safe. A shot rings forth and his crook friend is killed. After the visit of the coroner and sufficient explanations are allowed, the girl and the husband pick up the threads of happiness.

The picture carries a fair quality of suspense and good incident here and there and manages to offer fair entertainment. It is well acted by Lois Wilson, who can stand a close-up about the best of any actress we can mention.

The Cast

| | |
|---|---|
| Nora Fay | Lois Wilson |
| Joel Morgan | Jack Mulhall |
| Peter Fay | Ralph Lewis |
| Detective Marks | Wilton Taylor |
| The " Scarab " | Robert Walker |
| Davy Sunday | Kenneth Gibson |
| Shadow Smith | Ben Hewlett |

By Harvey Gates and George W. Pyper. Scenario by Harvey Gates. Directed by Irving Cummings. Photographed by William Fildew. Produced by Universal.

*The Story*—Girl, determined to avenge her father, sent to prison, is urged to marry powerful politician's son to embarrass the father. She marries the wrong man and sends him away. Later the girl learns that the politician is innocent of her father's punishment, and when he is freed she saves him from committing another burglary. She meets her husband after three years and all ends happily.

*Classification*—Crook melodrama based upon daughter's determination to avenge her father's imprisonment. Good incident.

*Production Highlights*—The incident when girl marries youth to embarrass his father. Lois Wilson's acting and competent work of Jack Mulhall as gay drunkard. Scene of the burglary.

*Exploitation Angles*—This title suggests a teaser campaign and can be linked up with the opening caption which states that " there are two ends to a crook's career; the grey dawn of death or the " broad daylight " of reason. Since the plot features the theft of scarabs, this suggests a tie-up with your jewler.

*Drawing Power*—Will draw in second class downtown houses.

Al St. John, as he appears in a scene of " The City Chap," Fox.

## " The Unconquered "

### Aywon-State Rights—Seven Reels

*(Reviewed by Laurence Reid)*

MACISTE, the modern Hercules, is with us again,. The giant athlete and strong man of Italy who helped to make " Cabiria " such a memorable picture, returns to delight film patrons with feats of prodigious strength. The picture in which he appears is designed after the pattern of a serial in that it features an episodic line of action which always revolves around Maciste making miraculous escapes, effecting startling rescues, and combating successfully the efforts of two hundred or more villains. The giant strong man tosses men around with the ease and nonchalance that a cat employs in tossing a ball of twine. He uproots telegraph poles and houses and executes stunts which would be impossible with any ordinary man.

The plot savors of the mythical kingdom idea—showing a scheming prime minister desirous of gaining the throne by eliminating the princess. Maciste and his friend, a newspaper man with whom the royal lady is in love, save her time and again. Maciste even allows himself to get captured just to show how easy it is to escape or outwit the hirelings of the crafty plotter. He makes our serial stars look like rank amateurs when it comes to putting over some real thrillers. He is something of a comedian too. If men are in the way—wel, he tosses them like a hammer-thrower. If an automobile has pinioned his friend—well, he lifts the forward truck with one hand.

The enemies have a chance to kill him time and again, but wait until the climax to get rid of him. Then he is ordered shot at six in the morning. The clock fails to strike the hour because Maciste's friend in the tower has moved back the hour hand with his feet. This saves time until the princess arrives with the minister of war—and the countermanding of the execution. Maciste uproots the big pole, carries it into the palace and comes out with the designing minister and his arch conspirator tied to each end. He holds these enemies of his at arm's length like you would a walking stick.

Some enterprising producer here should send for him and put him in a serial. It is possible that he could pick up the Woolworth Building or send Brooklyn Bridge spinning through space. It is an interesting picture because of the thrills and stunts. And it holds you with the greatest suspense. You wonder what Maciste will do next.

*The Story*—Treats of the superhuman exploits of Maciste who, with his companion ,combats successfully the efforts of a designing prime minister to gain the throne of Livonia. The giant athlete outwits them but is eventually caught and sentenced to be shot. However, the princess arrives in time to spare his life.

*Classification*—Series of thrilling exploits featuring Maciste of " Cabiria " fame. The stunts or episodes are interwoven with a story of court intrigue.

*Production Highlights*—The marvelous stunts performed by the strong man of Italy, the star of " Cabiria." The scenes showing him lifting the forward truck of an auto, carrying five men around on a ladder, tossing men through the air. The thrills and suspense.

*Exploitation Angles*—Since this picture features Maciste of " Cabiria " fame we would suggest that his name is the only angle of exploitation.

# Children's Book Week Scheduled for November 12 to 18

## National Board of Review Puts Over Tie-up With Book Publishers

THE leading book publishers of the country, as have been their practice for the last four years, will hold a Children's Book Week. The movement, a drive to get the best literature before the children and young people, and incidentally to boost the sales of books, is nation wide. Thousands of dollars are spent every year by the publishers in properly publicising the idea. Posters appear in the book and stationery stores, libraries, etc. The movement is widespread, thoroughly organized and proven successful. The results of the preceding campaigns have been astonishing.

This year through the efforts of the National Board of Review of Motion Pictures, established by the Peoples Institute, an organization whose function is so well known to every exhibitor that it is not necessary to explain it here, an effective plan of linking up the motion picture theatres of the country has been devised and a well developed campaign to this end is now well underway.

The National Committee for Better Films, which is a part of the National Board of Review, has selected a list of motion pictures drawn from literary sources and adapted from published books, which are suitable for young people, that may be obtained for exhibition in connection or coincident with the celebration of Children's Book Week, which this year falls on November 12-18th.

The first step in the undertaking was a series of conferences with representatives of the Children's Book Week committee and then with leading producers of motion pictures, who pledged their respective cooperation. Next, in the development of the tie-up idea was the selection of 109 films from the National Board's "Selected List" of good pictures representing the product of fourteen producing organizations. Many of these films are among the finest examples of screen art. Accompanied by a "community plan" of cooperation between exhibitors and local organizations such as schools, women's clubs, etc., in the exhibition of these films the list was mailed with the cooperation of Children's Book Week Committee to 5,000 members of the American Library Association and American Booksellers' Association, then by the National Board to 15,000 exhibitors.

Both libraries and exhibitors have received the idea enthusiastically. The libraries recognize the opportunity for increasing their circulation by drawing in as readers young folks who have seen the stories on the screen, and also of increasing the circulation of these books among their regular readers.

### Children's Book Week Idea

**THIS page will fully explain the Children's Book Week idea scheduled this year for November 12th to 18th., and the following pages are devoted to the pictures that the National Board has selected for the event and which the distributors have made available for use during the week.**

**The section also contains ten and one-half advertising pages in which the producers of the selected photoplays give additional trade information to that presented in the text. Motion Picture News takes pleasure in endorsing Motion Picture Book Week as one of the most constructive plans of securing a better understanding between the theatre and public, especially the better class of the public, ever originated. It should become a yearly event in which exhibitors, producers, trade press, newspapers, book publishers, and the National Board of Review of Motion Pictures, cooperate fully and enthusiastically.**

The detailed plan on exploitation for the Motion Picture Book Week as the tie-up with the Book Week idea has been named by the National Board, has been conducted as follows:

Fifteen thousand circular letters sent to the larger theatres in the United States urging their participation in the plan and pointing out that the cooperation of women's clubs, schools, libraries and other community organizations will be forthcoming. List and Plan leaflet accompanied the letters.

Five thousand List and Plan leaflets sent to libraries, members of the American Library Association and booksellers, with communication from Children's Book Week Committee urging the use and patronage of these pictures during their Children's Book Week.

Individually addressed letters in the best style of multigraphing, signature, etc., and appropriately modified for each group, were sent to the three groups of club women below. This letter drew attention to the artistic, dramatic, educative and general cultural values of the films listed in such a way as to present some appeal to almost any club, whatever its purpose. The club women were urged to embrace their opportunity to influence the exhibitors to book more good pictures, by supporting this constructive Motion Picture Book Week plan; they were apprised that the industry would watch the results and it was therefore important for them to prove to the industry that their "influence and activity are genuine factors which may be counted on to support worth while films." The groups addressed were:

One hundred and three national officials, committee chairmen and state presidents in the General Federation of Women's Clubs.

Two hundred and eighty-seven chairmen of committees in the State Federations of Women's Clubs; committees on art, child welfare, civics, community service, drama, education, fine arts, history, information, library extension, literature, mothercraft, motion pictures, poetry, public welfare, recreation.

Three thousand four hundred and sixty-one presidents of the principal women's clubs in every state of the country.

Two thousand nine hundred and fifty-one letters similarly prepared were sent to superintendents of schools in approximately that number of cities and towns. The letters presented the Motion Picture Book Week plan as a step towards the solution of the motion problem as involved in the indiscriminate attendance of school children at motion pictures; it urged the superintendents to inform every school and every parent teacher association in their territory about the plan and urge their cooperation in the same; it stated that it is now up to the school people to show the industry that they can be "counted on to support motion pictures of wholesome recreational and educative value when shown in the theatres."

All the letters to club women and school superintendents were accompanied by a printed form letter to "Mr. Theatre Manager," ready for the recipient to fill in and sign, asking the exhibitor to have his theatre as a community institution join in this plan, for which the signer's support is pledged.

The List and Plan leaflet also accompanied all these letters, as well as a small card from Children's Book Week Committee, which would carry weight with these groups, as the General Federation of Women's Clubs and the schools generally have for several years supported Children's Book Week.

Altogether 30,000 of the List and Plan leaflets were printed and distributed.

Any exhibitor who has not made plans for observing this week in his theatre is missing an opportunity of not only obtaining a greater financial return but also of enlisting the services and securing the active interest of the kind of people who are most desirable in the picture theatre, but who in the past have mentioned.

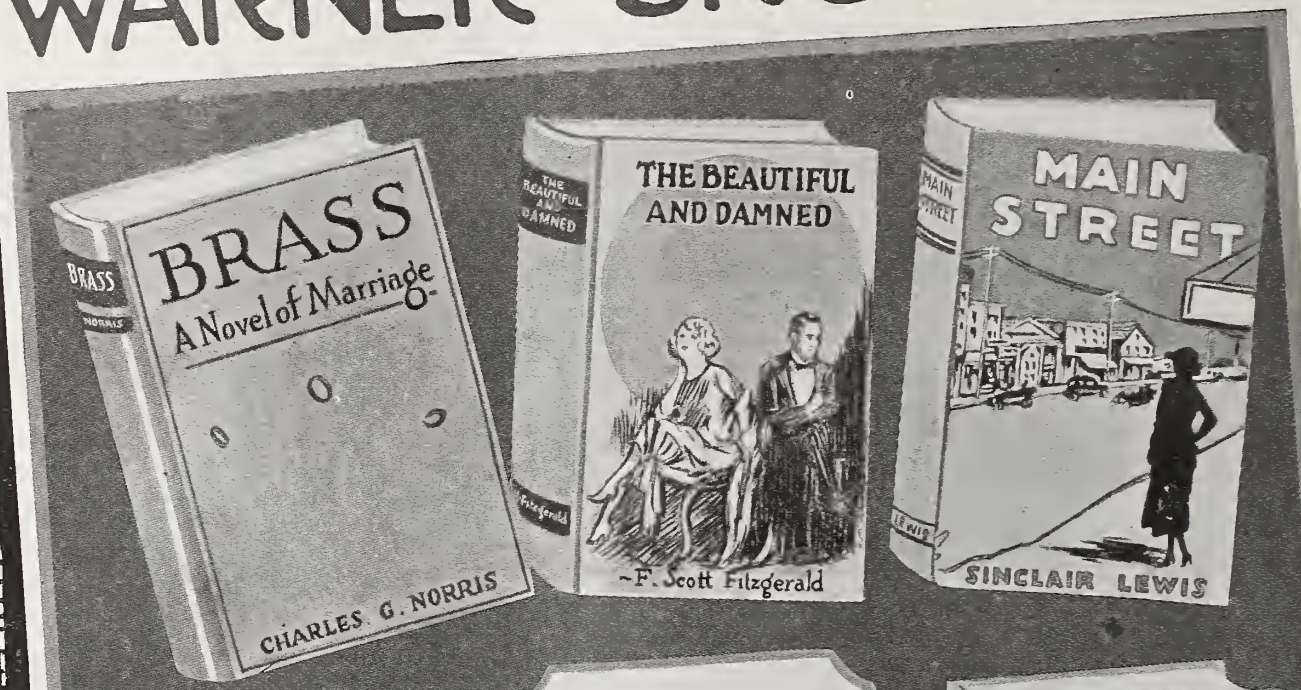
(*Continued on page* 2310)

NATIONAL BOOK WEEK NOV. 12-18

November 11th, 1922

THE SATURDAY EVENING POST

# WARNER BROTHERS



*Present*

## Seven Great Pictures from Seven Great Books

Ask the Manager of your favorite theatre when these pictures will be shown

# WARNER BROTHERS

Classic of the Screen

# "RAGS TO RICHES"

featuring **WESLEY BARRY**

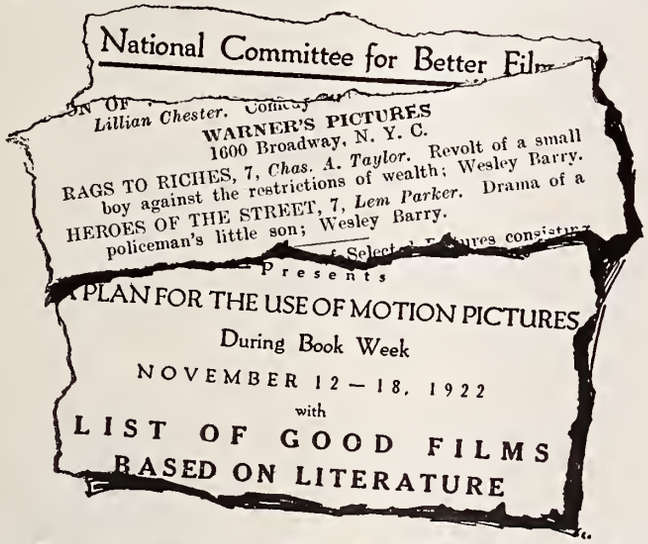
A Harry Rapf Production

has been endorsed by the

NATIONAL COMMITTEE FOR BETTER FILMS

and recommended as a desirable attraction to be shown during

## BOOK WEEK — NOVEMBER 12 TO 18, 1922


National Committee for Better Film

...Lillian Chester. Comedy ...

WARNER'S PICTURES
1600 Broadway, N. Y. C.

RAGS TO RICHES, 7, *Chas. A. Taylor.* Revolt of a small boy against the restrictions of wealth; Wesley Barry.

HEROES OF THE STREET, 7, *Lem Parker.* Drama of a policeman's little son; Wesley Barry.

...of Select ... features consisting ...

Presents

PLAN FOR THE USE OF MOTION PICTURES
During Book Week
NOVEMBER 12—18, 1922
with
LIST OF GOOD FILMS
BASED ON LITERATURE

Every school Principal, Woman's Club, Library and Social Welfare Organiz-ation in your territory has already been requested to co-operate in giving this picture their support.

**BOOK NOW FOR BOOK WEEK**
***with your local exchange distributing***

# WARNER BROS. PRODUCTIONS

# Goldwyn Productions on Book Week List : :

GOLDWYN wins an honored place on the list with three productions that have already received a high measure of praise from both the critics and the public. These subjects are "Sherlock Holmes," "When Romance Rides" and "Yellow Men and Gold."

"Sherlock Holmes" is based on the dramatization of Conan Doyle's detective fiction in which William Gillette played the stellar role. The title role in Goldwyn's screen version of the famous play is taken by no less a celebrity than John Barrymore. His acting in the part of the most famous detective of modern fiction is declared by critics to be one of the most finished performances of his screen career. The cast is likewise notable for the presence of Carol Dempster and Louis Wolheim. Not an iota of the suspense found in the original dramatization is lost in the motion picture adaptation, and the film is featured for its flawless direction as well as its unusual story and strong cast.

"When Romance Rides" is an adaptation of Zane Grey's famous novel of the West, titled "Wildfire." A wild horse and some thrilling racing scenes furnish action appeal seldom equaled on the screen. Here is a subject that will be uniformly impressive whether your audience is made up of juvenile or adult patronage. A tale clean, vigorous and romantic, which lends itself particularly suitable for Book Week exhibition at any theatre. The cast is an all-star aggregation and portray the characters of Zane Grey's creative genius most effectively. The line-up includes such players as Claire Adams, Carl Gantvoort, Jean Hersholt, Harry L. Van Meter, Charles Arling, Frank Hayes, Mary Jane Irving and Tod Sloan. The last mentioned player was at one time the recognized champion jockey of the American horse-racing track and his part in the present production gives him ample opportunity to show his prowess as a horseman of the first magnitude.

Where is the child, or the grown-up for that matter, who has not thrilled at the tale of the sunken treasure, which men pit their wits and lives to recover and gain possession of. In "Yellow Men and Gold," which was written by Gouverneur Morris, you have the shipwrecked Spanish ship and the adventuress—all the atmosphere and action of the thrilling tales of the Spanish Main which delighted you as a child. Helene Chadwick and Richard Dix carry the leading roles and do much to enhance the appeal of the story itself. The supporting cast is well chosen, including such players as Henry Burrows, Rosemary Theby, Richard Tucker, Fred Kohler, Henry J. Herbert and William Moran. Irvin Willat directed this subject and his masterly handling of the Gouverneur Morris story has given to the screen a melodrama of a high order. The action never lets up for a moment. As Motion Picture News reviewer stated so aptly, "It is a romantic adventure drama which starts off with a bang and ends with a wallop."

# Eighteen Paramount Pictures are Chosen : :

EIGHTEEN productions of the Famous Players-Lasky corporation have been placed on the Book Week list.

The first of these is "The Bonnie Briar Bush." This is an adaptation of Ian MacLaren's famous story of rural life in Scotland, and has been widely popular.

The second on the list is "Call of the North," a picturization of the novel by Stewart Edward White. The star of this production is Jack Holt, and Joseph Henabery directed. The story deals with the fur traders in the wilds of Canada, and of the efforts of a young "free trader" to oppose an organized "ring." It is a five-reel production and is replete with thrills and the atmosphere of the North Woods country. It was released in November, 1921, and complete references to Motion Picture News, giving exploitation stories, review, and other information, will be found on Page 17 of Volume II of the Booking Guide.

Next comes a sterling sea story, "Cappy Ricks," from a story by Peter B. Kyne, who has made Cappy one of the best known and best loved characters in contemporary American literature. Thomas Meighan stars in the production, which was made under the direction of Tom Forman. See page 18 of the second volume of the Booking Guide.

"The Conquest of Canaan," a seven-reel adaptation of a Booth Tarkington story of the same name, appears next on the list. R. William Neill directed this, with Thomas Meighan as the star. It is a comedy drama of small-town American life and depicts the struggles of a young man who leaves town practically in disgrace, and who returns to triumph over his enemies. It was released in July, 1921, and complete references to all published material on it in the News will be found on page 24 of volume I of the Booking Guide.

A Wallace Reid vehicle, "The Dictator," is also included in the list. This six-reel picture, a picturization of the famous Richard Harding Davis story, is a current release. It is a comedy drama, the setting of which is laid in Central America.

"Forever," the next picture on the list, is an adaptation of George Du Maurier's famous "Peter Ibbetson." It is in seven reels, and the leading roles are portrayed by Wallace Reid and Elsie Ferguson. George Fitzmaurice directed.

The next picture on the Book Week list is one which centers about one of the best known characters in modern American literature, "Get-Rich-Quick Wallingford." This splendid human picture was made by Cosmopolitan, with a cast of featured players that included Sam Hardy, Norman Kerry, Doris Kenyon and Diana Allen. Frank Borzage directed.

The following picture is "The Great Impersonation," one of George Melford's most successful productions. It is an adaptation of the widely popular story of the same name by E. Phillips Oppenheim, which was an English detective story dealing with two persons of similar features, laid in the days before the Great War. It is six reels in length and was released in October, 1921. Complete references of every nature will be found on page 32 of the second volume of the Booking Guide.

Next in order comes "Huckleberry Finn," an adaptation of the novel of the same name by the man whom many consider the greatest humorist that America has produced, Samuel Clemens, or Mark Twain.

Another outstanding picture which appears on the list is "The Little Minister." This photoplay is an adaption of the stage version of James M. Barrie's well-known story—perhaps his best known. It is seven reels long was released in December, 1921, and page 43, volume 2, of the Booking Guide, lists complete data concerning it.

"Male and Female," the next picture among those chosen, is a screen version of "The Admirable Crichton," also by James M. Barrie. This story, which deals with social and class distinctions and the elimination of artificial barriers among a group of castaways, in which the butler becomes the commanding figure, has been unusually popular. The screen production was made by Cecil B. DeMille.

"The Man From Home" is another Booth Tarkington adaption which has been placed upon the list. This story is a romantic drama of Italy and the United States. It is in seven reels and features an all-star cast, including James Kirkwood as leading man. It is a recent release, and will appear in the third volume of the Booking Guide, to appear shortly.

The next story among those selected is a production made by William DeMille, whose book adaptions have been consistently successful in retaining the good qualities of the original tales, the adaption in this case being "Miss Lulu Bett." This is translated to the screen from the book and play of the same name by Zona Gale, prominent American authoress.

Next comes "Morals," taken from the novel, 'The Morals of Marcus Ordeyne," by the eminent English author, William J. Locke. This is a drama laid in the Orient and in London and deals with a girl raised in a harem, who escapes to London, where she finds adventure, love, and, ultimately, happiness.

Another sea story is the next photoplay on the list—"Moran of the Lady Letty." This melodramatic romance of the sea has been adapted from Frank Norris' novel of the same title, and deals with the adventures of a young chap who is shanghaied onto a tramp steamer, where he meets and wooes Moran, the tomboyish daughter of a sailor. He is transformed by his experiences from a "softy" to a regular fellow, and is unable to go back to the old society life. The picture was directed by George Melford, with a cast which includes Dorothy Dalton and Rodolph Valentino. It was released in February, 1922, and full details concerning exploitation will be found on page 51, Vol. II, of the Booking Guide.

Still another J. M. Barrie tale appears among the chosen films—"Sentimental Tommy," adapted from the novel of the same name. One of the most human stories ever written, "Sentimental Tommy" painted a picture of the heart of a young and imaginative boy that has become one of the classics of literature. Laid in Scotland, and largely in the village of Thrums, this sequel to "Tommy and Grizel" combines pathos, comedy, sentiment and adventure to an unusual degree.

(*Continued on Page* 2306)

# CHILDREN'S BOOK WEEK

NOVEMBER 12-18

# "Good Films"

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES

Have selected the following Educational Pictures for showing during Children's Book Week, November 12-18.

These pictures are based upon stories by famous authors. The National Board has sent endorsements of these pictures to thousands of schools throughout the country.

## THE ADVENTURES OF SHERLOCK HOLMES

*A Case of Identity; The Copper Beeches; The Devil's Foot;*
*The Dying Detective; The Empty House; The Noble Bachelor;*
*The Priory School; The Red Headed League; A Scandal In Bohemia;*
*The Solitary Cyclist; The Tiger of San Pedro; The Yellow Face.*

AND

## *WILDERNESS TALES*

By Robert C. Bruce

"AND WOMEN MUST WEEP"

From Charles Kingsley's Poem

"THE THREE FISHERS"

Educational Pictures

"THE SPICE OF THE PROGRAM"

**EDUCATIONAL FILM EXCHANGES, Inc.,** *E. W. HAMMONS, President*

# First National Well Represented On List : : :

OF the 109 pictures which the National Board of Review selected as being suitable for the Motion Picture Book Week tie-up, nine are from Associated First National, Inc.

The first on the list is "All For a Woman," released in December, 1921, and one of the not too numerous foreign productions that have met with success at the hands of American audiences. The picture is a tragedy from French historical sources, having to do with Danton. Emil Jannings has the principal role and is supported by a strong cast. The feature has won a place with the intelligent people because of its strong dramatic story, founded on authentic historical happenings and from the excellence of its production and fine acting. It screens in eighty minutes. The feature has been a subject that was well exploited during its first run showings. The index to Motion Picture News contained on page 11 of the September, 1921, to March, 1922, Booking Guide will place all the details of the various campaigns put over on the production at the exhibitor's finger tips.

"Bob Hampton of Placer," a melodrama of the American frontier, is second on the First National list. This is from the novel by Randall Parrish and follows the fiction version faithfully and well. In the cast are James Kirkwood, Marjorie Daw and Wesley Barry. The picture has proven very popular with Young America and also carries interest for the regular fan among the grown-ups. The length of the feature is seven reels. The release date was in May, 1921. Marshall Neilan directed. The Booking Guide page is 16 and the volume is No. 1.

"Kindred of the Dust," a new release, directed by R. A. Walsh with Miriam Cooper and George Walsh starred, is the third of First National's product listed. This is a story of a man's devotion and faith, by Peter B. Kyne, one of the most popular of present day authors. The Booking Guide index will be found on page 41, of volume 2—September, 1921, to March, 1922.

James Fenimore Cooper's immortal "The Last of the Mohicans" is listed as one of the 109, as well it may be. This story of Cooper's "good Indian" has been produced with great care and attention to detail with Wallace Beery and other well-known players in leading parts. The picture has been a great success wherever it was exploited properly. It was produced by Maurice Tourneur. See page 61 of volume 1, Booking Guide, for full details and successful exploitation angles.

"Lorna Doone," also directed by Tourneur and just available to theatres (pre-release runs so far) is also down. The reviews on this production are all excellent and First National is claiming great things for it. The book, by R. D. Blackmer, from which the play was adapted is one of the old-time classics and tells a romantic story of the Scotch-English border that has been a favorite in print for years. It should have great appeal with the older generation. It is an Ince production with an all-star cast. The length is seven reels.

Naturally "The Old Swimmin' Hole," which Charles Ray made from the famous James Whitcomb Riley poem of the same name, without recourse to a single title, is down as one of the National Board's appropriate numbers. "The Old Swimmin' Hole" is a rural character study, in which beautiful backgrounds, well executed incidents and the star's ability in the rustic boy roles is counted upon to put it over, more than plot or dramatic moments. Exploitation possibilities (see Booking Guide, volume 1, page 79) are excellent and the production has been proven a wonderul bill for the kind of a tie-up that Book Week offers. Released in February, 1921.

"Penrod," listed by the board as recommended for juveniles, is another of the reasonably new pictures down for the Book Week. This is one of Marshall Neilan's productions and brings Booth Tarkington's juvenile hero to the screen in the shape of Wesley Barry. Certainly a fine Book Week show for any theatre, even if the picture has been played recently. Has been one of the exploitation productions of the year. Index in volume 2, page 57, of the Booking Guide will prove this contention.

In "Pilgrims of the Night," which is the film title of "Passersby," a favorite detective and society melodrama by E. Phillips Oppenheim, the exhibitor has a picture that he can present without fear of displeasing his regular fans and still draw a fine selection for the class of house that fears too much "highbrow" stuff. For cast, length, exploitation that has been used successfully see page 58, volume 2, of the Guide.

The last of the nine selected from First National's pictures is "The River's End," one of the popular James Oliver Curwood series, both in fiction and on the screen. This production is so well known that it does not have to be recommended to the exhibitor. It has hung up many a box office record. Released in 1920, but good any time, since First National has kept the prints up on the release.

# Board Selects Eight Vitagraph Releases : : : :

EIGHT photoplays produced by Vitagraph, Inc., have been honored by a place on the Book Week list of the National Committee for Better Films of the National Board of Review.

The first of these is "Black Beauty." Anne Sewell's famous novel of the same name, known as the "Uncle Tom's Cabin" of the horse, and which did more to promote kindness to animals than any other single cause, has been a universal favorite for generations, and the screen version bids fair to equal it. While the original book dealt only with the story of Black Beauty, the picturization has included the drama and romance in the lives of his owners, although it closely maintains the spirit of the original. Only the happier side of Black Beauty's career has been retained, and the result has been a photoplay that is censor-proof, as clean and fresh as the great outdoors, and filled with human interest and appeal to patrons of every age and type. The finish is stirringly melodramatic. Jean Paige plays the leading feminine role, as Black Beauty's mistress. David Smith directed.

"Dead Men Tell No Tales," the second Vitagraph release on the list, is, as the title suggests, a thrilling melodrama. It is an adaptation of E. W. Hornung's popular novel of the same name. Mystery, romance and drama combine to fill it with suspense and interest. A strange pirate crew, a beautiful girl, a hero who rescues her, and a villainous uncle are among the elements which make up the tale. Many of the scenes are laid at sea. Catherine Calvert is the star, with Percy Marmont appearing as her leading man. Tom Terris directed. It is seven reels in length, and was released in November, 1920. An index to information concerning it will be found on Page 28 of Vol. I of the Booking Guide.

"Island of Regeneration" is the third on the list. This production, from a novel by Cyrus Townsend Brady, has been widely popular. It is laid in the South Sea Islands and deals with the regeneration of a down-and-outer. Antonio Moreno appears in the leading role. It is a five-reel production.

The next on the list is the Vitagraph production of "The Little Minister," which was adapted from the J. M. Barrie novel, as distinguished from the other production of it, based upon the stage play of the same name, also by Barrie. Alice Calhoun appears as the star of this production, which has been warmly received. It is a clean, wholesome picture, and carries the Scotch atmosphere from beginning to end. It was directed by David Smith. The length is six reels. The picture was released in January, 1922, and is listed on Page 44 of Vol. II of the Booking Guide.

Next in order is "The Prodigal Judge," based upon Vaughan Kester's novel of the same title. Laid in the South, in the days before the Civil War, the story unfolds a charming tale of an old judge who turns tramp, and the influence of a small boy, who is kidnapped by the villain, who seeks the child's fortune. A pleasing love interest runs through it, and the entire story carries a particularly broad appeal to every class of picture patron. Jean Paige heads the cast, with Maclyn Arbuckle appearing as the Prodigal Judge. Edward Jose directed. The photoplay was released in February, 1922, and information concerning it is indexed on Page 59 of the second volume of the Booking Guide.

"Restless Souls," taken from a Richard Harding Davis story. "Playing Dead" is also included. This picture, a comedy drama, deals with the pretended suicide of a man who wishes to teach his wife a lesson. Earle Williams is the star. It is five reels in length, and is not listed in the Booking Guide, having been released prior to its publication.

"The Silver Car," another Earle Williams vehicle, is also on the list. The picture is based on a story by Wyndham Martyn, and tells the story of an international swindler who has gone straight, but who is still wanted by the police. He has saved the honor of a statesman, and is happily married. He escapes, following much intrigue, in a silver car. The film was directed by David Smith, and was released in June, 1921. It will be found listed on Page 100, Vol. I, of the Booking Guide.

The eighth and last of the Vitagraph films selected is "The Son of Wallingford," by George Randolph Chester and Lillian Chester. This picture, which was directed by the authors, brings in the famous characters, Get-Rich-Quick Wallingford and Blackie Daw, but centers about Wallingford's son, whom the father is anxious shall go absolutely straight. The son proves to be a chip of the old block, and strikes it rich with an oil well.

# VITAGRAPH'S Book Week Offerings

## *The Following Pictures are the Selections of the National Board of Review*

**"BLACK BEAUTY," 7 reels.** A Master picture, better than the book. "Black Beauty," known and loved for forty years in every part of the world where books are read, has come to life in this masterpiece. Jean Paige is the sweet, appealing heroine.

**"THE PRODIGAL JUDGE,"** 7 reels. By Vaughan Kester. An ante-bellum Southern classic. The story revolves around the lives and adventures of Judge Slocum Price, a lovable itinerant vagabond, and his eccentric friend, Solomon Mahaffy. Star, Jean Paige. Macklyn Arbuckle as Judge Slocum Price.

**"DEAD MEN TELL NO TALES,"** 7 reels. Every individual thrill described in the internationally famous book by E. W. Hornung, author of "Raffles," has been transferred to the film. Love, suspense, mystery, action,—this picture is fairly crammed with it. All star cast, headed by Catherine Calvert.

**"THE ISLAND OF REGENERATION,"** 5 reels. By Cyrus Townsend Brady. Gripping romance of the South Sea Islands, with a startling theme and wonderful scenic beauty. Star, Antonio Moreno.

**"THE LITTLE MINISTER,"** 6 reels. By James M. Barrie. A lovable, whimsical tale of the Scottish lowlands. The quaint, old world atmosphere of the little village of Thrums beautifully created by Director David Smith. Star, Alice Calhoun, as "Babbie."

**"RESTLESS SOULS,"** 5 reels. From the Richard Harding Davis story, "Playing Dead." Good humored satire at the expense of the funny antics of society, or that part of it which is addicted to "isms" and "cults" for diversion. Star, Earle Williams. Famous movie dog, "Pal" does clever work in the picture.

**"THE SILVER CAR,"** 6 reels. By Wyndham Martyn. An Earle Williams picture, and one of his best. As Anthony Trent, international swindler with a price on his head, who "goes straight," saves the honor of a British statesman, and wins his daughter, Mr. Williams is at his best.

**"THE SON OF WALLINGFORD,"** 8 reels. George Randolph and Lillian Chester. A charming sequel to the famous "Wallingford" stories. It's human qualities hold in the screen version. A record cast, including Wilfrid North, Tom Gallery, George Webb, Antrim Short, Bobby Mack, Andrew Arbuckle, Van Dyke Brooke and Priscilla Bonner.

**VITAGRAPH**

ALBERT E. SMITH PRESIDENT

# Here Are Good Bookings

ON the opposite page is the list of Paramount Pictures recommended by the National Board of Review for Book Week, November 12-18.

They're all great pictures, this week or any other week, but the national campaign carried on for Book Week gives you a chance to do record business on any of them.

Show these pictures during Book Week, and you have the co-operation of Women's Clubs, Libraries, Teachers, Booksellers, School Superintendents, Ministers and the Press.

All of these groups have been approached by letters and circulars, and their co-operation is assured.

They're the kind of people you want all the year round. You want them for friends, for they can help your business all the time.

Show any of these recommended Paramount Pictures, and you have allied yourself with the best elements of your community, you have made valuable friends and established prestige. And also you'll make money.

Look over the list. Some of these you may have shown. Others may be new in your town. New or old, they're all big attractions.

**Arrange your bookings for Book Week NOW!**

*Paramount Pictures*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

# For Good Book Week!

## JACK HOLT
in "The Call of the North"
From the novel by Stewart Edward White and the play by George Broadhurst. Directed by Joseph Henabery. Scenario by John Cunningham.

## "THE BONNIE BRIER BUSH"
A Donald Crisp Production. From the novel by Ian MacLaren and the plays by James McArthur and Augustus Thomas. Scenario by Margaret Turnbull.

## THOMAS MEIGHAN
in "The Conquest of Canaan"
By Booth Tarkington. Directed by R. William Neil. Scenario by Frank Tuttle.

## THOMAS MEIGHAN
in "Cappy Ricks"
From the novel by Peter B. Kyne and the play by Edward E. Rose. Directed by Tom Forman. Scenario by Albert S. LeVino.

## WALLACE REID
in "The Dictator"
Supported by Lila Lee. By Richard Harding Davis. Directed by James Cruze. Scenario by Walter Woods.

## GEORGE FITZMAURICE'S
"Forever"
(Peter Ibbetson)
with Elsie Ferguson and Wallace Reid
By George DuMaurier. Scenario by Ouida Bergere.

## "GET-RICH-QUICK WALLINGFORD"
Based on some of the Wallingford Stories and the play by George M. Cohan. Directed by Frank Borzage. Scenario by Luther Reed. A Cosmopolitan Production.

## GEORGE MELFORD'S
"The Great Impersonation"
With James Kirkwood. By E. Phillips Oppenheim. Scenario by Monte M. Katterjohn.

## "HUCKLEBERRY FINN"
William D. Taylor's production of Mark Twain's story. Scenario by Julia Crawford Ivers.

## BETTY COMPSON
in "The Little Minister"
By James M. Barrie. A Penrhyn Stanlaws Production. Scenario by Edfrid Bingham.

## CECIL B. DEMILLE'S
"Male and Female"
with Gloria Swanson, Thomas Meighan, Bebe Daniels.
From the play "The Admirable Crichton," by J. M. Barrie. Scenario by Jeanie Macpherson.

## GEORGE FITZMAURICE'S
"The Man from Home"
with James Kirkwood.
From the novel by Booth Tarkington and the play by Harry Leon Wilson. Scenario by Ouida Bergere.

## WILLIAM DEMILLE'S
"Miss Lulu Bett"
with Lois Wilson, Milton Sills, Theodore Roberts, Helen Ferguson.
By Zona Gale. Scenario by Clara Beranger.

## MAY McAVOY
in "Morals"
by William J. Locke. A William D. Taylor Production. Scenario by Julia Crawford Ivers.

## GEORGE MELFORD'S
"Moran of the Lady Letty"
with Dorothy Dalton and Rodolph Valentino
by Frank Norris. Scenario by Monte M. Katterjohn.

## "SENTIMENTAL TOMMY"
with Gareth Hughes, Mabel Taliaferro and May McAvoy.
By J. M. Barrie. A John S. Robertson production. Scenario by Josephine Lovett.

## MARY MILES MINTER
in "Tillie"
By Helen R. Martin. Directed by Frank Urson. Scenario by Alice Eyton.

## MAURICE TOURNEUR'S
"Treasure Island"
By Robert Louis Stevenson. With Shirley Mason.

## There Are Dozens More Great Paramount Pictures Made From Literary Masterpieces

*There couldn't be a Book Week without*

# Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

# Many Hodkinson Films Chosen for Book Week

THE W. W. Hodkinson Corporation is represented in the list of the National Committee for Better Films by a particularly strong line-up of screen attractions.

"The Beggar Maid" is a two-reeler based on the theme expressed in Alfred Tennyson's poem and the painting by Burne-Jones. It marks a distinct step forward in the efforts of the motion picture producer to present to screen patrons something that is entertaining and at the same time artistic. Mary Astor plays the title role and achieves a distinct triumph.

"Cameron of the Royal Mounted," in six reels, is an adaptation of Ralph Connor's striking story of the Canadian Northwest in which the adventures of Corporal Cameron of the mounted police plays a prominent part. The all-star cast is headed by Gaston Glass, Vivienne Osborne and Irving Cummings. The director is Henry MacRae.

"A Certain Rich Man" was written by William Allen White, who stands in the foremost ranks of America's writers. The story is of the domestic problem type, but is treated with a delicate hand that makes the story and the picture perfectly adaptable for use during Book Week before either a mixed or a juvenile audience. The subject is one of the Great Authors Pictures series distributed by Hodkinson, and was directed by Howard Hickman. The cast is headed by Robert McKim, Claire Adams and Carl Gantvoort.

"God's Crucible" was adapted from another Ralph Connor story titled "The Foreigner." It is a drama of Russian immigrants with the locale laid in Western Canada. The cast is headed by Gaston Glass, Gladys Coburn, Wilton Lackaye and Robert Haines. Direction by Henry MacRae.

"The Gray Dawn" is a Benjamin Hampton production suggested by the novel of the same name which was written by Stewart Edward White. The story is laid in San Francisco of the period of 1856, when the Vigilantes were organized to check the lawless elements that menaced the city in the days of the gold rush.

The product seen on the screen this fall has done much to silence the critics who have heretofore hurled the charge of salaciousness and mediocrity. With so many of the standard literary classics transferred into motion picture form there is being offered to the picture-going public entertainment of the highest order. Not the least among these screen adaptations of literary classics is "The Headless Horseman," based on Washington Irving's "Legend of Sleepy Hollow." The part of Ichabod Crane, the schoolmaster, is taken by Will Rogers, who is said to have given the role a most sympathetic portrayal lightened by touches of his characteristic humor.

Another standard work of literature which has found its way to the screen on the Hodkinson schedule is "Jane Eyre" Charlotte Bronte. This is a drama laid in the Mid-Victorian period. Hugo Ballin directed and Mabel Ballin appears in the title role.

"The Light in the Clearing" is based on Irving Bacheller's book of the same title. Americans and Americanism furnish the theme around which this story revolves. The politics of a small town, family troubles, and the value of a sterling character are the highlights of the story.

Here is another Zane Grey story selected by the committee for presentation during Book Week—"The Mysterious Rider." This subject replete with melodramatic thrills deals with cattle rustling and the action takes place against the stern background of the mountainous country of Arizona.

A romance of stock deals against the quaint scenery of Cape Cod is the story presented in "No Trespassing," written by Joseph C. Lincoln. Irene Castle plays the leading feminine role. The part played by the star gives her ample opportunity of demonstrating the talent that has made her favorite with so many of the picture-going public.

"Rip Van Winkle," famed in story and drama, has also found its way to the screen. Based on the celebrated story of Washington Irving, the screen version is declared by many critics to have eclipsed even the masterful dramatization presented by Joseph Jefferson formerly on the stage.

"The Young Painter," "The Bashful Suitor," and "Hope" are three subjects belonging to the Hodkinson series of two-reel pictures based on famous paintings. "The Young Painter" was suggested by Rembrandt's painting. "The Bashful Suitor' is based on the painting by Josef Israel, and "Hope" is based on George F. Watts' painting.

## Paramount's Book Week

(*Continued from page* 2300)

John S. Robertson was entrusted with the task of transferring this well nigh elusive story to the screen, and it is generally conceded that he succeeded to an unusual degree. The role of Tommy has been sympathetically enacted by Gareth Hughes, with May McAvoy giving what is perhaps her finest portrayal as Grizel. George Fawcett appears in a loveable character role. This picture was released in April, 1921, in eight reels. It is listed on page 97 of the first issue of the Booking Guide.

Following this comes "Tillie," adapted from "Tillie, the Mennonite Maid," a romance written by Helen Martin and Frank Howe. The story deals with a young girl living among the Mennonites, better known as the Pennsylvania Dutch. The community is a narrow-minded one, and the church fathers attempt to compel her to marry a man for whom she does not care, but she ultimately triumphs and wins love and happiness. The leading role is handled by Mary Miles Minter, as Tillie, under the direction of Frank Urson. The picture was released in January, 1922. Full information concerning it is indexed on page 75 of the second volume of the Booking Guide.

The eighteenth and last on the list of Famous Player productions is an adaption of the most famous of all pirate tales, "Treasure Island." This novel, from the master hand of Robert Louis Stevenson, has an appeal to every person in whom the spark of adventure is not utterly dead, and it has been a universal favorite with boys from six to sixty since it was first written. It has been transferred to the screen by Maurice Tourneur, who has extracted rich pictorial beauty and stirring drama from it. Following the stage convention, the leading role is played by a girl, in this case Shirley Mason. This was released prior to the inception of the Booking Guide, and hence it is not listed in it.

## Warners Have Strong Book Week Schedule

TWO Warner Brothers' productions have been given a place on the Book Week list of the National Board of Review, "Rags to Riches" and "Little Heroes of the Street."

"Rags to Riches" stars Wesley Barry, and is adapted from the novel and stage play of the same name by Charles A. Taylor. It is a Harry Rapf production in seven reels, and was directed by Wallace Worsley. The supporting cast includes Niles Welch, Ruth Renick, Russell Simpson, Richard Tucker and Eulalie Jensen. It tells the story of a young boy, reared in the lap of luxury— petted and pampered. He finally rebels against this restraint, and runs away and becomes a real, honest to goodness boy. The picture recently played at the Capitol theatre, New York, where it attracted considerable attention. The picture has wide exploitation possibilities, but is of too recent release to be included in the first or second volume of the Booking Guide.

The second is "Little Heroes of the Street," based on the story of the same name by Lem Parker. This, too, stars Wesley Barry, and is a Harry Rapf production. It is seven reels in length. It tells the story of a policeman's little son, played by Barry who has a typical role which he handles in his usual capable fashion. It has only recently been completed.

## Eskay Harris Product Well Represented

TWO five-reel fairy tales and one one-reel subject of similar nature, handled by the Eskay Harris Feature Film Company, have been chosen to fill a place on the National Board's list.

The first of these subjects is "Alice in Wonderland," a story which requires little comment or explanation. Lewis Carroll set, in this immortal fantasy, a mark which few writers of wonder tales for children have equalled. Clean, full of genuine humor, and with a lightness of touch such as few writers have possessed, Carroll's story has been, and is, a favorite with thousands upon thousands of children. This picture is in five reels, and has recently been carefully revised. It is handled direct from the office of the company.

In the same category is "Alice Through the Looking Glass," which Carroll wrote as a companion book to "Alice in Wonderland." Full of the same delightful qualities that made the first book such an overwhelming success, it has vied in popularity with it. The National Educational Association, composed of superintendents of schools, principals, teachers, and other educators, recently selected "Alice in Wonderland" and "Alice Through the Looking Glass" as the two leading books for the child's bookshelf. These were chosen from more than 300 famous books for children.

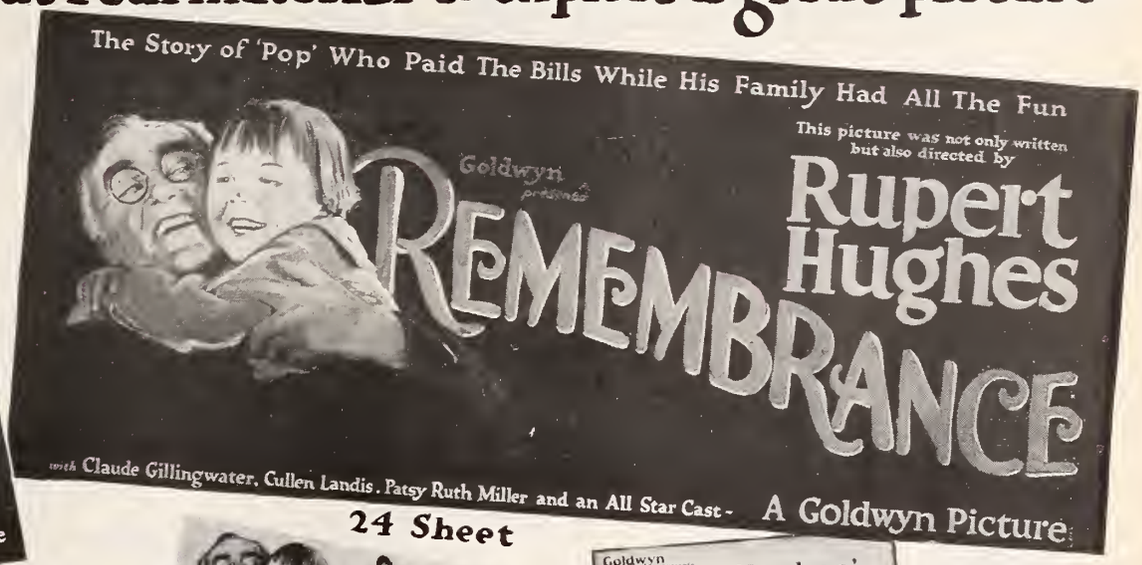
"Alice Through the Looking Glass" is also in five reels and has been recently revised.

In addition, the board has selected "Old Mother Hubbard," a one-reel production from one of the most famous of all the Mother Goose stories, picturized attractively.

*Recommended for National Book Week, Nov. 12-18*

# Not just talk - but *real material* to exploit a great picture -

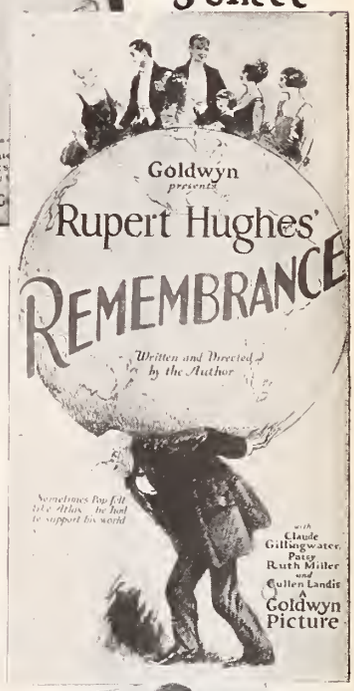
Don't fail to see
Rupert Hughes'
Remembrance
It will make you remember many forgotten things
See This Great Goldwyn Picture


The Story of 'Pop' Who Paid The Bills While His Family Had All The Fun
This picture was not only written but also directed by
Goldwyn presents
REMEMBRANCE
Rupert Hughes
with Claude Gillingwater, Cullen Landis, Patsy Ruth Miller and an All Star Cast -
A Goldwyn Picture

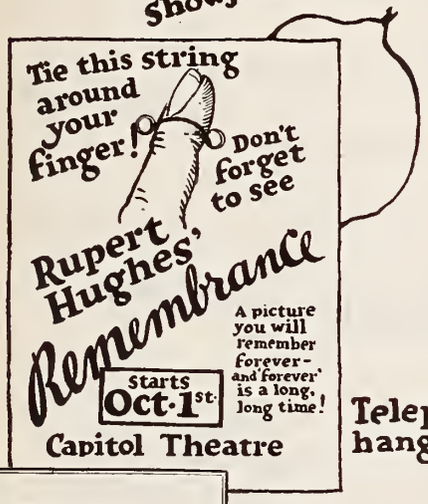
24 Sheet

1 Sheet

3 Sheet




Press Book - cramful of cuts and ideas. The cover Showsthe window-card


Tie this string around your finger!
Don't forget to see
Rupert Hughes' Remembrance
A picture you will remember forever - and 'forever' is a long, long time!
starts Oct. 1st.
Capitol Theatre

Telephone hanger

Roto 1 Sheet

Goldwyn presents
Rupert Hughes'
Remembrance
Written and Directed by the Author, with Claude Gillingwater, Patsy Ruth Miller and Cullen Landis.
A Goldwyn Picture

6 Sheet

Throw in autos

*Things you should Remember—*

—Inspect your tires
—Fill your radiator
—Fill tank with gas
—Fill batteries
—Keep your brakes tight

*Also Remember—*

—not to speed. The cops work fast in this town. The judge thinks nothing of sending rich auto-owners to the jug.

*Then*

—when you feel unhappy remembering all the things you should remember, forget your troubles and see

*RUPERT HUGHES'* story of Life in an American family

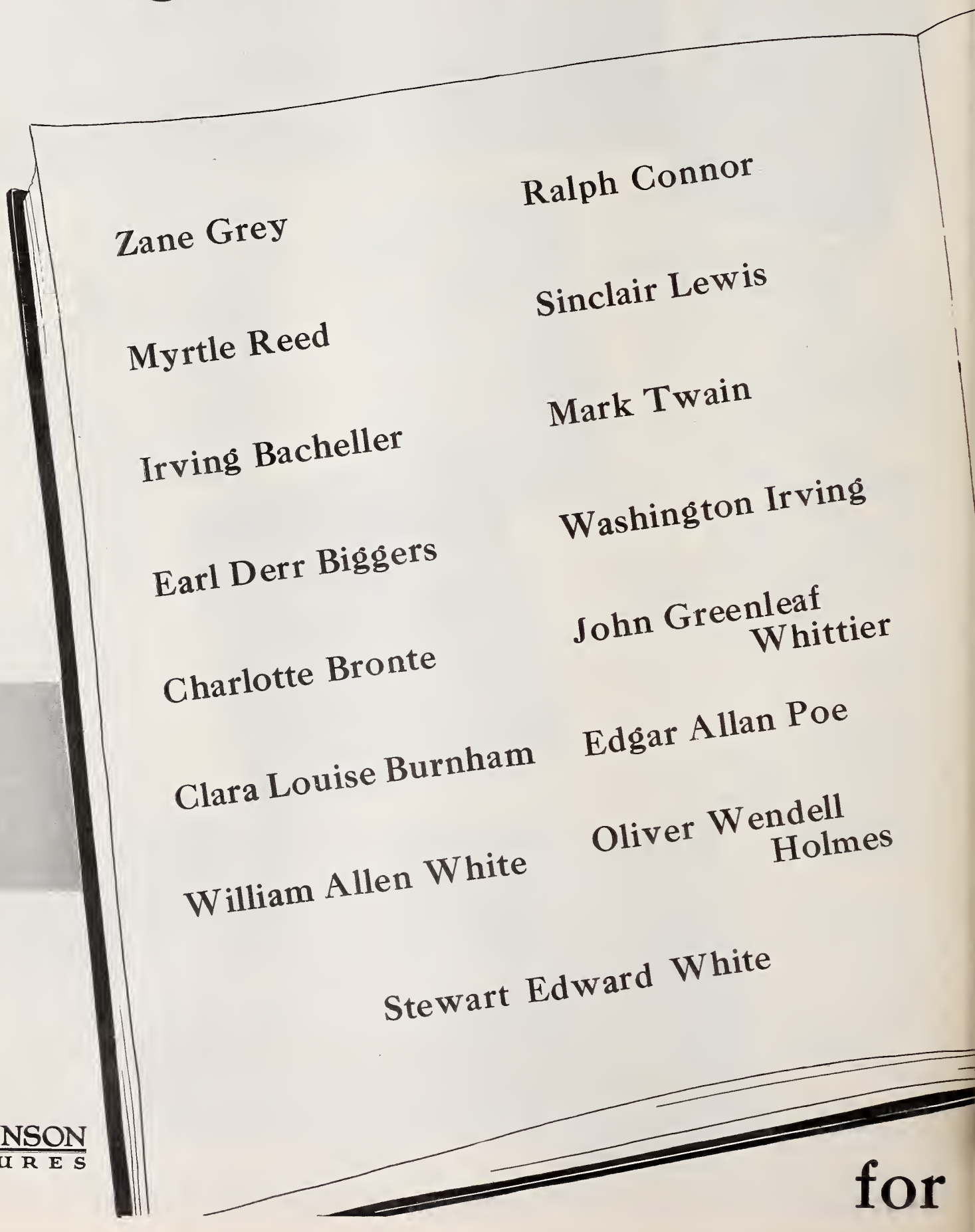
Remembrance at the Capitol Theatre
*Broadway and 51st Street*
Week of Oct. 1st

Goldwyn presents
Rupert Hughes' Remembrance
The Big Picture of the Year
A Goldwyn Picture
A picture you will remember forever -
and 'forever' is a long, long time!
Rupert Hughes' story of American family life
Rupert Hughes' Remembrance at
A Goldwyn Picture

Herald

**Great chances for cut-outs in posters. Goldwyn also furnishes trailers.**

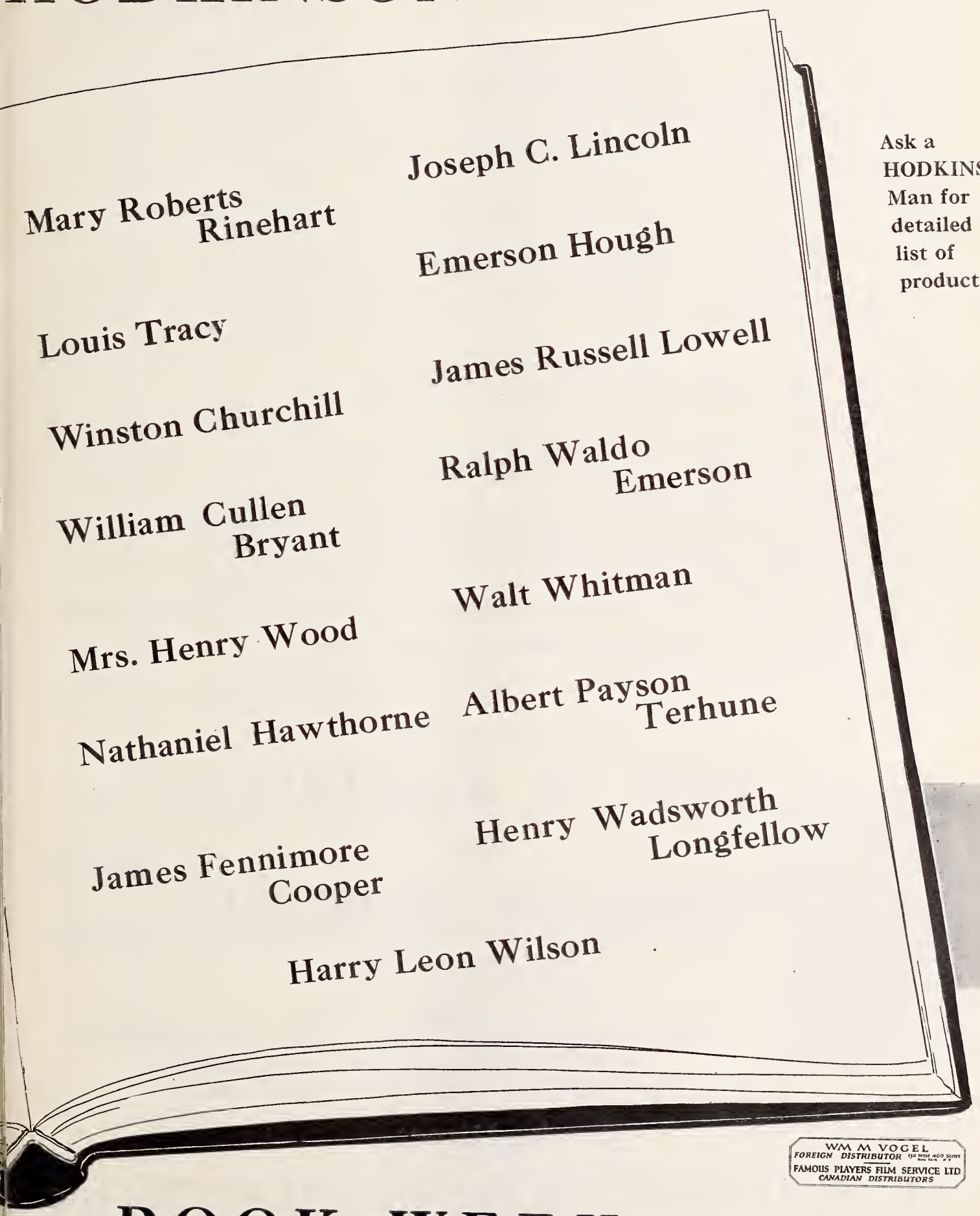
# 40 Money-making Pictures from AUTHORS are ready in all Exchanges for YOU—




HODKINSON PICTURES

for

# books by these 30 Box-Office HODKINSON




Ask a HODKINSON Man for detailed list of productions

WM M VOGEL
FOREIGN DISTRIBUTOR 130 West 46th Street New York, N.Y.
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

# BOOK WEEK—Nov. 12-18

## Book Week Scheduled for Nov. 12-18th

(*Continued from page* 2297)

often been not only indifferent to the photoplay but antagonistic.

By getting in on the movement, the exhibitor will be taking a step toward the solution of one of his most difficult problems. Any exhibitor who has not already made plans for observing the week is missing an opportunity. He will get every cooperation from the exchanges, the National Board, the newspapers, libraries, etc.

The titles, from whom they may be obtained, length, etc., are given, and also references pertaining to the Motion Picture News Booking Guide, in itself an index to the pages of Motion Picture.

From the information following all the exploitation campaigns and other data necessary to good showmanship may be obtained.

By the time this magazine goes to press 27,000 school superintendents will also have received an appeal from the National Committee for their cooperation.

The companies have informed their exchanges regarding Book Week plan and exchange managers will be prepared to accommodate exhibitors with bookings of films on the National Board's special list.

Motion Picture News heartily endorses Motion Picture Book Week and urges every exhibitor who has not already done so to make haste in securing bookings from the selected list.

It is also advised that exhibitors notify as far as possible all women's clubs, school authorities, and other organized groups in their vicinity that the week will be observed in their theatres and to begin a comprehensive exploitation and advertising campaign in connection with the national publicity.

We believe that every exhibitor in the United States should take part in this national movement to show what the motion picture industry is doing to benefit the young people of America.

## Miscellaneous List of Book Week Subjects

OTHER productions selected by the National Board for Book Week, making up the total of 109 films, include:

Film Booking Offices of America, Inc. "The Call of Home," "The Fatal Marriage" and "Two Kinds of Women."

Fox Film Corporation. "Ali Baba and the Forty Thieves," "Connecticut Yankee in King Arthur's Court," "Evangeline," "If I were Kink," 'Jack and the Beanstalk," "The Lamplighter," "The Last Trail," "Les Miserables," "The Men of Zanzibar," "Merely Mary Ann," "Monte Cristo," "Over the Hill," "A Self Made Man," "A Stage Romance," "A Tale of Two Cities" and "Treasure Island."

Metro Picture Corporation. "The Lion's Den," "Missing Husbands," "The Prisoner of Zenda," and "The Stroke of Midnight."

Pathe Exchange, Inc. "Isle of Zorda," "Lady Godiva," "Silas Marner" and "The Vicar of Wakefield."

United Artists Corporation. "Disraeli," "Fair Lady," "The Iron Trail," "Little Lord Fauntleroy," "Pollyanna," and "The Three Musketeers."

Universal Film Manufacturing Company. "Adventures of Robinson Crusoe," "Conflict," "The Flame of Life," "The Girl Who Ran Wild," "Little Red Riding Hood," "The Long Chance," "Red Courage" and "Under Two Flags."

## Educational Well Represented for Book Week

A BRUCE scenic and an entire series of two-reelers have been selected from the short subject product of Educational Film Exchanges, Inc.

The scenic in question is "And Women Must Weep," made by Robert Bruce, has perhaps attracted more attention than any subject made by him. Suggested by Charles Kingsley's poem, "The Three Fishers," with its famous lines, "For men must work and women must weep," it might almost be said that Bruce has made scenery act in this compelling subject. It contains a wealth of scenic beauty and a strong human interest. It is a comparatively recent release.

In addition, the National Board has chosen the entire series of the adventures of Sherlock Holmes, in two reels each. The subjects, which are really miniature features, have been given a prominent place on the programs of many leading theatres. Made in England from the world-famous detective tales of Sir Arthur Conan Doyle, they transfer to the screen with marked effectiveness the wealth of dramatic interest and ingenuity which made the stories so popular. The role of the world's best known detective character, Sherlock Holmes, whose name is synonymous with "detective," is handled by Eille Norwood, who plays the part convincingly and capably. The subjects chosen, all current releases, are: "A Case of Identity," "The Copper Beeches," "The Devil's Foot," "The Dying Detective," "The Empty House," "The Noble Bachelor," "The Priory School," "The Red-Headed League," "A Scandal in Bohemia," "The Solitary Cyclist," "The Tiger of San Pedro" and "The Yellow Face."


THE AMERICAN LIBRARY ASSOCIATION and
THE NAT'L EDUCATIONAL ASS'N, Composed of Supts. of Schools

Have Announced

THROUGH THE LOOKING-GLASS
Lewis Carroll's Sequel to his Famous
ALICE IN WONDERLAND
Five Reels of Pure Joy
Nothing Like It Ever Seen

ALICE IN WONDERLAND
and
THROUGH THE LOOKING GLASS
5 REELS EACH

By Lewis Carroll
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*The Best Books For Children*
and our revised editions of the above attractions
are the best drawing cards of all Kiddie Features.

Book—Direct

ESKAY HARRIS FEATURE FILM CO., Inc.
Suite 907 126 West 46th Street, New York City

# Here's a Chance for Special Exploitation.

THE pictures listed below have been endorsed by the National Committee for Better Films of the National Board of Review, co-operating with the Children's Book Week committee. Get in touch with the women's clubs, your schools and parent-teacher associations at once. They will be glad to cooperate with you in putting these pictures over for Book Week, Nov. 12-18. Make a special drive for school children. Exhibitors who tried it last year found that it paid.

## LORNA DOONE

By *R. D. Blackmore.* 7 reels. Scotch-English border story of love and adventure. With Madge Bellamy, John Bowers and Frank Keenan. A Maurice Tourneur production produced at the studios of Thomas H. Ince.

### ALL FOR A WOMAN

Seven reels. *French Revolution historical sources.* Tragedy of Danton; with Emil Jannings and all star cast.

### KINDRED OF THE DUST

By *Peter B. Kyne.* Story of a man's devotion and faith; with Miriam Cooper. An R. A. Walsh production.

### THE OLD SWIMMIN' HOLE

Six reels. Based on the poem by *James Whitcomb Riley.* Rural comedy drama; with Charles Ray.

### PILGRIMS OF THE NIGHT

Six reels. *E. Phillips Oppenheim's "Passersby."* European detective and society melodrama; all star. A J. L. Frothingham production.

### BOB HAMPTON of PLACER

By *Randall Parrish.* Custer frontier drama; with James Kirkwood, Marjory Daw and Wesley Barry. A Marshall Neilan production.

### THE LAST of the MOHICANS

Six reels. By *James Fenimore Cooper.* N. Y. Colonial Indian story; all star cast. A Maurice Tourneur production.

### PENROD

Eight reels. By *Booth Tarkington.* Comedy drama of a boy's adventures; with Wesley Barry. A Marshall Neilan production.

### THE RIVER'S END

Six reels. By *James Oliver Curwood.* Canadian Northwest drama; with Lewis Stone and Marjorie Daw. A Marshall Neilan production.

## FIRST NATIONAL ATTRACTIONS

FIRST NATIONAL PICTURES

NEWSY BRIEFS FROM CENTRAL FILM BELT

# Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

## With the Exchanges

THE Chicago Film Board of Trade, composed of the film exchange managers, has planned a big get-together dinner at the Morrison Hotel on the evening of October 30th. Besides the executives of the various film exchanges, members of the Illinois Motion Picture Theatre Owners and other exhibitors have been invited to attend, the object of the dinner being to promote co-operation and friendliness among the different branches of the industry and to give opportunity for a general discussion with that end in view. It is expected that short talks also will be made by Senator Medill McCormick, state and city officials, and other prominent men not connected with the industry. It is predicted that this will be one of the largest affairs ever arranged by members of the industry in Chicago, and that between three and four hundred will gather around the banquet tables at the Morrison on next Monday night.

Harry Lorsch has been appointed manager of Goldwyn Pictures' Detroit Exchange and assumed his new duties. Mr. Lorsch, who has a host of friends in Chicago, recently resigned as manager of Goldwyn's Chicago exchange to do special work for that company.

Walter D. Nealand, who was recently appointed to take charge of Goldwyn's exploitation department in the Chicago territory, is busily engaged in carrying out a big publicity campaign on "Remembrance," which will be released in Chicago on November 5th. Mr. Nealand had wide experience in motion picture exploitation work, having been connected with the publicity department of Famous Players with headquarters in New York for many years. He has also done some good work in Chicago, having handled the publicity for the recent food show and other events of importance.

Charles L. Casanave has joined the staff of American Releasing Corporation's Chicago exchange as manager of the sales department. Mr. Casanave recently has been connected with the Fox exchange and enjoys a wide acquaintance among exhibitors. Other recent additions to the staff are Horace Conway, former Paramount salesman at Milwaukee, and C. Elfenbein formerly with Fox at Minneapolis. Both have the title of special representative.

Joe Brandt visited Chicago last week and while in the city completed arrangements for the release of "More To Be Pitied Than Scorned," in Illinois by Griever Productions. A screening of the feature was put on by Mr. Griever last week in the projection room at 831 S. Wabash Avenue, and those who witnessed the picture were convinced that it will be a good box office attraction, the melodramatic tinge of the story being along the lines the public seems to be demanding at present. Mr. Brandt also arranged for a tie-up of his feature, "Only a Shop Girl," with a number of Chicago department stores, who will cooperate in putting over big style shows at theatres where it is shown, as well as giving it window advertising. Mr. Brandt stated that Babie Adair will be brought to Chicago to make personal appearances.

A new face in the Fox exchange is that of A. M. Rosencran, who resigned from his position with the American Releasing organization to take the new job.

Sidney Goldman is the latest of film row executives to leave Chicago to assume a new position, having been appointed manager of the Film Booking Offices of America exchange at Salt Lake City. Harry Berman, of the Film Booking Offices, completed the arrangements with Mr. Goldman when he was in Chicago last week, and the latter will take up his new duties immediately.

Frank Zambreno, of Progress Pictures, will offer the exhibitors of the territory a great series of western pictures this Fall. His releases will start with the Franklin Farnum Productions, which include "When East Comes West," "Smilin' Jim," and four others; he also has the Richard Talmadges, featuring a new star, who is a fine stunt actor, and a protege of Doug. Fairbanks. This series will start with "The Unknown," and includes seven features. The Snowy Baker series of three, produced by William N. Selig and starting with "The Better Man," is next, followed by Big Boy Williams series, including six, also The William Fairbanks features. "The Stranger from Canyon Valley" and other westerns will also be released by Progress Pictures Company. Mr. Zambreno is planning a special advertising campaign to put the pictures over, which will be in charge of Albert Dezel, of Master Advertisers.

Manager Joe Klein, of Film Booking Offices, has added J. M. Duskin to his force of salesmen..

During his recent visit to Chicago, Carl Laemmle perfected plans which, he believes, will greatly increase the efficiency of Universal's Chicago exchange and enable it to give even better service to exhibitors. Under the new arrangement H. A. Stern will be sales manager in charge of city territory and I. L. Lesserman will be sales manager for the country territory, which includes six hundred cities and towns. W. K. Linden becomes office manager and Walter Hyland, heretofore service manager, has been promoted to head booker. Mr. Lesserman has appointed Sigmund Decker assistant sales manager to represent him throughout the territory and Ted Schlanger assistant sales manager to be Mr. Lesserman's personal representative at the Chicago office during his absences in the territory.

## Among the Exhibitors

THE Ways and Means Committee of the Illinois Motion Picture Theatre Owners, which includes Glen Reynolds, Sam Abrahams, Joe Hopp, Sidney Selig, Ben Berve, Adam Dernbach and L. H. Frank, has completed arrangements, which promise to bring home to exhibitors throughout the state, the necessity of organization and the benefits which will accrue to them from membership. The entire state has been divided into zones and a series of meetings in various regional centers arranged, at which officers of the state organizations and members of the committee will be present and make addresses. The meetings not only will enable the representatives of the state organization to come in contact with exhibitors of the different zones, but will also give the latter an opportunity to become better acquainted and interested in association work in their own particular territory. The meetings already scheduled include one at Ottawa on November 8th; Galesburg, November 22nd; Rockford, December 6th; Peoria, December 20th and Springfield, January 10, 1923. Illinois is believed to be the first state to take up this zone or regional idea and this method of building up the organizations will be watched with interest throughout the entire country.

It is reported that Abe Rosenen and Sam Jacobson will erect a $250,000 motion picture theatre in the rear of the group of one-story stores at 4335-63 Armitage Avenue. The stores and theatre site have just been purchased from Henry F. Brookfield for a reported consideration of $135,000.

Good news comes from Aurora that Frank Thielan, of the Thielan Circuit, is continuing to improve and is now able to spend one or two hours a day at his office. Mr. Theilan, it will be recalled, was severely injured when a stone fell from a building on his head and spent several weeks in the hospital.

Harry P. Gerald, who operates the Home theatre at Bureau, was a Chicago visitor this week and states he is planning to keep his house open three days a week instead of two. Bureau is a railroad center and business is still effected adversely by the strike of railway workers, but Mr. Gerald hopes for improvement in the near future.

The parents of Roy Alexander, who now is manager of Universal's Kansas City exchange, have left for that city to help Roy celebrate his birthday, which occurs October 26th. They carry with them the congratulations of many of his film row friends, who wish him continued success and many more birthdays.

Albert Deane, Paramount's publicity representative in Australia, stopped off in Chicago for a visit at the local exchange, en route to the west coast, where he will remain for a couple of months before returning to Australia. Australia, he reports, is second only to the United States in the up to date methods of showmanship, and says that he finds the MOTION PICTURE NEWS' exploitation department of great value in suggesting ideas for campaigns.

A party of Famous Players-Lasky officials, headed by Adolph Zukor and Jesse Lasky, were scheduled to arrive in Chicago Thursday, for the opening of McVicker's theatre. Included in the party, beside the above mentioned, were Harold Franklin, manager of the theatrical department; Claude Saunders, manager of the exploitation department; Sidney R. Kent, general manager; John C. Flinn, general representative and others.

Ascher Brothers have disposed of their Adelphi theatre, 7074 N. Clark Street, to Newell & Lester, owners of the Howard theatre, and the actual transfer of this fine house will be made about the first of the month. The Adelphi is one of the handsomest houses on the north side and has a seating capacity of 1312.

A. J. Obreshk reports that work on his theatre and office building at Whiting, Indiana, is progressing and it is planned to occupy the stores and offices by December 31st and the theatre will be ready by February 1st. The latter will have a seating capacity of one thousand and the equipment and decorations will be the latest pattern and high-grade. Mr. Obreshk is president of the Venus Theatre Company, which now is operating the Star theatre, at Whiting and the Venus and Lyric theatres at Gary.

COMEDIES — EDUCATIONALS — SCENICS

# Short Subjects and Serials

ITEMS CONCERNING NEW PRODUCTIONS

## "Robbin' 'Em Good" Nears Completion

HUNT STROMBERG is cutting and titling a burlesque of "Robin Hood" entitled "Robbing 'Em Good," starring Bull Montana which, according to Metro, the finishing work will be done in time to permit release within a few weeks. Results from the field convince Metro that Bull Montana is a comedian of permanent appeal. The putting forth of "Robbing 'Em Good" at a time when the entire fan world is watching for Douglas Fairbanks' appearance of "Robin Hood" is obviously of the utmost timely value. Its satire or burlesque is akin to the present literary practice of parodying best sellers, with the same nature of burlesque, applied to the screen.

## Six Educationals Head Current Fox Series

The first six of the Fox Educational Entertainments releases are ready for booking, either in the series or one or more at a time. There are several other subjects in preparation, which are scheduled for release within a short period. However, the current six includes "Alligator and Farming," half reel devoted to showing the methods employed in raising alligators. "Thrills and Spills," a split reel covering winter sports; "Volcanoes of the World," one reel showing Mt. Vesuvius in an angry mood; "Water Sports," half reel offering the diversion of surf riding and aquatic sports; "A Story of Ice," a half reel depicting the industry of harvesting ice and "Ancient Rome," a full reel showing intimate glimpses of ancient historic land marks from an overhead angle.

## Christie Comedy is Titled "Chop Suey"

The latest picture to be completed at the Christie studio in the new series of Christie Comedies for Educational release is "Chop Suey," featuring Dorothy Devore with George Stewart, and directed by Scott Sidney.

"Chop Suey" is laid in San Francisco's Chinatown, but oddly enough there isn't a real Chinese in the comedy. All the members of the cast are regular Christie actors, including, in addition to Miss Devore and Stewart, Lincoln Plumer, Kathryn Lewis and others, who wear their wigs and pigtails in Chinese fashion.

## Pathe Names Releases for Nov. 5

### List, Headed by "Our Gang" Comedy, Includes New Fable and Review

"OUR GANG," the third two-reeler in the Hal Roach Comedy series, heads the list of Pathe releases for Nov. 5. The first comedy of this series, "One Terrible Day," was followed by "The Fire Fighters," the action of both being a riot of mischief, reflected by the cast Boys and Girls—all the different brands from Angel Child to the backyard variety known as "Holy Terrors." Sunshine Sammy, Little Farina and "Roosevelt Pershing Smith," the tough three-year-old, are said to come out especially strong in "Our Gang."

In this program—which includes Pathe News Nos. 90 and 91, and Topics of the Day No. 45—the third episode of "Speed," with Charles Hutchison, is released with the chapter title of "Pious Pedro." At the end of the episode they are occupants of a "wild" freight car which plunges over a precipice into a deep river gorge.

The one-reel comedy called "Shine 'Em Up," presents Paul Parrott carrying on that humble enterprise amid all the difficulties which it seems possible for the bunch of "tough guys" to provide. It contains a sequence in the course of which the hero's line of scated customers get their feet mixed and are amazed to find themselves walking away with one boot black and the other white.

"His Only Father," the single reel Lloyd re-issue of this program, presents Harold Lloyd and Bebe Daniels.

The Aesop's Film Fable of this program is called "The Elephant's Trunk," which points the useful moral: "A friend in need is a friend indeed." There are two elephants, a playful pair who soak up whole lakes for the pleasure of seeing the other dive unsuspectingly into the mud. They have it their own way until Fido conspires with a mouse to do his worst. This settles the playful elephants. Fido is avenged for many insults, and Mr. Mouse gets back his stolen pants.

Pathe Review No. 180 presents Photographic Gems in which "the pearls of the mountains" are shown to be their lakes, in different atmospheres and degrees of light. "The Tale of a Tortoise" is a study of "Grandpop" at the New York Zoological Park—whose "ridges" show that he was born in 1622. "The Jungle Fast Mail" shows how natives dispatch messages in the heart of Africa, by land and water. "Fireless Heat" is a chemical demonstration.

Screen Snapshots No. 12 shows Will Rogers, working on the picture "lot." Maude George, Helen Jerome Eddy, Pearl White with Neysa McMein judging some bathing beauties. Other screen favorites pictured at work or play in this issue are: Lila Lee, Wallace Reid, May McAvoy, Rodolph Valentino, Louise Fazenda, Bessie Love, Colleen Moore, Carmel Myers, Ruth Clifford, Pauline Stark and Bill Hart.

## Educat-r to Direct New Division

### Noted Authority on Biblical Research Is Engaged to Cooperate With Exhibitors

ANNOUNCEMENT was made this week by Larry Weingarten, manager of sales and exploitation of Sacred Films, Inc., that the organization had inaugurated an educational division, which will function in connection with the presentation of picture programs in theatres, schools and churches. Since the Bible films produced by Sacred have been on the market, exhibitors have been endeavoring to match their programs to these films so they would maintain a balance. Consequently Dr. Edgar James Banks, authority on Biblical research, graduate of Harvard, professor at the University of Chicago, and Roberts College, Constantinople, will direct the work of the new department. Dr. Banks has likewise supervised the production of the fifteen Bible stories thus far produced by Sacred Films, Inc., and is working assiduously to gain the sympathy of his fellow educators in his work within the motion picture industry.

The Universities of Utah, Florida, Kansas and Southern California are already cooperating and Dr. Banks who has lectured before the student and faculty bodies of every educational institution of note in this country plans to have the entire support of the higher educational institutions in America.

Dr. Banks will make a tour of the country to visit exhibitors who are planning to institute educational departments in their theatres similar to that recently launched by Mr. Crandall in Washington.

## "Four Orphans", Two Reel Comedy, Made

THE second of the "All-Star-Comedies," titled "The Four Orphans," which was made under the direction of Gregory LaCava, two-reeler, featuring Mary Anderson, Raymond McKee and Charles Murray, is complete. It is said to present even more hilarious comedy than "Faint Heart," first of the series of twelve two-reel comedies for W. W. Hodkinson release.

The story centers around the matrimonial ambitions of a young married couple, whose hopes of future happiness are based on expectations of inheriting "uncle's" fortune.

Upon looking over the second comedy, Producer Burr stated that he was satisfied that the series would rank highly among the better class of comedies being produced.

## Foreign Concern Sells Centuries in Relays

E. J. Smith, managing director of the European Motion Picture Co., Ltd., which releases Century Comedies in England, is selling them in blocks of ten instead of the annual output of fifty-two. A copy of an advertising booklet he has just issued to exhibitors is called "The First Ten."

Those offered in Mr. Smith's attractive booklet are Baby Peggy in "The Little Rascal"; Brownie the Wonder Dog in "Sic 'Em, Brownie" and "Some Class"; Lee Moran in "Red Hot Rivals," "Three Weeks Off" and "Ten Seconds"; Harry Sweet in "Speed 'Em Up" and "Off His Beat"; Queenie the Almost Human Horse in "Horse Tears," and the Century Comedy Kids in "You and Me."

## Fables Listed Among "Six Best Sellers"

According to publishers' statistics, Aesop's Fables are to be permanently listed among the "six best sellers." This includes sales in all civilized countries and translations in nearly all modern languages. But, so Pathe reports, the ancient Greek fabulist's fame is redoubled since "Aesop's Film Fables" reached the picture screen in the form of animated cartoons

This is on the authority of Fred Morgan, in his "Cartoonical Critique" column in the New York Sunday News, where "Aesop's Film Fables" appear among vaudeville headliners as one of the "Four Biggest Hits of the Week."

## Lane Comedy Ready for October Release

FOX FILM CORPORATION announces Oct. 8 as release day for "The Pirate," two-reel comedy starring Lupino Lane.

The two-reeler is second of the series of Lane comedies being produced for William Fox. The first was "The Reporter." "The Pirate" is said to afford unusual laughs and many funny situations, giving the diminutive star ample opportunity to show his talent.

## Two More Comedies Finished by Wilson

Ben Wilson has completed "Love Taps," second Monty Banks comedy of a series being produced for Federated. Also, the director announces the completion of his third Radio comedy entitled "He's Bugs on Bugs," for Federated distribution.

# Universal Prepares For Holidays

## Will Offer Special Facilities For Booking Yuletide Programs

ESPECIAL arrangements are being made by the Short Subjects Department of the Universal Sales force of high class comedies for showing during the holiday season, December 24 to January 2. Not only will the best Universal comedies of current release be made available for every exhibitor, but many comedies will be offered for showing which ordinarily would not be shown for many weeks.

"Past experience has proved that holiday programs should be light, with a general trend towards comedy," said Art. Schmidt, sales manager of the corporation. "In fact, many exhibitors have found that short subject programs have an unusual appeal during Christmas week because of the carefree state of mind of the average American and his reluctance to sit through anything heavy or pedantic, while the Yuletide spirit grips him.

"In order to help our exhibitor patrons take advantage of this condition, Universal is marshalling all possible comedy material for usage Christmas Week. Not only will extra prints be prepared and placed in the various Universal exchanges, but extra booking help will be placed in each exchange so there will be no booking mix-ups in rush of holiday comedy demands.

"As an added service to our exhibitor patrons, we are going to offer them the opportunity for pre-release booking on Universal and Century comedies. This will mean that the exhibitor will be assured of plenty of new, high class comedies for the week.

"Among the Century comedies to be available during the holiday season will be "Ginger Face," "Just Dogs," "Hello Judge," "True Blue," "Rookies," "Women First," "The Small Town Derby," "Running Wild," and "Pinched."

"Universal's one-reel comedies also offer an unusual selection. The series of Nery Ned comedies, being made by Neely Edwards and his co-worker Bert Roach, have established new one-reeler standards in the interest, our sales force finds. The new Lewis Sargent messenger boy comedies also have been highly successful as a lively reel for the short subjects part of the program.

"We are unable to state at this time the title of the various Century and Universal comedies to be offered pre-release during the holiday week. Many of them are now in the making."

# De Haven to Have New Director

## Henry Lehrman Will Pilot F.B.O. Star in Remainder of Series

HENRY LEHRMAN, director of screen comedies for the past twelve years, will pilot Carter DeHaven through the remaining six two-reelers which are to be made for release through the Film Booking Offices of America. Lehrman succeeds Mal St. Clair, who directed DeHaven in the first six F. B. O. comedies and who is now producing the "Fighting Blood" series of two-reel fight pictures for F. B. O.

P. A. Power's selection of Mr. St. Clair to direct H. C. Witwer's "Fighting Blood" pictures necessitated an immediate choice of a new director for DeHaven, and the services of Henry Lehrman were obtained.

The first of DeHaven's comedies under the direction of Mr. Lehrman has already been started. It is titled "The False Alarm," is a domestic comedy with Mr. and Mrs. Carter DeHaven playing the leading roles.

The acquisition of Henry Lehrman by the DeHaven Company is a valuable one, states F. B. O. Among his biggest recent hits is "Reported Missing," while his experience in this field of production extends back to the days of the early Biograph, Imp and Keystone comedies.

DeHaven has six more comedies to produce for F. B. O. under his present contract. The first three of these comedies, "Their First Vacation," "Twin Husbands" and "Entertaining the Boss," have already been issued. These have been booked in many of the leading first run houses in the country and are consistently rising in favor, according to information received from F. B. O. branch managers.

## "Ropin' Fool", Shown at N. Y. Cameo

Patrons and reviewers were drawn to the Cameo Theatre, New York, last week by a program containing two features of unusual and varied attractions. The first was Harold Lloyd's "Grandma's Boy" and the other presenting Will Rogers in his unique two-reeler, "The Ropin' Fool," the latter announced by Pathe for general release on October 29.

The Cameo Theatre program presented the other Pathe short subjects—the current Pathe News issue, an Aesop Film Fable and Topics of the Day.

## "The Enchanted City" Booked by Grauman

Among first run bookings reported on Educational's Special, "The Enchanted City," by Warren A. Newcombe, was one for Grauman's Rialto Theatre in Los Angeles, which began its run at this big theatre on October 17th with "When Knighthood Was in Flower."

## "Fire Fighters" Current F.B.O. Release Ready

**"THE FIRE FIGHTER," Plum Center comedy which burlesques the exciting occurrence of a fire in a small town, is the third of a series produced by Paul Gerson Pictures Corporation of San Francisco. Dan Mason, veteran comedian of "Toonerville" fame, is seen as "Pop Tuttle," Chief of the Cloud Burst Hose Company, who, with his noble crew of volunteer firemen, answer the alarm fully uniformed and equipped, but, making the slight mistake of not learning the locality of the fire.**

**The Paul Gerson Company is now far in advance on the production of the series of "Pop Tuttle" comedies. To date seven have been completed, of which "The Fire Fighter" is third, directed by Robert Eddy for the F. B. O. program.**

## Pre-Release Committee Views "All at Sea"

Immediately upon receipt from the west Coast of "All at Sea," fifth of the Hall series which C. B. C. Film Sales Corporation will release to the State Right market, the film was given a special pre-release showing for a committee of territorial buyers.

This is important, according to C. B. C. in that this comedy was made as the result of a questionaire prepared and sent out for the purpose of finding out whether "action comedies" or "situation comedies" go over better with the public exhibitors. The returns proved eighty six per cent in favor of "action comedies."

Therefore, "All at Sea" was directed by Al Santell with the idea of rapid action, which it is said that he secured without sacrificing the humorous situations to any extent.

## Family Films Bulletin Lists Educationals

"The First Flivver," the third release in the new series of Tony Sarg's Almanac for Educational release, heads the list of Family Films in the current Bulletin of the National Motion Picture League.

The Bulletin also lists the first and second issues of Educational's new screen magazine, The Graphic, as well as the latest issue of Kinograms, Educational's news reel.

## Standard of Pittsburgh Buys Westerns

Standard Film Exchange of Pittsburgh, an independent exchange headed by W. J. Weiland, has purchased the Western Pennsylvania and West Virginia rights to "The Lone Horseman" and "Western Justice," two new western productions on the Arrow releasing schedule.

## Recent News Weeklies

Kinograms No. 2190:—Oyster Bay, N. Y., Spanish War vets honor Roosevelt; march to grave of their commander and pay new tributes to his memory; Washington, D. C., leathernecks give orphan kids treat; New Haven, Conn., Iowa team beats the Yale eleven; Washington, D. C., shows a reversible airplane propeller; Twin Cities, Minn., at national show; Oakland, Cal., old U. S. S. Brooklyn is reduced to junk; Mt. Clemens, Mich., 100 planes meet in national air races; Rio De Janeiro, Brazil, gobs of "Nevada" tell the world; visiting Exposition, show folks of Rio something new; Point Lobos, Cal., rescue crew of wrecked steamer; tanker Lyman Stewart aground after collision with "Luckenbach;" Washington, D. C., Britain gives us statue of Burke; Gloucester, Mass., "Henry Ford" wins; will race for cup; Yankee fishing schooners race; winner will challenge Canadian craft.

Kinograms No. 2191:—New Orleans, La., convention of American Legion in Lafayette Square; Chicago, Hooray! schoolboy's dream, Lane Technical High burns; Personalities in the News: New York, Mrs. Enrico Caruso and Gloria; Maria Jeritza, Austrian star of opera; Cecile Sorel, star of Comedie Francaise; Marguerite Namara, onera singer; Hoboken, N. J., Mrs. Lillian Gilbreth, the only woman consulting engineer in the U. S.; Media, Pa., huntsmen thrill race meet crowd; Penha, Brazil, Brazilians make annual pilgrimage.

Pathe News No. 84:—Dallas, Texas, change from speeding auto to airplane; Venice Italy, annual gondola regatta; Here and There, pay tribute to Italy's Prime minister; 30th anniversary of entry into political life; Grant City, N. Y., school turns out to honor birthday of lady born back in 1821! Kansas City, Mo., National Drainage Congress delegates view big blast; San Francisco, Cal., ship hit by liner runs aground at entrance to Golden Gate; Mount Clemens, Mich., remarkable air speed record set in race for Pulitzer Trophy; Los Angeles, Cal., million gallons of oil go up in $250,000 blaze; Washington, D. C., champagne, whiskey, beer; over $50,000 worth seized; Gloucester, Mass., choose schooner to represent U. S. in International Fishermen's race.

Graphic No. 2544—Educational:—Restoring the voices of invalid song birds, in Mrs. Fred Smearing's Bird Sanitarium at Atlanta, Ga.; where countesses sell soap and major generals do your laundry; how America's newest aristocracy, driven from Russia by the Bolsheviki are making ends meet; vamping Broadway into ways of grace; how a pretty Salvation Army girl makes Manhattan hit the trail; do you want a figure like this? Olgo Borowska does exercises based on Greek dances every morning; as Ollendorff sees it.

Selznick News No. 1086-C:—San Pedro, Cal., passengers from "Honolulu," destroyed in mid-ocean, reach San Pedro; London, England, ceremony marks the opening of British courts; St. Cloud, France, racing with the wind; St. Cloud, France, racing with the wind; Seattle, Wash., Mink De Ronda "falls" off a skyscraper in Seattle; Holyrood, Scotland, King George and Queen Mary at memorial ceremonies at Holyrood, Scotland; Gloucester, Mass., Henry Ford wins unofficial victory over Bluenose at Gloucester, Mass.; Athens, Greece, Athens celebrates entry of revolutionary troops; Chanay, Turkey, Turco-British lines near the Dardanelles; Woman's Supplement: What the Fair Sex is Doing; New York, N. Y., Fashions, by America's foremost fashion creator.

Pathe Review No. 180 presents Photographic Gems in which "the pearls of the mountains" are shown to be lakes, in different atmospheres and degrees of light; "The Tale of a Tortoise," study of "Grandpop" at the New York Zoological Park, whose "ridges" show he was born 1622; "The Jungle Fast Mail" shows natives dispatching messages in Africa; "Fireless Heat" is a chemical demonstration.

Screen Snapshots Pathe No. 12:—Will Rogers is seen working on "lot." Maude George, Helen Jerome Eddy, Pearl White, Lila Lee, Wallace Reid, May McAvoy, Rodolph Valentino, Louise Fazenda, Bessie Love, Colleen Moore, Carmel Myers, Ruth Clifford, Pauline Stark and Baby Bill Hart, Jr., and his mother.

Pathe Review No. 178 presents the following subjects: A study in pictorial beauty, in which a softly outlined human figure sympolizes Nature, called "The Poetry of Motion;" a science series illustrating "The Life History of a Volcano;" proverbs and scenes from the Dutch East Indies; "How to Become a Villain," a demonstration in making up, and Pathecolor Avignon, France, the ancient city of Popes.

Screen Snapshots No. 11 shows, in lively scenes, many screen favorites.

Pathe News No. 80:—West Point, N. Y., army eleven opens season with two victories; Amager, Denmark, Queen Wilhelmina of Holland visits quaint Danish isle; Los Angeles, Cal., C-2 ends flight from Atlantic to Pacific; Des Moines, Iowa, Days of '61 creep back to 1922; Civil War veterans, from Maine to California, gather for national G. A. R. Convention; In the Limelight, famous Austrian surgeon will introduce new operative method to aid cripples; Dr. Adolf Lorenz returns to U. S. with his sons, Albert and Conrad; Taranto, Italy, Italy opens gates to Smyrna sufferers; the steamer "Sardegna" brings 1,500 refugees from the fire-ravaged city; Rome, Italy, Italy's colonial troops visiting Rome decorate tomb of Unknown Soldier; Cincinnati, Ohio, House of David band studies city's skyline; Pendleton, Ore., wilder, woolier than ever, and a real old-fashioned rodeo of the Far West! Cowboys stage annual "epic drama" of the plains in thrilling fashion.

Pathe News No. 81:—Victoria, B. C., remarkable sailing feat—Capt. George Waard crosses Pacific Ocean in the small Chinese junk "Amoy," completing the 5,300-mile voyage in 87 days; Norfolk, Va., dreadnaught "sunk" by blank torpedoes in mimic air fight—18 bombing planes are tested in spectacular fleet manoeuvres; Here and There: Prague, Czecho-Slovakia, 6,000 athletes of the new Republic appear in spectacular drill; a remarkable display of mass unity and coordination; Brighton Beach, N. Y., 16-year-old swimmer equals world's record for 150 yards; Miss Gertrude Ederle gives the camera an opportunity to record her remarkable stroke; Mineola, N. Y., harness racers show unusual speed at Fair; lightning trotters cover the 1-mile run in 2 min. 14 sec.; Oakland, Cal., auto takes a nose dive over a house; World's Baseball Series opens at the Polo Grounds as the Big City's rival players clash for supremacy—shows General Pershing and Judge Landis, High Commissioner of Baseballdom; "Bullet Joe" Bush, the hope of the Yankees on the mound; Arthur Nehf was Manager McGraw's choice for pitcher in the first game, and "Art" scored a victory for the Giants; 39,000 enthusiasts who don't care if they do go home with hoarse throats; Norfolk, Va., change crew in mid-air! pictures show how this can be effected without actually landing the airship; Washington, D. C., Supreme Court of the United States calls on the President; Glasgow, Scotland, Turk Nationalists agree to respect neutrality of Allied zone; dispatching battalion of Grenadier Guards to the Near East.

Fox News, Vol. 4, No. 1:—Syracuse, N. Y., democratic state convention; Rio de Janeiro, Brazilian centennial exposition; Lansdale, Pa., cornerstone laid for St. Mary's Institute for Blind; Nikko, Japan, Prince Suminomiya; Arcadia, Cal., C-2 arrives after 3,085-mile transcontinental flight; New York City, winners of "Rhodes Scholarship" prepare for trip to England; Hampton Roads, Va., 12 U. S. destroyers leave for Turkish waters; Lairach, Jugo-Slavia, King Alexander of Servia views international athletic tournament; New York City, S. S. Aquitania encounters terrific storm; Des Moines, Ia.; 10,000 veterans of Civil War attend G. A. R. convention; Bryn Mawr, Pa.; U. S. Cavalry do thrilling stunts at horse show; St. Louis, Mo., mysterious explosion causes $100,000 damage; Oakland, Cal., auto leaps over house.

Fox News, Vol. 4, No. 2:—New York City, 37,000 fans see world series; Dresden, Germany, "Working Schools" established for future skilled labor; Hampton Roads, Va., Navy drops bombs on warships in thrilling test; New York City, Lord and Lady Mountbatten arrive on S. S. Majestic; Washington, D. C., U. S. Supreme Court Justice George Sutherland; Trenton, N. J., Inter-state fair draws tremendous crowd; Walla Walla, Wash., historian of Whitman College wins K. of C. essay prize; Providence, R. I., 25,000 men march in Holy Name parade; Trenton, N. J., daring athlete loops the loop; Berlin, Germany, "Carry Your Safe With You" is latest invention; Hampton Roads, Va., airmen in dirigible C-7 risk lives in new test; Newsettes.

Selznick News No. 1079-C:—Zion City, Ill., auto-aero-cycle, latest innovation; Plymouth, England, Shackleton's ship "The Quest," returns to harbor; its commander dead in the frozen Arctic, the vessel puts into port in England after long and tragic trip; News Extracts from Front Page; Damascus, Smyrna, war preparations for Turk conflict increases business in Damascus; not since the days of St. Paul has this Syrian town of 225,000 enjoyed so much commercial activity; Washington, D. C., sextette of singing coal miners pay visit to President Harding; chief executive of nation holds informal reception for men who put harmony in the fuel situation; Seattle, Wash., here's the latest in sports; it's "Ken Jitss;" Japanese sailors in Seattle play an exhibition game; Harpoot, Turkey, greatest pilgrimage of children in the history of the world; American Near East Relief pilots 4,000; New York, ocean liner turns upside down in New York harbor; fashions, designed by Sally Milgrim; Great Neck, L. I., General Pershing to retreat to write war memoirs; Headlines in the News, animated cartoon of Charlie Chaplin.

Kinograms No. 2187:—St. Louis, the veiled prophet rules in splendor; his majesty leads his subjects in gorgeous night parade of Dolls of All Nations; Norfolk, Va., shift crews of a blimp in flight; C-7 of the navy makes test—drops and picks up men by means of rope ladder; New York, Lord Mountbatten, cousin of the Prince of Wales, and Lady Mountbatten arrive for tour of America; other celebrities; Washington, D. C., the new Justice of the U. S. Supreme Court, former Senator George Sutherland, of Utah, assumes his new duties; Westbury, N. Y., "Big Four" defeat Argentina in polo; Off Cape Henry, navy tests use of torpedo airplane; battleships at sea are targets in trial of brand-new type of aerial attack; New York, Yankees and Giants meet again in world series; National League champions win first game, 3 to 2.

Kinograms No. 2186:—Arcadia, Cal., C-2 finishes flight across continent; giant army dirigible hailed as she ends 3,200-mile trip from Virginia; Thomson, Ga., pay final tribute to Senator Watson; townsfolk and friends throng station as the body arrives from Washington; Washington, D. C., foreign-born keen for Americanization; 1,800 of all ages enter public schools to prepare for U. S. citizenship; New York, 1,000 babies of the East Side parade; children of the foreign-born in majority in a unique neighborhood pageant; five months old and "100 per cent perfect," she wins health prize; Turkey, Constantinople in the shadow of war; Norfolk, Va., 12 U. S. destroyers off for Near East; supplies go aboard as flotilla prepares to sail for war-clouded Dardanelles; Cambridge, Mass., Harvard football season under way.

# Second Hamilton Comedy Made

## "The Educator" Is Listed Among November Releases of Educational

LLOYD HAMILTON, whose current series of Hamilton Comedies was started with "The Speeder," a current Educational release, has completed his second picture in this new series.

Hamilton's new starring vehicle is called "The Educator," and is a comic portrayal of the experiences of a new teacher in the peaceful (?) town of Angelville.

The educator budded in Boston. With Lincoln as his great ideal, he started out to carry light to the ignorant, drawing a tough job.

Ruth Hiatt, who was Hamilton's leading lady in "The Speeder," again has the leading feminine role opposite, portraying the only angel in Angelville. "The Speeder" was Miss Hiatt's first comedy, this young lady being only recently out of high school.

Little Josephine Adair, who was given a start in pictures by Hamilton two years ago, and who has since been playing child roles in dramas, has a prominent part in "The Educator," which will be a November Educational release.

## Demand Brings New Lee Kid Pictures

THE answer to the demand for the return of these youthful stars is the announcement that a series of Lee Kids pictures have been made ready by William Fox. One was released the 8th of October and there will be releases in November and December. The titles of the three pictures are "Double Trouble," "Town Terrors" and "The Wise Birds."

These screen comedies are two-reel versions of the Lee Kids' former five-reel pictures. The task of editing these two-reelers and supplying them with new and up-to-date subtitles has been intrusted to Ralph Spence, the well-known humorous writer, whose witty titles to the screen version of Mark Twain's "A Connecticut Yankee in King Arthur's Court" did so much to preserve the spirit of the original story.

OLD SUBJECTS WANTED

The American Continental Film Assn. (Berlin) is seeking the Agency for good American Films. Old Subjects and films that have run their course can still earn a good revenue in Central Europe. Our Mr. Wadler is now in New York to effect arrangements.

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# Reviews of Latest Short Subject Releases

## " The Electric House "

**(Buster Keaton Comedy-First National—Two Reels)**

A BUSTER KEATON comedy is something to look forward to these days. So much ingenuity—so much originality does this sad-faced comedian put into his efforts that whenever one is shown it is easy to state that audiences are far more attracted to it than they are to the feature which carries the big spot in the program. " The Electric House " is charged with dynamic sparks which generate a large amount of humor. Keaton is a fellow who is ever in search of novelty. You never find him repetitious. This time he is not only a fun-maker but an ingenious inventor.

At the graduation exercises of a correspondence school he confuses his diploma with that of an electrical engineer and armed with it he qualifies for the job of equipping a house with the appliances which generate the " juice." He makes his task so complete that the house carries everything to make work easy. It is no light task, digging up new gags, but leave it to Keaton. The cook can put the dishes on a tiny train and the food is carried onto the dining room table. The dining room chairs are moved about by electricity and the vital current is back of an invention which washes and dries the dishes. The stairway beeomes an esealator and the bathtub receives its guest at the bedside and conveys him into the bathroom.

There are no hitches here. Keaton's inventions would make Edison look worried whether someone had stolen his stuff. There are few errors until the real electrician, with revenge in his heart, sneaks into the switchroom and jazzes up the wires. The eomedy keeps pace. Rest assured of that. After some extremely funny business Buster is finally fired by the boss. He beeomes so despondent he attempts to drown himself in the swimming pool. And this is the place for the daughter to push the lever which drains the pool and save her sweetheart's life. Buster and his wooden expression—Buster and his new tricks will give you a big treat here. The comedy is novel, bright and uproariously funny. —*LAURENCE REID.*

## " The Elephant's Trunk "

**(Aesop's Fable-Pathe—One Reel)**

HERE we have two playful cartoon elephants who plan to soak up a whole lake for the enjoyment of seeing other would-be divers, shoot into a lake of mud. But Fido, the dog, another cartoon contribution, conspires with his friend mouse to frighten the huge animals into decline, resulting in Fido's satisfaction and the recovery of Mr. Mouse's stolen pants. In the end the homely adage " A Friend in Need Is a Friend Indeed " points the moral of the cartoon comedy.—*LILLIAN GALE.*

Scene from " The Educator," second of the new series of Lloyd Hamilton comedies for Educational.

## " Our Gang "

**(Pathe—Two Reels)**

THIS is the third of the " Our Gang " series, and includes the entire ensemble of clever children, all of whom give splendid performances and keep clean, wholesome humor at the boiling point. In addition there are some more than intelligent animals before the camera, taking directions like trained artists in studios where feature productions are made. This one will appeal to every mother of a boy, small or otherwise, since there is a type representing a child from every kind of American home known to the census taker. A " bunch " of the boys at play, deeide to induee a dressed up and retieent appearing child to join them, planning to relieve him of his good elothes and in turn dress up a little colored friend, in need of covering. In the process all the white boy's blond curls are shorn. With these go his seeming bashfulness and he teaches thc " rough neek " boys to respect one of a " fine family." Incidentally, a three-year-old " tough guy " and a baby vamp, put the grown-up examples of the species to shame. Very amusing entertainment, one that will make the older heads reminiscent and delight children of every color and creed.—*LILLIAN GALE.*

## " Gymnasium Jim "

**(First National—Two Reels)**

IN this one Billy Bevan fills two reels with a series of comie bits thinly strung together with a story that would be obviously impossible in anything exeept a motion picture comedy. After a train of wild episodes he enters a gymnasium to train, and it is the sequence which follows that gives the picture its name. His adventures in the gymnasium, especially those with the dummy which is used instead of a punching bag, develop some genuine laughs.—*STUART GIBSON.*

## " Blazes "

**(Mermaid-Educational—Two Reels)**

SLAP-STICK comedy build around the struggles of a poverty stricken artist, reduced to having an over sized colored man pose as a model and an iron hearted landlady who insists upon collecting over due room rent. There is little plot, and few situations that have anything to do with what there is, but there is plenty of action a few comedy thrills and a well done street flood, embracing a number of amusing incidents. Only low comedy enthusiasts will find sufficient enjoyment in this to thoroughly entertain.—*LILLIAN GALE.*

## " Shine 'Em Up "

**(Pathe—One Reel)**

AMONG men in different walks of life, one who has more than his share of trouble would seem to be the " boot black." In any event, " Shine 'Em Up " shows Paul Parrott enduring the difficulties of a prominent member of the " shine " industry, in company with a number of other " tough guys."

The most entertaining sequence is one in which the hero's line of seated eustomers get their feet mixed with the result of a mixture of colors applied to their respective shoes. There is considerable fun of the slap-stick variety.—*LILLIAN GALE.*

## " The Moonlight Sonata "

**(Prizma—Two Reels)**

THERE is no need telling who wrote this magnificent opus which will endure forever. The name of Beethoven will go echoing down the corridors of time. Perhaps this exquisite composition is best rendered by a concert pianist, but after watehing the sentiment which inspired the master and notieing the perfect manner in which it is synchronized with the sonata, you marvel over it and admit to yourself that it is an ideal interpretation. Here is Prizma with its color seheme giving a truly artistie treat. It is an education. But it needs a big orchestra and a piano off stage to give it breadth and substanee.

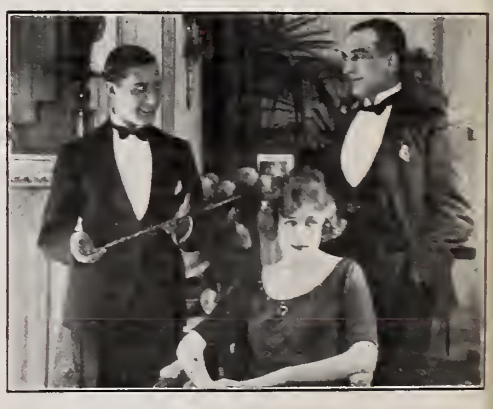
The master is walking through the woods. He hears (his deafness has not manifested itself as yet) one of his compositions being played in a nearby house. So he enters and is surprised to see that a blind girl is at the piano. She gives him such inspiration that eoupled with the beams of moonlight which flood the room, starts him off on his divine improvisation. The girl's fancy roams. She sees with her mind and the whole world is colored with beauty and romance.

Some of the pictures here might well belong to an art gallery. It is so unusual—so artistie, so spiritual that it transports an audience. At least the Rivoli audience, New York, looked on enraptured. And the subject provides more food for thought than a dozen of our best little photoplays. Book this picture. But be sure to synchronize it perfectly with the score. And we'll dare your audience to walk out on it.—*LAURENCE REID.*

## " Cured "

**(Century—Two Reels)**

IT'S a tremendous relief sometimes to see a comedy blessed not only by the absence of frankly vulgar slapstick but by a mercifully small number of human beings in the cast. Such a one is " Cured," for in it Queenie, the horse, is the star, and her supporting company is eomposed almost entirely of so-called lower animals. An unusual feature of the film is the fact that the creatures unfold the plot with an ease that makes it not at all apparent that their moves are direeted from off-scene. The picture is novel and amusing, and is interesting as well from the standpoint of anybody who wonders how animals can be trained to such a state of perfection.—*STUART GIBSON.*



A scene from " In the Night," which will be offered to Independents by Producers Security Corporation.

OFFERINGS SALES PURCHASES

# In the Independent Field

Conducted by CHESTER J. SMITH

## Barthelmess Feature Is Due Shortly

The Producers Security Corporation which is to handle the distribution of "Just a Song at Twilight," the Dick Barthelmess feature, announces the releasing arrangements being speeded up and it will soon be ready for the market.

This announcement is important in that the feature is to be distributed via the State Right Market. Independents are gradually securing better and bigger pictures and "Just a Song at Twilight" bids fair to be one of the real successes of the season, according to the producers.

Richard Barthelmess's support is strong. Evelyn Greeley, star of "Bull Dog Drummond," and Pedro de Cordoba are cast in important roles.

Producers Security will announce release date in a few days.

## London F. B. O. Takes Over Warner Product

Gus S. Schlesinger, general manager of the Warner Brothers' foreign department, successfully negotiated with the F. B. O. of London, headed by Edward Hulton, prominent British newspaper owner, for the distribution of the entire series of six Warner pictures, it is announced.

The deal, according to report, was consummated on the strength of the Wesley Barry picture, "Rags to Riches," a print of which was taken abroad by Mr. Schlesinger. The five other pictures include "The Beautiful and Damned," featuring Marie Prevost; "Brass," the Charles G. Norris novel of marriage and divorce; "Main Street," the novel by Sinclair Lewis; "Little Heroes of the Street," featuring Wesley Barry, and "Little Church Around the Corner," written by Olga Printzlau from the stage play of the same name by Marion Russell.

An unusual feature in connection with the negotiations is that for the first time in the hisory of foreign disribution the F. B. O. organization has taken over the six Warner attractions on a percentage arrangement.

# Amalgamated Growing Rapidly

## Announcement Made of Franchise Holders; Picture Half Completed

This week comes the announcement of the Amalgamated Exchanges of America, Inc., of the franchise holders in the newly formed Independent Company.

Greater New York, New York State and Northern New Jersey will be handled by Renowned Pictures, Inc., J. Bellman, New York City; Northern Illinois, Indiana and Wisconsin, Celebrated Players Film Corp., J. Freidman, Chicago, Ill.; New England States, Amalgamated Exchanges of New England, Inc., Herman Rifkin, Boston, Mass.; Southern New Jersey and Eastern Pennsylvania, Metro Film Exchange, R. Lynch, Philadelphia, Pa.; Maryland, Delaware, District of Columbia, Virginia, Federated Film Exchanges of Baltimore, Inc., P. O'Letsky, Baltimore, Md.; North and South Carolina, Georgia, Florida, Alabama, Louisiana, and Mississippi, Amalgamated - Savini Films, R. M. Savini, Atlanta, Ga.; California, Arizona, Nevada and Hawaiian Islands, Progress Pictures, Inc., E. H. Emmick, San Francisco, Calif.; Iowa, Nebraska, Kansas and Western Missouri, Supreme Pictures Corp., Al Kahn, Kansas City, Mo.; Oregon, Washington, Colorado, Montana, Idaho, Wyoming, Utah, New Mexico and Alaska, Greater Features, Inc., Lennon and Sheffield, Seattle, Wash.; Dominion of Canada and Newfoundland, Chas. Stephenson Attractions, Ltd., Chas. Stephenson, Toronto, Canada; Australasia, Selected Super Films, Ltd., Chambers and Gurney, Sydney, Australia.

The company is half finished with its initial production, "The Madonna in Chains," at its New Rochelle studio and the final scenes will be finished next week.

It is apparently the endeavor of the newly formed company to make their first production as spectacular as possible as seen last week at the studio when Harry Grossman called over four hundred people on the set for the making of a coronation scene.

Portraying the principal roles of the production are E. K. Lincoln, Martha Mansfield, Mrs. Rodolph Valentino and W. H. Tecker.

William P. Burt, formerly with Pearl White, is handling the direction under the personal supervision of Harry Grossman.

The picture will be ready for its final screening by the end of November and will be released to the franchise holders of the company December first.

# "Secrets of Paris" Sales Jump

## Premiere at Biltmore Brings Favorable Criticism For Burr-Bennett Picture

THE impetus to the sales on "Secrets of Paris," the C. C. Burr-Whitman Bennett version of Eugene Sue's "Mysteries of Paris" after it's premiere showing last Wednesday evening at the Biltmore Hotel, was in the eyes of its producers a tribute to this 1eature production with its splendid cast of virile story.

Previous to its showing C. C. Burr had sold about eighty per cent of all American and foreign rights to this big feature, due primarily to the confidence leading exchange men throughout the country place in Burr's products; while the line-up of the strong cast, which included Lew Cody, Gladys Hulette, Montague Love, Dolores Casinelli. Rose Coghlan, William Collier, Jr., J. Barney Sherry, Effie Shannon, Bradley Barker, Jane Thomas, Walter James and Harry Sothern, also aided materially in the sale before the production was half completed.

Almost immediately after the showing and coincident with the published reviews in the various trade papers last week a batch of congratulatory telegrams and letters streamed into the Mastodon Film Offices.

According to C. C. Burr pending negotiations on the remaining unsold territories should be closed within the next fortnight. Prints are now being rushed to all exchanges from the Mastodon Film offices in order that release dates to first run theatres may be fulfilled without any delay.

## Griever Will Release C.B.C. Specials

Si Griever, head of Griever Productions of Chicago, secured rights this week to the C. B. C. Film Sales Corporation series of six specials for release in this territory. Griever Productions is one of the most important State Right organizations in the Middle West, and the fact that the series, of which "More to be Pitied," is the first, will be released through them to Indiana and Northern Illinois, is already being received with enthusiasm by exhibitors of that territory.

## New Boston Exchange Holds Opening

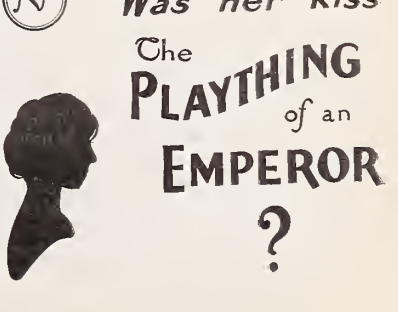
**THE Franklin Film Company, Boston, handling the entire series of Warner Brothers' seven productions, was opened last week to a large and enthusiastic group of New England theatre owners, according to Sam E. Morris, an executive of the Warner organization.**

**Mr. Morris made a special trip to Boston to attend the opening. Hundreds of the most prominent exhibitors in the New England territory attended, and the Warner Brothers float preceded by a brass band started festivities in an auspicious manner.**

**A telegram from the Franklin Film Company to the Warner offices, commenting on the opening, reads as follows: "Greatest and most successful opening in history of New England film circles. Hundreds of exhibitors including those most prominent in territory in attendance. Just booked Loew's State Theatre on 'Rags to Riches.' They are enthusiastic about the picture."**

## Will Nigh Starts Work on Second Feature

The director of "Notoriety," the eight-reel society drama being disposed of by L. Lawrence Weber and Bobby North, has already begun on his second feature for that independent organization. The script, as usual, was written by Will Nigh, who has written every picture that he has produced. It is expected that work at the studio will begin next week. The cast, which is planned to be an all star line-up, is now being assembled and reservations in an Eastern studio have already been made. The title is "Easy Goin'," but this will be dropped very shortly and the final title substituted.



## "Chicago Sal" Is Being Cut and Titled

Word reached Eastern Manager Irving Lesser of Principal Pictures Corp. this week from Los Angeles to the effect that the Irving Cummings special, "Chicago Sal," starring Alice Lake and Milton Sills, who are supported by a distinguished cast of players, had been completed. Work on cutting and titling this production is now well under way and it is expected that this latest feature will be ready for general release some time next month.

## N. Y. Theatre Rented for "Success" Scenes

The Lexington theatre, which boasts one of the largest stages of any playhouse in New York, has been engaged by Murray Garsson for the staging of a number of big scenes from "Success" which Ralph Ince is making.

The action of the story calls for the filming of certain big scenes from "King Lear" and in order that these adhere faithfully to the original, special facilities were required, hence the renting of the Lexington.

## Fifth of Hoxie Westerns Are Under Way

Anthony J. Xydias announces the fifth of the series of eight western Jack Hoxie starring vehicles is now being started by the Sunset Productions.

Robert Bradbury, former director for Art Acord and Tom Santchi has been signed by Mr. Xydias to direct this production.

Mr. Xydias states that the remaining four of the series of eight Hoxie productions will be made in the near future. The first four released to date are: "Barb'-Wire," "The Crow's Nest," "Riders of the Law" and "Back Fire."

## Elinor Glyn Story in Production

Production on "The World's A Stage," the Elinor Glynn Production, which Principal Pictures Company will release through leading exchanges, has been started, according to a telegram received this week by Eastern Manager Irving Lesser. Dorothy Phillips, will be starred in this production, which already has aroused considerable interest in the independent market.

An all-star cast has been engaged, including Kenneth Harlan and Bruce McRae. Colin Campbell is directing.

## Canadian Concern Buys Arrow Comedies

Arrow Film Corporation reports the sale to Canadian Releasing Corporation of twenty-six Arrow Comedies. In these are included Speed Comedies, XLNT Comedies, Cruelywed Comedies and Muriel Ostriche Comedies.

Canadian Releasing Corporation maintains offices in Toronto, Montreal and St. John, which insures wide distribution for the product named above.

# Coast Plant Distributes Product

### Principal Pictures Corporation Adds Eight Pictures to Super-Features Announced

THE Principal Pictures Corporation will produce and distribute eight super-features during the coming year instead of seven, as was first announced. The productions will be filmed, developed and handled in their entirety in Los Angeles, marking the first attempt of Los Angeles to compete with New York as a distributing centre for motion pictures.

The entire sales force of the Principal Pictures Corporation will work out of Los Angeles, touring the United States and Canada. Irving Lesser, general manager of the organization, and Mike Rosenberg, secretary, have just completed a big deal in New York with the Eastern exchange managers to handle the eight big productions, the first being Elinor Glyn's romance of Hollywood, "The World's a Stage," directed by Colin Campbell, and starring Dorothy Phillips, with an all star cast including Kenneth Harlan, Bruce McRae, Otis Harlan and others.

The second feature will be Irving Cummings' production of "Chicago Sal," by Harvey Gates, with an all star cast including Alice Lake, Milton Sills, Ralph Lewis, Gertrude Claire, Richard Headrick and Ben Hewlitt.

The third production will be Irving Cummings' production of "The Last Days of Pompeii." Lesser is now arranging for five additional productions, starring women of international reputation to be filmed in widely read plays.

For two years Irving Lesser and Mike Rosenberg have worked against odds endeavoring to prove that Los Angeles is the logical distributing centre of motion pictures, as well as the producing capital, and at last they have announced that their efforts have been crowned with success.

# C.B.C. Production Is Completed

### "Only A Shopgirl" Being Edited and Titled for Early Showing in New York

ACTUAL production was completed this week on "Only a Shopgirl," the picture to follow "More to be Pitied" on the C.B.C. Film Sales Corporation series.

According to a wire received by Jack Cohn at the New York Distributing Offices, from Director Edward LeSaint, the final scenes of the feature were shot early this week and the attention of the production forces is now being focused on getting the picture edited and titled so that it may be sent East for showing and distribution.

Director LeSaint said over the long distance telephone this week that he and producer Harry Cohn were highly enthusiastic over this second feature and that the editing staff has expressed the opinion that it was even better in every way than the first picture, "More to be Pitied."

He said that the players, Estelle Taylor, Mae Busch, Wallace Beery, Tully Marshall, Claire DuBrey, James Morrison, William Scott, Willard Louis and Josephine Adair had worked together like a happy family.

Special attention is being given to the editing and titling of this feature and the staff at the Coast studios has been greatly augmented for this purpose. One of the things to which close attention was given during the shooting of this picture was the taking of good still pictures which would serve as the basis of attractive paper and lobby displays, and be used to the best advantage for publicity and exploitation purposes. Producer Cohn, realizing the importance of this, himself supervised the making of the still pictures.

David M. Hartford, president of the M. P. D. A. of Los Angeles, who has purchased "Bulldog Carney" for picturization

## Will Morrissey to Direct Billy West

Billy West has completed arrangements whereby Will Morrisey, former actor, author and producer of the legitimate stage, will take up directorial reigns of the new Billy West series of comedies.

The new director has had a varied experience on both the screen and stage, and the comedian declares his satisfaction in having secured Morrissey's services as supervising director of the Billy West Comedies to be released through Smart Films, Inc.

## Buster Keaton Comedy Released October 16

Buster Keaton in "The Electric House," was the First National Big Time Comedy scheduled for release during the week of Oct. 16.

This was produced by Joseph M. Schenck and directed by Eddie Cline. The story is by Buster Keaton and Eddie Cline.

## Simeral Reports Booking on "Night Life"

H. C. Simeral, who just closed a tremendous contract with Arrow Film Corporation, under the terms of which H. C. Simeral Co., Inc., will distribute a large majority of Arrow's productions in Western Pennsylvania and West Virginia, reports his first big booking on "Night Life in Hollywood," the great new Arrow special.

"Night Life" will play the Rialto Theatre, Erie, Pennsylvania, for an entire week beginning November 5th and Mr. Simeral and his associates are now working out with the management of the theatre an intensive advertising and exploitation campaign for the production.

## "Mr. Bingle" Campaign Sheet Completed

The Producers Security Corporation's Publicity Staff this week completed the campaign and exploitation sheet for "Mr. Bingle," the latest Maclyn Arbuckle release.

"Mr. Bingle" is one of George Barr McCutcheon's most widely read stories.

The characterization is claimed to be Maclyn Arbuckle's greatest work, which is saying a lot in view of his excellent work in "The Prodigal Judge," "Mr. Potter of Texas," "Square Phin," "Welcome to Our City," and other features.

The Producers Security Corporation has placed "Mr. Bingle" on the State Rights Market pursuant to its plan to give the Independent Market a powerful program of features.

## Accessories Are Selling "Notoriety"

The buyers of L. Lawrence Weber & Bobby North's first Will Nigh production, "Notoriety," are selling the picture to their exhibitors by the accessories and novelties that have been prepared by the producers, according to the latter.

The state-right buyers realize as well as the producers themselves that picture patrons see the posters, heralds and throw-aways on a picture before they see the picture. That is why they are sending in heavy advance orders on all the advertising and exploitation material accompanying the picture.

## Beauty Contest Winner Starts with Arrow

Edria Fisk, one of the winners of the Atlantic City Beauty Contest, who was engaged by Arrow Film Corporation for a part in their new Curwood special, began work last Wednesday in the Peerless Studios, Fort Lee, New Jersey, under the direction of Dell Henderson.

"Jacqueline" is an original James Oliver Curwood story and numbers in its cast such players as Lew Cody, Marguerite Courtot, Paul Panzer, J. Barney Sherry, Edmund Breeze, Kate Bruce, Sheldon Lewis, Effie Shannon, and Rose Coghlan.

# Get Your Dates Now for ONLY A SHOP GIRL

## 2nd. of the 6 BOX OFFICE WINNERS

## GREATEST CAST EVER

*Estelle Taylor* — *Mae Busch*
*Tully Marshall* — *William Scott*
*Willard Louis* — *Wallace Berry*
*Claire Du Brey* — *James Morrison*
*Josephine Adair*

*Directed by Edward LeSaint*

**A FRANCHISE HOLDER EVERYWHERE**

C. B. C. FILM SALES CORP.
1600 B'WAY, — NEW YORK

## "Finger Prints" Offers Exploitation Chance

"Finger Prints," the first of the series of six features to be issued by Hyperion Pictures Corporation for independent exchanges, has been hailed as a picture with an unusual exploitation title, according to reports received at the home office.

The Hyperion exploitation department has mapped out over a score of practical, inexpensive, effective stunts which they declare are sure to help the production score. The idea of the State Chamber of Commerce to fingerprint every person, is recommended to the exhibitor, who will be helped to fingerprint every patron, each one retaining his "print" as a souvenir and means of identification.

## Equity Closes Deal for Western Pennsylvania

Equity Picture Corporation announces the signing of contracts whereby their "What's Wrong with the Women"? will be distributed throughout Western Pennsylvania and West Virginia by the Supreme Photoplays Productions, Pittsburgh, Pa. Arrangements have already been negotiated for first run bookings in Pittsburgh, Erie, Wheeling, McKeesport, Johnstown and other important cities in this territory.

The deal was closed between John N. Weber, manager of Equity Pictures Corporation and Harry F. Grelle, representative for Supreme Photoplays Productions.

## Blind Pianist Writes Picture Music

A song called "More to be Pitied" has been written by Guy Hunter, the blind baritone and pianist, and set to music by him.

Mr. Hunter, hearing that the popular stage success was being made into a photoplay, asked to have the continuity read to him, and used it as the basis of his song.

It is considered by everyone who has heard it to have the earmarks of a real popular hit, and the Apollo Exchange, which holds New York rights to this first of the C. B. C. Film Sales Corporation series of six pictures, has made arrangements with Mr. Hunter whereby his services are available to exhibitors who book the picture. Mr. Hunter plays his own accompaniment.

## Newspaperman Added to Publicity Staff

Increased activity in their publicity and exploitation departments was noted this week in the Weshner-Davidson Agency when this agency announced that Jesse L. Platt, formerly a newspaperman on the Boston American had been added to their staff.

Mr. Platt will confine his efforts to trade and newspaper publicity for the Weshner-Davidson clientele.

Supervision of all publicity will continue under the direction of D. E. Weshner.

# Warners Not To Sell In Groups

### Announcement is Made That Exhibitors May Purchase Any or All of Product

A SIGNIFICANT feature in connection with the forthcoming series of the Warner Brothers' seven productions, following the unsolicited praise from exhibitors and an unusual number of first run bookings on "Rags to Riches," a Harry Rapf production featuring Wesley Barry, was revealed by Harry M. Warner just prior to his departure for the west coast studios.

Mr. Warner declared that the seven productions will not be sold in group to exhibitors, that each and every picture will be sold on its merit. In following this policy, Mr. Warner said, that it is the reverse of the plan pursued by the other organizations in the industry.

"We have received many reports from the exchanges handling our productions," said Mr. Warner, "to the effect that exhibitors are desirous of contracting for the entire seven pictures we will release this season. After considering the many aspects of the situation, we finally concluded that each picture will be sold on its merit.

"We do not believe in throwing all our productions on the exhibitors just because they happen to be eager for one. In other words, strange as this may seem, we want to safeguard an exhibitor's interests. And here's the reason:

"For a long time it has been the policy of other organizations to sell their productions in groups of fifteen, twenty-five or forty pictures, according to a formularized schedule. This means that exhibitors in being forced to buy the entire series acquire pictures that are far below the standard of a few big productions. And they are compelled to pay first-run prices for a mediocre picture fit only for a third-run house.

"We are against this plan. We believe that exhibitors should first realize the box-office value of each one of our pictures before booking it. If they don't want any particular production, we will not hold a club over their heads and say: 'This is decidedly wrong,' and we will not knowingly allow any exchange to foist the group series plan in part or in whole upon theatre owners. We are eager to help exhibitors, because their success means our success, and in order to do it properly each picture will be sold on its own merits."

# Independents Buy "Notoriety"

### Six Territories Disposed of on First Week; Nigh Production for Weber & North

SIX state-right buyers have bought the rights on Will Nigh's first production for L. Lawrence Weber & Bobby North, "Notority," within the first week of its completion. This makes the fastest selling time of any production Will Nigh has made.

All of the buyers whose names follow were willing to take "Notoriety" sight-unseen, but Sam Sax, sales manager for Weber & North, insisted on showing the picture before he would accept any cash advance. It is admitted that much more territory could have been sold within the same week if an extra number of prints were available. The buyers are all recognized as leading exchangemen in their respective territories and keen judges of market value.

The Apollo Exchange bought "Notoriety" and the three more Will Nigh features to follow for the New York territory. Sam Grand of the Federated Feature Film Co., Boston, purchased the Will Nigh series for the New England States. "Notoriety" is to be his leading feature number and as such was given the exclusive advance showing at the Copley Plaza Hotel recently. "Notoriety" and the Will Nigh series were sold for Eastern Pennsylvania and Southern New Jersey to Ben Amsterdam of the Masterpiece Film Attractions, Philadelphia. A special campaign is being staged there to co-operate with exhibitors who have already booked the picture for an early first-run.

The Supreme Film Co. of Los Angeles, represented by George Montgomery, constitutes the fourth buyer of the Will Nigh list. The territory sold covers California, Arizona, Nevada and the Hawaiian Islands.

The Columbia Film Service of Pittsburgh makes the fifth buyer of the series. It operates in Western Pennsylvania and West Virginia. Miss M. Rosenfield, acting for James Alexander, J. E. Davis and Edward Lebby, owners of the exchange, negotiated the purchase. The sixth territory sold on the series is the Upper New York State Belt. The Grand North Exchange of Albany and Buffalo bought the rights for that district.

## Rapid Progress Made on "Way Down South"

Rapid progress in the filming of "Way Down South," which one of the Murray W. Garsson companies is making in and around Albany, Georgia, is reported by Harry Diggs, author of the story.

But one untoward incident has marked the company's progress. U. S. Commissioner George F. White of Albany, while driving Director Roy Sheldon, Harry Diggs, and Norma Lee and Ruth Page, two of the players, back from location, became blinded by the lights of an approaching car and drove his car almost over a high embankment. The machine stopped with the front part suspended in space. The occupants fortunately escaped with a slight shaking up.

## First Belasco Picture Is Completed

George H. Davis, Eastern representative of Edward Belasco, president of Belasco Productions, Inc., announces that "Her Price," the first of a series of productions to be made by this newly organized company, has been completed and is now in the cutting room.

It is expected that the picture will be released in a short time. Already important plans are said to be under way whereby the picture will reach the public in an overwhelmingly big way.

Every scene in the picture was personally supervised by Mr. Belasco, with Dallas M. Fitzgerald doing the actual directing. Mr. Fitzgerald has been retained to direct the entire Belasco output.

## "Lena Rivers' for State Rights Release

General Manager E. Marks Behrman, of Smart Films, Inc., has made arrangements to release on the state right market, the picture "Lena Rivers," the love story from the pen of Mary J. Holmes.

M. Welsh of Welsh Brothers, has purchased the rights for all of New Jersey, Pennsylvania, Delaware, Maryland and Washington, and will road-show the picture with a circus ballyhoo.

A. Johnny Mack, Territorial Sales Manager of Smart Films, Inc., is busy closing territory on "Lena Rivers," and reports that the independent buyers are anxious to buy this picture for their respective territory.

## New Management for Charlotte Exchange

Planning an active campaign for the distribution of Second National Pictures Corporation releases in North and South Carolina, the Continental Pictures Corporation of Charlotte, N. C. under new management, has changed its designation to Second National Film Exchange, with H. Van Matie as its manager.

Murray W. Garsson, President of Murray W. Garsson, Inc., who, with a company in New York producing a screen version of the stage hit "Success" under Ralph Ince's direction, and a company in Georgia making "Way Down South," has entered the front rank of producers

BOOKINGS CASTS RELEASES

# Live News From Producers

Conducted by EDMOND F. SUPPLE

## Stage Stars Sees Doug's Latest Picture

PROMINENT members of the theatrical profession playing in Chicago paid their respects to their former associate of the stage, Douglas Fairbanks, which they attended a matinee performance of "Douglas Fairbanks in Robin Hood" at Cohan's Grand Opera House, Chicago. The audience at this performance disclosed one of the most brilliant assemblage of dramatic celebrities ever attending any showing of a motion picture. Among them were: Frank Bacon, star of "Lightnin'," George Arliss, star in "The Green Goddess," Pauline Lord, playing in "Anna Christie," John Drew and Mrs. Leslie Carter of "The Circle," and leading players of "Bombo," "The Cat and the Canary," "The Perfect Fool," "Six Cylinder Love" and other theatrical successes.

## Exhibitors Praise Rex Ingram Picture

When Rex Ingram's photoplay, "The Prisoner of Zenda," founded upon Anthony Hope's famous novel, was seen upon the screen of the Howe and Merrill house in Riverside, Cal., Mr. A. Howe wired thanks to William E. Atkinson, general manager of Metro. He said:

"For the first time in our long experience, Monday's receipts exceeded Sunday's."

Almost coincidentally came the following telgram from E. A. Phillips, manager of the Garrick theatre, Fargo, N. D.:

"'Prisoner of Zenda' absolutely one of the best pictures that has ever played the Garrick theatre. Wonderful directing with a perfect cast. Nothing but praise, everybody satisfied. Played to good business against stiff opposition."

This Rex Ingram production for Metro was adapted by Mary O'Hara. Edward Rose dramatized the novel. Included in the cast are Alice Terry, Ramon Novarro, Barbara LaMarr, Robert Edeson, Edward Connelly, Malcolm McGregor, Lewis Stone and Stuart Holmes.

## Keaton Wins Honors at N. Y. Rivoli

Buster Keaton in "My Wife's Relations," a First National Attraction, captured honors at the Rivoli Theatre, New York, this week.

"Once more the comedy captures the programme." wrote the critic of the New York Times, in a lengthy lead dealing with "My Wife's Relations."

## Universal Corrals Star Writers

### Recent Reorganization Brings Literary Luminaries Together to Prepare Product

THE recently completed reorganization of the Universal City Scenario Department, sets a new mark for this company in gathering together a larger and better-known group of literary lights than has ever before been corraled under the "U" banner.

Among the well-knowns now stepping on the accelerators of their twin-six Remingtons and Underwoods are Raymond L. Schrock, George Randolph Chester, George Bronson Howard and Perley Poore Sheehan.

Charles Kenyon stepped into the limelight years ago with sketches for the stage and, later, full-length plays. One of his dramatic pieces, "Kindling," has recently been judged by the Drama League of America as one of the best five American dramas ever written. Kenyon left the stage and turned his attention to motion picture writing with immediate success. His screen efforts have been classed among the leading film classics. He is now a supervisor and an active writer at Universal City. His latest scenarios are "Bitter Sweet," based on William Dudley Pelley's story and starring Lon Chaney, and "The Power of a Lie," now being directed by George Archainbaud at Universal City.

George Randolph Chester tested the public's desires at the high register point with the "Get-Rich-Quick Wallingford" stories. At the height of his success in the magazine field he was led to cast his lot with the screen, and contributed to the new art several original stories and continuities of his own plots.

George Bronson Howard wrote so many thrillers for both screen and magazines a few years ago that he came to be regarded as a master of dramatic punch. He is writing both originals and scenarios at Universal City today.

Perley Poore Sheehan's success as a novelist, like that of Chester, preceded his recognition in picture-land by several years.

Raymond L. Schrock, newly-appointed scenario editor at Universal City, needs no introduction. His literary skill and executive talent has done much to add to the prestige and eminence of Universal.

## Many Tieups for "Lorna Doone"

### Numerous Exploitation Facilities Are Assured for Thomas H. Ince Production

FOR exhibitors who play First National's forthcoming Thomas H. Ince production "Lorna Doone," unprecedented exploitation facilities, rivalling the exploitation tie up of "Molly O" will be available as the result of arrangements completed with manufacturers and national distributors by the Thomas H. Ince offices, according to that office.

Thousands of dealers, located in every city and town of the United States, will be in a position to cooperate with the theatres presenting "Lorna Doone."

From these sources more than a dozen campaigns will be initiated to facilitate exploitation on the picture and give exhibitors every assistance in arousing public interest through the advantages offered by retail cooperation. Books, songs, jewelry, shoes, articles of feminine apparel and groceries are included in the list of wares that will participate in this drive, to popularize the picture through the wide distribution of "Lorna Doone" products. As the result of arrangements completed in New York, every campaign is being timed to coincide with the release of the picture and its subsequent showings in different parts of the country.

With the inspiration of the "greatest love story ever written" turned into an exceptional film, the Milton-Bradley Co., of Springfield, Mass., have published the Madge Bellamy edition of "Lorna Doone." The edition is a credit to the publishing craft, handsomely illustrated, many of the pictures being in four covers, with a cover front of Madge Bellamy. The books are assured of distribution in the most reputable bookstores in every part of America and Canada. Their distribution will be accompanied by an advertising campaign that will give full credit to the Maurice Tourneur production.

Under the brand name of "Lorna Doone" a popular shortbread has been marketed for some time by the National Biscuit Co., and this will be popularized and advertised in a strenuous campaign that will accompany the release of the picture.

The theme of "Lorna Doone" forms the basis for the "Lorna Doone Ballad" which is being published.

A line of "Lorna Doone" pearls, bracelets, sautoirs and earrings will be distributed.

"Lorna Doone" hats are being put on the market. This will be a sport hat in several colors at popular prices.

## Hold Trade Showings on "Oliver Twist"

TRADE showings of Jackie Coogan in "Oliver Twist," a Sol Lesser production, are being held throughout the country under the auspices of First National, which is releasing the "Big Time" picture.

The showings, which are for exhibitors and their friends, are taking place on an elaborate scale. The first one was held in Boston on Oct. 18 and was under the supervision of F. M. Brockell, supervisor of First National Exchanges, and T. B. Spry, manager of First National's Boston Exchange. Reports from Boston were that the exhibitors were enthusiastic over the picture and that many sales were made immediately after the showing.

Other showings held under the supervision of First National Branch Managers were: Buffalo, Cleveland, Detroit and Chicago.

## First "Fighting Blood" Episode Completed

Final scenes of the first episode of the "Fighting Blood," series of two-reel fight pictures, adapted from the stories of H. C. Witwer, were filmed this week, according to reports received at the F. B. O. Home Office. The pictures are being made at the R-C Studios in Los Angeles under the direction of Mal St. Clair. There will be twelve episodes in this series, each of which will show one smashing ring battle.

P. A. Powers will feature George O'Hara in "Gale Galen," the typical American boy who enters the prize ring to rise to fame and fortune. O'Hara started his screen career with Mack Sennett and scored a big hit in "Love, Honor and Behave." The leading lady will be played by Clara Horton, and other prominent in the cast will be Wm. Courtwright, Mabel Van Buren, Arthur Rankin, M. E. Ryan, Ena Gregory, Kit Guard and Al Cooke.

## Rupert Hughes Finishes "Souls For Sale"

Rupert Hughes has completed the screen version for his next picture for Goldwyn, "Souls for Sale," based upon his recently published novel of life among the motion picture players' colony at Hollywood. He will direct, edit and title it himself.

Two other Hughes pictures, "The Bitterness of Sweets" and "Gimme," already photographed, are in the final stages of editing and titling.

## Pathe Sales Head Sees Record Business

RETURNING last week from Cleveland and a tour of key cities in that district, Edgar O. Brooks, Pathe Serial Sales Manager, reports record business assured for this Fall.

"Throughout this district," said Mr. Brooks, "I found the immediate prospects for Pathe serials outstripping our optimistic expectations. Conditions were as satisfactory as I had found them to be in the Eastern District. This included all current Pathe-serials.

"Forthcoming productions are eagerly awaited, and I noted that most of the theatre owners and managers whom I interviewed were particularly desirous of information about 'Plunder,' the new Pearl White production which is now approaching completion."

## Johnny Walker to Have Big Production

More than five hundred persons and two hundred horsemen will be seen in the climax scenes of "Captain Fly-By-Night," Johnnie Walker's starring production now being produced by the R-C Studios in Los Angeles. "Captain Fly-By-Night," will be the first production starring Walker under his recent contract with Mr. P. A. Powers, for Film Booking Office's release.

Johnston McCulley, author of "The Mark of Zorro," wrote this story especially for Walker. It is a tale of Southern California in those romantic days when it was still under Spanish rule, and allows much picturesque costuming and colorful action.

William K. Howard is directing Walker. The leading feminine role is played by Shannon Day and the principal supporting players include Francis McDonald, Eddie Gribbon Victory Bateman, James McElhern, Charles Stevens, Ashley Cooper, Bert Wheeler, Fred Kelsey and others.

## "East Is West" Scores in Test Runs"

Constance Talmadge in "East is West," a First National Attraction, is scoring a tremendous success in Test runs throughout the country, according to reports being sent the First National officers by exhibitors. The test runs system is a method adopted by First National for determining the exhibition value of a Big Time picture. Showings are held in key centers, and on the basis of the business done in these centers the amount that the picture is expected to gross in the United States is determined.

One of the first of these runs was held at the Des Moines theatre, Des Moines, Iowa. The following report on it was received at the offices of First National:

"'East is West' opened Des Moines theatre with holdout at seven o'clock. Lockout as early as this has not occurred in this theatre during any previous engagement this year."

# N. Y. Likes "Tailor Made Man"

## Reviewers Unanimous in Commendation of Charles Ray's Latest Effort

CAPACITY audiences and spontaneous applause with generous and general approval by the theatre-going public and newspaper reviewers was meted out to Charles Ray and his latest photoplay feature, "A Tailor Made Man," when this United Artists release was given its first New York showing at the Strand theatre last week.

"This is Charles Ray's most ambitious effort," said the critic for the Herald, "and it gives satisfactory evidence of the pains that have been expended on its production."

"When Charles Ray is really acting, he can mean more and make a scene mean more than almost any screen performer you can name," said the reviewer for the Times, "and he is all in and for his part several times in 'A Tailor Made Man.'"

"In 'A Tailor Made Man,' Mr. Ray fulfills his promise and goes further," said the critic for the Daily News. "Between himself and his director, Mr. DeGrasse, the resulting picture has elements which classes it, in our estimation, as one of the best of the year."

"Mr. Ray has not lost one atom of that pathetic charm which won for him the hearts of all theatre-goers, and he plays John Paul Bart with all the naive whimsicality which belongs to that character," wrote Harriette Underhill in the Tribune.

"Charles Ray, one of our favorite screenites could not be improved upon in the role of John Paul Bart, the leading character," said Don Allen in the Evening World.

"Ray is once more a delight to the eyes," said the Sun's reviewer, "as he forges ahead in 'A Tailor Made Man.' The story itself has been speeded up by the introduction of a whirlwind chase over and under freight cars and docks and it gives Ray above all a chance to show that he still keeps his finger on the pulse of dramatic art."

# Jane Novak Picture Is Completed

## F. B. O. Announces Lavish Production For Popular Story by Marie Corelli

HERALDED as the greatest production in which Jane Novak has ever appeared, "Thelma," Chester Bennett's production of Marie Corelli's novel of the same name, has been completed at the R-C Studios in Los Angeles for release through the Film Booking Offices of America.

"Thelma" was first published fifteen years ago and immediately brought its author into world-wide prominence. It remained for many years among the best sellers, and today enjoys thousands of readers.

Realizing the popularity of the story and the value of the drama, Mr. Bennett immediately made plans to produce "Thelma" on the most lavish scale. The story opens in a small Norwegian village, and to obtain the proper results an entire village extending for several blocks, was especially built. It was constructed near the Pacific Ocean, several miles north of Santa Monica, where the scenes strongly resemble that of Norway. Boats of special Norwegian design were also built for the ocean scenes of the production.

"Thelma" will also give Miss Novak an opportunity to wear many beautiful gowns before the camera, a distinct change from the outdoor clothes in which she has heretofore appeared in many dramas of the Northwest.

Miss Novak is supported in "Thelma" by Vernon Steel, June Elvidge, Bert Sprotte, Barbara Tennant, Wedgewood Noel, Peter Burke, Harvey Clark, Jack Rollens, Gordon Mullen and Harry Londsdale. "Thelma" has been scheduled for early release through the Film Booking Offices of America, and will be issued by that company with exploitation and advertising aids worthy of the production.

# "Broadway Rose" Draws Big

## Tiffany Production Starring Mae Murray Wins Approval of Coast Critics

BIGGER crowds than have ever thronged the doors of Loew's State theatre in Los Angeles since this playhouse adopted a policy of special photoplays only, were present each day of the run of Mae Murray in "Broadway Rose," according to the Metro office

The newspaper accounts all commented favorably on the excellence of the picture. A few extracts from the newspaper notices follow:

"There's one thing about Mae Murray. She gives the public what it wants from her, and the public is so extremely grateful that it stands in long lines to see her pictures. This week at Loew's State is no exception. Her 'Broadway Rose' is drawing huge crowds."—*The Los Angeles Examiner.*

"Throbbing with the life of New York's Broadway and built on a background filled full of the gaiety of the theatrical world, 'Broadway Rose,' a fragrant contribution to the screen's 1922 season, is being well received this week at Loew's State theatre, where it is having its premiere showing in keeping with the house's new policy."—*The Los Angeles Herald.*

"The cyclonic Murray personality, with its whimsical pathos, its subtle humor and its dynamic vivacity . . . a picture that becomes exceedingly popular."—*Los Angeles Express.*

## Extra N. Y. Performances for "Knighthood"

AS a result of the remarkable success scored by "When Knighthood Was in Flower," starring Marion Davies, Cosmopolitan Productions, which created the wonderful picturization of Charles Major's famous story, this week inaugurated a new policy of three performances a day at the Criterion Theatre, New York, where "Knighthood" is entering upon its seventh capacity week.

Meantime the success of "Knighthood" has been so great in Chicago, Los Angeles and in Washington, as well as in London, where it has been hailed by royalty and nobility as a classic in photoplay productions, that Cosmopolitan is planning for the next few weeks a series of new openings that will bring the super picture into contact with film fans in all parts of the country. According to present arrangements, "Knighthood," before Thanksgiving Day, will be unreeling its manifold thrills and beauties in a dozen cities of the United States.

## Practical Press Book for "Shadows"

Practical in contents and arrangement is the description most suitable to the new campaign book just issued by the Al Lichtman Corporation for the Tom Forman production titled "Shadows." Twenty of its twenty-four pages are perforated along the inside margin so as to permit of ready extraction from the rest of the book. These twenty pages are likewise printed on only one side so that clippings may be made without destroying any copy on the reverse side.

Every phase of publicity, advertising, and exploitation is provided for in the subject-matter. Readers, catch lines, interesting stories concerning the players and the production, photographs of the cast members and of striking moments from the picture—all are included and in a form that permits of their ready use. In addition there are practical suggestions for effective exploitation stunts, a cue to special music score, a list of mailing suggestions, and a guide to the numerous accessories available for the presentation of the picture to the theatre's patrons.

## Penn Writes Song Tie-Up for "The Storm"

Arthur A. Penn, noted song writer, has written a song tie-up for "The Storm," the Universal-Jewel picture starring House Peters, supported by Virginia Valli. Penn's song is entitled "You Know How 'Tis," and is taken from the catch phrase used by the little Canadian girl, Manette, in the picture. This role was taken by Miss Valli and definitely established her as an actress of the highest rank.

The song has been published by M. Witmark & Sons, publishers of many of Penn's successes.

## Advertising Campaign for "Shadows"

ONE of the most important local advertising campaigns in some time has just been arranged between Al Lichtman and Sam Zierler for the exploitation of "Shadows" in Greater New York. Three hundred 24-sheet stands have been signed for. The paper will be up on the boards by November 1.

Zierler is the local franchise holder of the Lichtman product. He handles distribution in Greater New York and in Long Island. The contract provides for slightly more than half of the stands to be erected in Manhattan and the Bronx. The remainder will go up in Brooklyn. About 100 will be illuminated effectively so that they will be observed at night. The Lichtman corporation has had two styles of 24-sheets made. One of these depicts the climatic scene from the picture and has on it three of the principal characters, Chaney, Harrison, Ford and Marguerite De La Motte. The second is expected to attract more than the usual amount of attention. It has on it a large-sized head of Lon Chaney as Yen Sin.

## Color Photoplay Makes Good Impression

J. Stuart Blackton's Prizma color photoplay, "The Glorious Adventure," first all-color feature length picture ever made, and starring the beautiful Lady Diana Manners, is said to have made a genuine hit when it was shown recently at the California theatre, Los Angeles, under release by Allied Producers and Distributors Corporation. Not only did this picture play to good box-office figures, but it won much praise from both public and newspaper critics. The following are typical:

"It is here—a miracle in cinema," said the critic for the Evening Herald. "J. Stuart Blackton, in 'The Glorious Adventure' has demonstrated that brilliant hues can be effectively used in the photo-drama as well in color travelogues," says the reviewer for the Record.

## Enid Bennett Stars in Pathe Picture

"The Bootlegger's Daughter," a current release, is off to a good start, according to information given out at Playgoers' main offices in New York. With Enid Bennett starring and Fred Niblo in the leading male role, this attraction presents the most prominent players ever offered in a Playgoers feature.

It is an original story by R. Cecil Smith, with the production directed by Victor Schertzinger. It depicts the romance of a barroom slavey and village outcast who blossoms into the town's pride and joy.

Melbourne MacDowell is said to be true to type as the bootlegger, and J. P. Lockney is said to give a gem of an "old soak" characterization.

# Vitagraph Has Ambitious Series

### Will Produce Twelve Stories From Famous Authors With Well Selected Casts

ONE of the highlights in the motion picture news of the week is the announcement of Vitagraph's twelve special productions.

Albert E. Smith, president of this company, obtained the rights to novels and plays from twelve of the world's most famous authors and playrights—each one a masterpiece from the pen of a master.

Following is the list of the big twelve: "The Ninety and Nine," by Ramsay Morris; "Msaters of Men," by Morgan Robertson; "A Ready Made Husband," by Rupert Hughes; "The Man Next Door," by Emerson Hough; "Hidden House," by Amelie Rives; "The Kidnappel Millionaires," by Frederick Upham Adams; "My Man," by Edith Ellis; "The Man From Brodney's," by George Barr McCutcheon; "A Shop Girl," by C. N. and A. M. Williamson; "Steele of the Royal Mounted," by James Oliver Curwood; "The Tenderfoot," by Alfred Henry Lewis, and "Who's Who," by Richard Harding Davis.

"This announcement marks the end of several months of strenuous effort," said Mr. Smith. "It is my conviction, after twenty-five years' active production, that the screen deserves, and demands, the best that is humanly possible to create. We have searched a vast field for the material contained in the twelve stories and plays we have just announced. Experts have been employed—men who know what the public wants.

"Although no two of the series are similar, each will be found to contain the necessary elements of universal appeal, the story that has, with only the power of the printed word, achieved fame for its author, should be and can be made, a powerful, irresistible box office attraction.

# Critic Praises Florence Vidor

### Approves Announcement She Will Play Tarkington Prize Story as Written

ANNOUNCEMENT by Florence Vidor that she proposes to play "Alice Adams," the novel which won for Booth Tarkington the Pulitzer prize in 1921, just as it is written, is regarded by Booth Conlon, well-known picture reviewer, as an event of sufficient importance to justify a special interview with the Associated Exhibitors star, with extended comment.

Mr. Conlon addresses his article, which appears in the San Francisco Chronicle, to "The authors of America," and declares that they owe Miss Vidor a debt of gratitude. In the course of the article he says:

"If stories written by justly famous and successful authors are suitable and worth while for screen production, declares the star, they should be visualized on the screen as a faithful reproduction of the writer's creation, or not at all.

"There is no greater disappointment for true book and screen lovers than to recognize in a motion picture only the title of their favorite story. If a story must be 'improved' for screen translation why produce it at all? It is manifestly unfair to the author to use his name as a magnet for a story he didn't write. And it is equally unjust to the patrons of the theatres who hope, sometimes against hope, to see their favorite stories correctly interpreted, their beloved characters realistically portrayed. Alice Adams will be Booth Tarkington's Alice Adams. This is the policy by which I shall succeed or fail.

"From this interview it will be surmised that Florence Vidor is an unusual young woman. She is! I have followed her work closely since the day she startled the world by converting a minor role into a classic. Remember the little French dressmaker who rode to the guillotine with Sidney Carton in 'A Tale of Two Cities?' Although her name was not even mentioned in the cast, the 'beautiful unknown' who could act with such rare humanness was acclaimed by scores of exacting critics and thousands of fans, Florence Vidor came into fame overnight."

# Neilan Buys Famous Novel Rights

### Will Make "Tess of the D'Urbervilles" In Association With Goldwyn

MARSHALL NEILAN has purchased the screen rights to "Tess of the D'Urbervilles," the most famous novel of Thomas Hardy, dean of English letters. The picture will be made in association with the Goldwyn Pictures Corporation and will be filmed in England and at Goldwyn's studio in Culver City.

Frank Urson, staff director for Mr. Neilan, David Kesson, his twenty-one-year-old camera genius, and other members of the company sailed for England last week on the Berengaria to take some of the scenes for "Tess" in the natural locale. In this they will have the co-operation of Thomas Hardy.

The scenario for Hardy's powerful novel was made by Dorothy Farnum, who has just arrived at the Goldwyn studio from New York. Miss Farnum, although only twenty-four years old, has made the adaptation of many notable stories, including "Jim the Penman," "Good References," and Rex Beach's "Fair Lady" and "The Iron Trail."

## First of Texas Ranger Features Completed

THE first of a series of six Texas Ranger features, bearing the title "The Web of the Law," has been completed by producer Tom Gibson at the Long Beach Studios, California. Patricia Palmer and Bill Miller are featured and are supported by a capable cast including George Sherwood, Harry Belmour, Alfred Hewston and Hal Stephens. Tom Gibson directed and wrote the story and Elmer Dyer photographed it.

The second of the series will be placed in production shortly and will have the Sea for its background for the Texas Ranger, like his able Brother of the North, the Mounted Police, is not hampered by time or place when he goes out to get his man. Each of the stories will be of a different nature, allowing a change of locale for each.

Marketing arrangements are in the hands of Geo. H. Callahan of New York.

## Meighan Revamps Town for New Picture

Thomas Meighan has had another town made over for motion picture purposes. This time it is Sag Harbor, L. I., which is being used as the locale for "Back Home and Broke," a George Ade story now being produced for Paramount by Alfred Green.

So far as available statistics go, Meighan holds the record for having towns revamped. For "The Conquest of Canaan," the main street of Ashville, N. C., was changed to that of "Ganaan," of which Booth Tarkington wrote. Jamestown, Cal., was utilized for the exterior scenes of "If You Believe It, It's So," and for "Our Leading Citizen," Modesto, Cal., served as the locale. In making "Cappy Ricks," the Meighan Company utilized three town, San Francisco, Boston and Bar Harbor, Me.

## Women Writers Making Screen Classics

Whether or not woman has any longer a place in the home, she has certainly found one in screen literature. Three of the biggest screen adaptations now in preparation are being made by women writers. June Mathis is making a screen version of "Ben Hur." No director or cast has yet been announced by Goldwyn, who acquired from Klaw Erlanger the film rights to the famous novel and play.

Dorothy Farnum has been commissioned by Marshall Neilan to write the continuity for his forthcoming production of Thomas Hardy's classic, "Tess of the D'Urbervilles."

Violet Clark's name will be on the screen as adapter of Elinor Glyn's story, "Six Days," for which scenes are being made abroad, and which will be completed at the Goldwyn studio in Los Angeles.

## Stockholm Gives Approval to "The Shiek"

"THE SHEIK" has added another triumphal premiere to its rapidly growing list of world-wide successes, according to cable advices received from Carl York and W. LeMat, Paramount distributors in Scandinavia, by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation.

The Paramount success was introduced to the public of Stockholm on Monday, Oct. 9, at the Rialto and Sibyllan theatres, packed houses witnessing every performance despite the strong competition given by three other important premieres. The same cable also reported that "The Sheik" was playing to record-breaking business in Christiania, where it was shown in the largest theatre.

## "Till We Meet Again" is in Demand

"Till We Meet Again," the William Christy Cabanne production, presented by Dependable Pictures Corporation and just released by Associated Exhibitors, is in heavy demand for early booking dates, despite the comparatively brief time which has elapsed since the first announcements were made, declares Associated Exhibitors.

During the week, "Till We Meet Again" played at seven different theatres in New York, including Loew's State, besides many leading houses elsewhere.

## Final Scenes Shot on "Adam and Eva"

Work on "Adam and Eva," the new Cosmopolitan picture starring Marion Davies and directed by Robert G. Vignola, was finished this week when the final scenes were "shot" at the Cosmopolitan studios.

What is claimed to be one of the most striking and beautiful scenes ever filmed is the Venetian carnival scene in "Adam and Eva." This was designed by Joseph Urban and brings into play all the atmosphere of Venice.

# Artist Lauds Constance Bennett

### Malcolm Strauss Declares Equity Star One of Three of World's Beautiful Women

NO less a distinguished personage and celebrated artist than Malcolm Strauss has paid Constance Bennett, daughter of Richard Bennett, and star in the new special production, "What's Wrong With the Women?" a sweeping compliment.

In an article published in the Hearst papers on September 10th last Mr. Strauss stated with much finality and emphasis that our most admired beauties are not really beautiful at all when complete symmetry of figure and proportion of features are considered. In part, Mr. Strauss says:

"All my life I have been a seeker for beauty—not one woman in ten thousand is beautiful! Twenty-five per cent of all women are attractive. In all my world search, I have seen but three beautiful women. One of them is dead. One is unknown. The third was but yesterday a child. At eighteen she is undeniably a beauty. One of these was Lotta Faust. There was no fault in this Broadway favorite whose untimely death is still mourned. Another woman without defect is one who passed as a ship in the night from a fete in Paris. But I painted her portrait. She is unknown. Her name is Nancy Dare. The third is one whose childhood is just behind her. She is Constance Bennett, the daughter of Richard Bennett. All beautiful because they are all perfect. Miss Bennett is but eighteen."

Miss Bennett exhibits her charm and beauty in "What's Wrong With the Women?" In fact, dramatic critics were unanimous in stating that a new star was added to the film roster, so convincing and so absorbing is her portrayal of the ingenue. And her grace and beauty in this picture are outstanding evidences to confirm the opinion of Mr. Strauss.

# Coast Likes Doug's Picture

### Congratulatory Messages Swamp Star After Showing in Los Angeles Theatre

ANY less agile and athletic citizen than Douglas Fairbanks would be completely snowed under by the deluge of congratulatory and commendatory telegrams which the star-producer has received in the last few days from producers, directors, actors and others in the motion picture industry after they had seen his newest photoplay sensation, "Douglas Fairbanks in Robin Hood," at the Grauman Theatre, Hollywood. A few of the telegrams received at the Fairbanks' apartment at the Ritz-Carlton Hotel, New York City, run as follows:

"Stupendous," said Thomas H. Ince. "I am still gasping and inarticulate. There's no use advertising the production expense of 'Robin Hood.' It baffles statistics. It shows a million dollars' worth of brains, a million dollars worth of thought, a million dollars' worth of acting and a million dollars' worth of personality. I salute you."

"A new era has dawned. Douglas Fairbanks in 'Robin Hood' and 'The Birth of a Nation' is the order now," said Arthur S. Kane, eastern representative of the Charles Ray organization. "Every person in the industry will be your advance agent, every adherent of motion pictures your salesman. You have humanized history."

"About 'Douglas Fairbanks in 'Robin Hood'—'Veni, Vidi, Vici,' only we went, we saw, you conquered," telegraphed Charles Ray, star and producer.

"Sir Douglas of the Lion Heart," said William C. De Mille, "my hat is off to you for the magnificent thing you have done for this new art. You have achieved a new poetry of the screen."

"It would have done your heart good to have seen the opening of 'Douglas Fairbanks in Robin Hood' telegraphed Sid Grauman, who signed the first releasing contract for this picture sensation. "It is an absolute sensation."

"Words would fail me even though my vocabulary be larger to express my admiration and appreciation of your latest glorious achievement," said Erich von Stroheim, director. "Accept my sincerest congratulations and may I wish for you more 'Robin Hoods.'"

## Pathe Reports Heavy Bookings for Lloyd

Pathe reports that exhibitors in practically every section of the country are booking with increased activity all products bearing the name of Harold Lloyd, and point to a fresh impulse in this direction which was noticed following first announcement of the forthcoming release of "Dr. Jack," Lloyd's second feature length comedy. The entire list of Lloyd two-reelers, some of which are more than two years old, are said to be sharing in the current tendency to book all Lloyd productions.

## Kyne Praises Screening of "Palomar"

That his story, "The Pride of Palomar," the picturization of which has just been completed by Cosmopolitan Productions, will meet with the unqualified approbation of film fans when it is released in December, is the opinion voiced by Peter B. Kyne, the author. In a letter received by Cosmopolitan, Mr. Kyne says in part:

"Last Saturday I saw a run of 'The Pride of Palomar' in about fourteen reels and was deeply impressed with it. The story has been followed with great fidelity, and the picture will, I am sure, be a great success."

"The Pride of Palomar," adapted for the screen by Grant Carpenter and John Lynch, was filmed in California under the direction of Frank Borzage.

Forrest Stanley portrays the role of the hero and is surrounded by a capable cast, including Joseph Dowling, Warner Oland, Marjorie Daw, Tote De Crow, Alfred Allen, James Barrow, George Nichols and Edward Brady.

## Hodkinson Gets Stills on "Tish" Picture

Stills for the last of the Autumn releases for distribution by the W. W. Hodkinson Corporation have been received according to an announcement made by the New York office. The working title for this production is "Mind Over Motor," and is an adaptation of the famous "Tish" stories by Mary Roberts Rinehart.

According to the W. W. Hodkinson Corporation the stills on this production are such as to presage a highly commendable production that will prove of box office value to exhibitors. Trixie Fraganza, one of the most talented female comedians on the American stage, will appear in the role of "Tish."

"Mind Over Motor" is being produced by the Ward Lascelle Productions at the West Coast Studios, and is scheduled for release in November through the W. W. Hodkinson Corporation.

## Cosmopolitan Company Sails for Home

The company which has been in France for the last six weeks working on the exterior scenes of the Cosmopolitan picturization of Blasco Ibanez's story, "The Enemies of Women," finished work this week and sailed for home on Wednesday, October 25.

The "exteriors" of the picture were taken amidst the very scenes in Paris, Nice and Monte Carlo where the author located his latest, and as many consider his greatest romance. As soon as the company arrives back in the United States, the picture will be finished in the Cosmopolitan studios here.

Alan Crosland is also directing "The Enemies of Women." The members of the cast who have been abroad include Lionel Barrymore, Alma Rubens, Pedro de Cordova, William "Buster" Collier, jr., Gareth Hughes, W. H. Thompson, Gladys Hulette and Mario Majeroni.

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## "The Ghost Patrol" Goes Into Production

The Sinclair Lewis novel, "The Ghost Patrol," which Universal is filming with Nat Ross as the director, has been put in work with a cast of unusual strength.

Bessie Love and Ralph Graves portray the romantic leading roles. The big character of the story, an old New York "copper," is impersonated by George Nichols.

George B. Williams and Max Davidson, both noted for their character work in the Universal-Jewel success, "No Woman Knows," are enacting roles of similar importance in "The Ghost Patrol."

Lydia Yeatman Titus is one of the most capable character women and one of the most outstanding "types" of the screen, and her work in a principal part promises noteworthy quality. George Cooper, Melbourne MacDowell and Jack Carlyle handle other roles.

## Western Exhibitor Lauds "Timber Queen"

In connection with recent reports of unexpectedly heavy Fall bookings of all Pathe serials, Pathe quotes the following letter just received from an exhibitor in a typical Western town—Manager I. E. Runyan, Manager of the Iris Theatre, Hutchison, Kansas.

"Having run two serials every week for over five years, I feel competent to express an opinion on 'The Timber Queen.'

"I have just run chapter thirteen of this story, and can truthfully, cheerfully and positively declare that I believe it is the best serial that has ever been produced. It outranks them all in point of story, action, suspense and thrills."

## New "Sleepy Hollow" Book Issued

Foreseeing the exploitation possiblities regarding the presentation of "The Legend of Sleepy Hollow," the Hodkinson Corporation made arrangements with Barse & Hopkins, publishers, to have this book printed in handy form and distributed to the public through the medium of bookstores and newsstands.

This will give the exhibitor an opportunity for closer co-operation with the news distributors in his territory for the exploitation of both the book and the production.

## Century's "Just Dogs" Is Completed

Among novelties issued by Century Film Corporation is "Just Dogs," a two-reel comedy in which all the actors are animals. The principal parts are taken by "Pal," the bulldog, "Joe" the monkey, and "Camisole" another talented canine. The action circles around the Barktown grocery store, where there is dirty work around the safe, which is circumvented by "Pal" as the aerial police.

Al Herman, who directed this, has recently signed a long term contract with Century to make similar animal comedies.

# Cameramen to Try for Fox Prizes

### Handsome Trophies Will Be Awarded Successful Contestants in Competition

FOX News announces the cameramen's contest for 1923 in which valuable prizes will be given again to the cameramen who produce pictures that stand first in the qualifications mentioned in the following schedule. This contest starts immediately and ends June 1, 1923.

A beautiful gold trophy of exclusive design and valued at $100, for the best thrill picture, used by Fox News during the seven month period.

A silver loving cup valued at $85 for the best picture included in Fox News under the heading "News Novelties."

A handsome engraved bronze plaque valued at $75 for the picture taken during the 7-month period that shows the greatest enterprise, photography, and news value. This picture must be exclusive.

All of the above awards will be engraved with the cameraman's name, address, and reason for his wining the prize.

The judges of this contest will be William Fox, W. R. Sheehan, and Don Hancock, Director-in-Chief.

Last year staff cameraman Russell Muth won the thrill picture trophy which was a beautiful gold Mercury figure for his subject "Vesuvius Conquered." This was not only a prize winner for Fox News, but was without doubt the greatest thrill picture ever shown in any news reel in the world. Muth nearly lost his life in attempting this flight, but only Muth knows how hard he had to work to put it over as only a Fox News cameraman can.

The picture for the best baby subject was awarded Robert Farrow of Montclair, N. J., a field representative. Farrow thought up and staged "The babies' reunion" at a local hospital. Mr. Sheehan was extremely pleased with this picture and the enterprise shown by this operator.

The prize for the best animal subject, a bronze plaque, was won by C. J. Kaho of Fort Worth, Texas, for his subject "Direct From the Factory." Kaho staged this picture absolutely alone, of a milkman supplying a cat with its dinner direct from the producer.

Every cameraman has the privilege of sending in as many pictures as he pleases for this contest. One can win the three prizes. The corporation executives are extremely interested in what every individual cameraman is doing for this news reel. They are giving an incentive to make more pictures and to make pictures of the first quality.

The gold badge contest has been running since June 1, 1922, and will continue until June 1, 1923. Blaine Walker, Los Angeles staff cameraman, won this handsome prize last year for the greatest number of points, and Walker is again leading at this time. This doesn't mean by any means that Walker is again the winner. Greenwald, San Francisco staff cameraman, is creeping up on him. "Larry" Ellis of Boston is third highest. This contest will be a "neck-and-neck" race throughout.

# Metro Picture Boasts Star Cast

### "Quincy Adams Sawyer" Roles Portrayed by Aggregation of Real Artists

WHEN "Quincy Adams Sawyer," the special produced by Associated Pictures Corporation as an S-L attraction for Metro, reaches the screen, a notable gathering of stars will be seen. Every leading player in the S-L special has been a star in his or her own right in some of the biggest productions of the past few years.

Blanche Sweet, famous for her performances in Griffith films and the star of "The Unpardonable Sin," heads the long list of "Quincy Adams Sawyer" stellar players. Lon Chaney, remembered for his work in "The Miracle Man," has been the star of innumerable Universal-Jewel and Goldwyn specials.

Barbara La Marr achieved stardom through her performance in Metro's "Prisoner of Zenda." Elmo Lincoln is the creator of the character of "Tarzan" on the screen and has played this role in "Adventures of Tarzan" recently. Louise Fazenda is a former Mack Sennett star whose work made many of the Sennett successes possible.

Joseph Dowling established himself in the stellar ranks of screen performers through his characterization of the title role in George Loane Tucker's "The Miracle Man." John Bowers has starred in more than ten successful features during the past year.

Hank Mann is another player recruited from the ranks

"Quincy Adams Sawyer" contains a host of other stars, including June Elvidge, Claire MacDowell, Edward Connelly, Victor Fotel and Gale Henry.

This picture will be released through Metro the latter part of

## Hartford Is Purchasing Successful Books

David M. Hartford has entered the arena as purchaser of successful books and stories for screen production and his negotiations to date will furnish his producing organization with enough material to cover nearly two years' of continuous effort.

"Bulldog Carney," by W. A. Fraser, is the first title announced and it is Mr. Hartford's intention to make a series of "Bulldog Carney" features.

Hartford is a member of the Theatre Owners Association and President of the M. P. D. A. of Los Angeles.

## Music Composer Series Is Approved

The recently announced plan of employing the motion picture for the presentation of biographies, including the filming of the lives of the great musical composers in order to stimulate interest in these geniuses and their work, called forth a lengthy editorial in the Chicago Evening Post in which the writer cited the George Arliss picture, "Disraeli," a United Artists release, as a picturization of a play that served a valuable purpose.

"'Disraeli' presented entertainingly a phase of English history little known on this side of the Atlantic," said the editorial, "and at the same time aroused interest in one of the greaest figures of English national life. How many Americans had more than a passing knowledge of Lord Beaconsfield before he found his way to the screen? But once there, with this picture being shown wherever there was a motion picture theatre, Benjamin Disraeli became well known. It is probable that this picture inspired many to read the story of his life in detail and likewise, perhaps, to read his published works."

## Pryor's Band to Play "Human Hearts"

Arrangements have been made by Universal with Arthur Pryor, the popular band leader, for his band to include in its regular program, "Human Hearts," the song tie-up written by Victor Nurnberg and Milt Hagen for the Universal-Jewel picture of the same name starring House Peters.

Pryor's band opens for its winter season at Miami, Fla., on Dec. 8. It will return to Luna Park next summer.

The "Human Hearts" song is being put over in Toronto, Canada, by a special advertising campaign on the part of Leo Feist, Ltd., of Toronto, the Canadian publishers of the song. They will send singers to various theatres showing the picture.

## "Lorna Doone" Approved at Showings

Maurice Tourneur has excelled himself in "Lorna Doone," according to those who have witnessed private showings of the new First National attraction or have seen it in the making at the Ince Studios.

The story of "Lorna Doone" is one of the world's most enthralling romances. Written in 1869 by R. D. Blackmore, it has been read by each succeeding generation.

More than a thousand men took part in the big battle scenes before the Doone gates. The scenes were "shot" by six cameramen under the direction of Henry Sharp, first cameraman of the Ince forces.

Madge Bellamy is the heroine. She is supported by a cast headed by John Bowers, in the role of the hero; Frank Keenan, as the patrician exile, Sir Ensor Doone, and Donald MacDonald as the swashbuckling gentleman brigand Carver.

MEN AND EVENTS IN THE FILM CENTRES

# With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

## Buffalo Briefs

The Olympic theatre has been leased by Universal, which company will take over the house at once, according to M. A. Chase, district manager. The Olympic recently re-opened on Latayette Square, following a complete remodeling and re-decoration. It has been showing double feature bills. It is understood the present operating staff will remain. Bill Whiston is now the house manager.

Bruce Fowler, one of the most popular exhibitors in Buffalo, who has been manager of the Elmwood, the big neighborhood house, for several years has resigned to accept a position as manager of the Indiana theatre, Terra Haute, Indiana. The appointment comes from Harold B. Franklin, head of the Paramount theatre department and a close friend of Mr. Fowler for many years. Mr. Fowler will leave Buffalo, Saturday, November, 4.

Manager Vincent McFaul sure did put on a big show at Shea's Hippodrome this week. "Nice People," topped the bill. Then came "The Three Must Get Theres," the Max Linder comedy, followed by Yerkes' Flotilla band and a big fashion show staged in co-operation with the Hengerer store and featuring Miss Buffalo, the girl who represented the city at the Atlantic City beauty show. Could you get in? Yes, if you had a crow bar!

Harry Marsey, manager of the local Niagara Pictures Corporation Exchange, has leased the Criterion on Sundays for film shows. "What's Wrong With the Women," will be the first attraction, Sunday, November 5. The Criterion shows Shubert vaudeville during the week.

The Strand and Andrews theatres in Salamanca, N. Y., have been acquired by Associated Theatres Corporation, of which Harold P. Dygert is general manager. O. T. Schroeppel, formerly connected with several Buffalo exchanges and theatres, will manage the two houses.

Albert H. Malotte, Shea's Hipp new organist, is in town preparing for dedication of the new Wurlitzer organ early in November. Mr. Malotte has been organist at leading theatres on the Pacific coast for the past seven years.

The Temple theatre on William street, has been re-opened as the New Family, under the management of J. Buchinski.

## Around Cleveland's Film Row

NAT BARACH, manager of the local Goldwyn exchange, says that the new Goldwyn releases are booked 100% in the key cities of northern Ohio, and he doesn't care who knows it. "Remembrance" and "Sherlock Holmes" are booked for four solid weeks on release date, October 29th, in Cleveland, Akron, Canton and Toledo.

J. A. Koerpel, Central Western Division Manager for Goldwyn, is back in town again after a several weeks' tour of his exchanges, which, since last week, include an office in Indianapolis.

W. Willman has been appointed manager of the Goldwyn Indianapolis office. Willman formerly was with United Artists, covering the Indianapolis territory out of Chicago.

D. Klein has joined the local Goldwyn family, and is covering the Akron territory in a sales capacity. Klein used to be with Select.

George Colby, Goldwyn auditor, who has been in Cleveland for the past eight weeks, received instructions last week to pack his bag and be ready to move on. So Colby's on his way again.

Carl Hoague, office manager for the Cleveland Famous Players-Lasky exchange, has resigned to occupy a similar position with First National, also in Cleveland. Hoague's successor in the F. P.-L. office has not yet been named.

The Ohio State endurance prize is about to be won by those famous winners "The Four Horsemen of the Apocalypse." They've been running in the state without interruption for a year and a half, and aren't out of breath yet. "Going just as strong as ever" said Cleveland Metro manager C. E. Almy, and booked solid for the next several months. "The Four Horsemen" is now playing the smaller towns throughout the state, as well as repeat engagements in the larger cities.

Lee Chapman, former exchange man, has bought out M. J. Glick's interest in the Western Pictures Company, a recently formed independent releasing company. Chapman is associated with Fred Schram in the new enterprise.

Harry Charnas, of the Standard Film Service Company of Cleveland wears an expansive smile, in addition to his new fall raiment. Reason: unqualified success of "Rich Men's Wives" all through the territory. "It's cleaning up wherever it's shown," said Charnas, and in substantiation of his statement showed telegrams from exuberant and enthusiastic exhibitors.

## With the Buffalo Branches

HARRY RATHMAN, personal representative for Sol Lesser, was in Buffalo, Friday night, October 20 with a print of "Oliver Twist," which was shown at a special screening party for local high school principals, teachers, city officials, exhibitors and invited friends in Shea's Hippodrome after the regular show. The party was arranged by E. J. Hayes, local First National exchange manager. Over 250 guests attended. From Buffalo, Mr. Rathman left for Cleveland and Detroit.

Friday afternoon, October 20, Al Teschmacher, Pathe booker, received a call on the phone. It was his wife. Two tons of coal were deposited in the street. Al was commanded to come home and invite the coal in. Al did. All he had was a little express wagon. He started early in the afternoon of the 20th. At this writing he is working on the last few bushels. Its a merry life, claims Al.

Vyola Peck has resigned from the Pathe office staff to devote her entire time to the stage and vocal work. Last week she appeared at Shea's theatre in Bradford, Pa.

Jesse Weil has arrived in town to take charge of exploitation work for F. B. O. He put over some fine work for "In the Name of the Law," when this subject was shown at the local Strand several weeks ago.

There will be two Kahn Weeks (not Convicts) at the local Metro exchange, December 3 to 16, at which time Branch Manager Henry W. Kahn expects to break all booking records for Metro product. Mr. Kahn denies the report that because of the poximity of the Yuletide, he will give film free to exhibitors.

E. O. Williams, formerly with Paramount, is now a member of the Nu-Art sales staff. Fred M. Zimmerman, president and general manager for Nu-Art, is now devoting all his trip to a big sales offensive on "Sure Fire Flint," which had its western New York premiere at Fay's theatre, Rochester, the week of October 22.

Fred G. Sliter, field representative for First National, was at the First National exchange, last week end, for conferences with Branch Manager E. J. Hayes.

George A. Hickey, former manager of the local Goldwyn exchange, was in town last week. Mr. Hickey has been made district manager with headquarters in Chicago.

## Cleveland Paragraphs

The many friends of L. B. Cool, general manager of the Feiber and Shea interests, will be grieved to hear of the death, last Tuesday, of Mrs. Cool. Although Mrs. Cool had been in poor health for some time, the end was not expected. All local theatrical and motion picture representatives turned out for the funeral on Thursday, to pay their last respects to Mrs. Cool and offer condolence to Mr. Cool. An eleven-year-old daughter survives her mother. Burial was in Canton, the former home of the Cools.

M. B. Horwitz has been staging a series of Child Contest Songs in his chain of eight Cleveland motion picture theatres with such success that he has inaugurated regular amateur nights for adults also. Three prizes are given away at each of these performances, of $7.50, $5.00 and $2.50. Horwitz says that the contestants do all sorts of things; sing, dance, and acrobatics. Each of his theatres has regular nights set aside each week for Amateur Night.

## With Detroit Exchanges

C. J. SONIN has arrived in Detroit from Pittsburgh. He is the new manager for Warner Bros., replacing Dave Warner, who has lett for Los Angeles where he will be busily occupied with production.

The Golywyn local exchange has a new manager in the person of Harry Lorch. F. J. Downey, former manager, has been promoted to take charge of the special sales work for the state of Michigan.

Ray J. Branch, secretary and treasurer of the Merit Films, Inc., has broadened the scope of his enterprises. He will handle the C. B. C. special productions for Michigan under the firm name of the Ray J. Branch Feature Productions.

## Better Films Body Is Formed in Charlotte

The Charlotte, N. C., Better Films Comm'ttee which was organized two weeks ago, is now functioning as an organization under the leadership of Mrs. James E. Reilly and one of the first official movements of the organization was the formation of plans for morning matinees for the children of the city.

The membership of the board consists of some thirty prominent Charlotte men and women and l'st R. D. Craver of the Broadway E. F. Dardine of the Strand and Ray Beall of the Imperial theatres as members being representatives of the theatrical interests.

## San Francisco Items

A lighted cigarette thrown into piles of photo paper stored in the basement of the Independent Film Exchange, was the cause of the disastrous fire and explosion at Golden Gate Avenue, according to Fire Marshal J. F. Sullivan. Sullivan explained that the fire ignited gases formed from storage of films in the basement, thereby causing the explosions and fire which resulted in the injury of eleven persons, one fatally and a property loss of $350,000.

Because of this fire a special meeting of the Board of Fire Wardens and the Bureau of Fire Prevention was called by the fire chief and the chief of police and resolutions were adopted urging immediate action by the Board of Supervisors on a pending ordinance which imposes greater restriction on the storage of motion picture films. The ordinance provides for the special handling and storage of films, for automatic fire doors and sprinklers in buildings, used by film companies. The majority of the film concerns are not opposed to this ordinance.

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Eugene Roth, associate managing director of the California, Granada, Imperial and Portola theatres of this city has returned from a three-weeks' business trip to New York where he went to discuss important matters of national interest to film men with some of the biggest film men of the country. While in that city he also considered new plans for the local theatres he is connected with and discussed ideas for the five-year celebration the California theatre is about to hold.

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Charles Pincus, manager of the California theatre, has been given full charge of the "Herbert L. Rothchild Corporation Trademark" that is now used in publicity work connected with the California, Granada, Imperial and Portola theatres. The managing directors in appointing Mr. Pincus stated they did so because they were pleased with the manner in which he handled the "Teddy Bear" publicity for the California theatre.

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## New England Notes

Payson Smith, state commissioner of education for Massachusetts, has been named by the National Educational Association as a member of the committee which will represent the association at a conference with Will Hays and many motion picture producers in November, when joint study of the application of motion pictures to public school work will be taken up. Col. Leonard P. Ayres, who has been in Boston the past week, will also be one of the committee.

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"Superior Pictures," a Massachusetts producing corporation, to operate entirely in New England, and for the most part in the vicinity of Boston, will without doubt become a reality next Thursday when Holman Day, movie director, lumberjack, author and journalist, meets with a group of New England business men at the Boston City Club to perfect plans for the organization. The initial meeting was held last Wednesday night.

# Around San Francisco's Exchanges

ACCORDING to C. A. Nathan, manager of Universal's San Francisco exchange, never in his career has he seen prints of any pictures routed as tight as those he has on "The Storm" and "Human Hearts." Although he has four prints of each picture they are all routed solidly until the first of the year and with only a few "holes" in the bookings from then until the end of March.

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F. A. Flader, manager of the Frolic theatre, San Francisco, hooked up with The Bulletin's Argonaut Mine Sufferers' fund during the showing of "Human Hearts" in his theatre and secured columns of space, including considerable front page matter. To put the stunt over The Bulletin had various civic and fraternal organizations designate individual days during which each attended in a body. A line in the advertising that created much interest was "If you have a human heart see 'Human Hearts' and help the Argonaut Mine victims."

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So great was the business done on "The Storm" at the State Theatre, Sacremento, that dates have already been secured for a return engagement. The original showing was for four days and the return date will be for three days, starting November 5th.

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Word from Edward Armstrong, western division manager for Universal, who is at present in the northwest, brings the information that "Under Two Flags" is to have its first run in nearly all of his exchange centers within a few weeks. One of the most auspicious openings of the season was that given to "Under Two Flags" at the Granada Theatre, where the Pacific Coast premiere was held on Saturday, Oct. 7th. Both Saturday and Sunday capacity business was done through the day and evening and waiting lines were in evidence at each performance.

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Salem, Mass., has gone wild over the Paramount company that is in that city filming exteriors for the forthcoming production, "Java Head." In the words of the Salem newspaper, "Salem is movie mad." About 1,000 citizens applied for jobs in the picture in extra parts, and many of them got in. The city is capitalizing the company too. The Dollar Day committee, boosting Salem trade for all it is worth, got some of the stars and Director Melford to attend a meeting at the Town Square, where they were all presented to the mayor. Pictures were shot of the gathering and will be shown this week in Salem theatres. Hardly a day goes by but the company, in some way or another, is good for a column write-up in the paper.

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"Down to the Sea in Ships," the New Bedford picture, will show at the Bijou Theatre, Fall River, the first half of the week. The Majestic in Providence will have the film from November 6 to 25, and on December 4 it will open at the Metropolitan Opera House, Philadelphia, running through to the last of the month. Out of courtesy to some of the directors of the company, several towns of Cape Cod will see the film, including Chatham, Wellfleet and Orleans. Agitation is also under way to get the picture at the Martha's Vineyard Tabernacle.

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The historical romance, "Julius Caesar," was brought to Salem under the auspices of the High School Latin Club, where it was shown for one running at the plaza theatre, the club receiving many congratulations for the venture.

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George Fawcett and Raymond Hatton, prominent Paramount stars, took a little time off the other day and journeyed to Lowell, where both are well known. They appeared and spoke at the Merrimack Square theatre.

## Rhode Island Jotting

The fifteen-cent motion picture show has passed the experimental stage in Providnce, and has come a reality. As a result the Capitol theatre, which was leased by the Modern and Strand theatres for the showing of second run features at fifteen cents, gets a separate manager in Claude A. Phinney, who entered upon his duties October 16. Formerly the house was run under the combined efforts of Manager Reed of the Strand and Manager Braunig of the Modern. This week the management also added a ten-cent seat, making the entire balcony ten cents at any time, while the lower part of the house sells for fifteen cents at any time. Both the Strand and Modern theatres are highly elated over the success of the venture.

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It was discovered this week that there are at least two Newports on the map. "In the Name of the Law," was booked in for the Opera House at Newport, Rhode Island, for the last part of last week. Suddenly it was discovered when the print did not arrive that something had happened. The picture was traced to Newport, Vermont. It required some hustling on the part of Manager Vietri to get another print, but he made it by automobile to Boston and had his print back in time to give a showing of it, as advertised.

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The Emery theatre, which shows feature and comedy pictures in connection with its vaudeville, celebrated its eighth birthday during the week of October 23.

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It is understood here that "Down to the Sea in Ships," which was filmed in New Bedford recently, has been purchased for a three weeks' showing at the Modern theatre here.

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The Opera House in Newport, which has been closed for some time because of litigation, was opened on Oct. 16, the presentation being "My Wild Irish Rose." Harry R. Horgan, one of the owners of the building, will manage the house.

## Eastern New York

The largest and most important pre-release showing ever held in Albany occurred October 20th at the Mark Strand theatre, when state and city officials, as well as exhibitors from all sections of northern and central New York, attended a showing of "Oliver Twist," previously arranged by Manager Herman of the First National exchange in Albany. Invitations had previously been sent to many of the state and city officials, and to all exhibitors in the territory. Mayor Hackett of Albany, and several representatives from the State Department of Education, were among those present. The showing also brought one of the largest gathering of exhibitors ever seen in Albany, outside of the state convention.

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The new theatre in Hudson Falls, which is being erected by the Cohoes Amuscment Company, is scheduled to open early next month.

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The Capitol, a new theatre in Ballston Spa, is scheduled to open the latter part of the month. The house, which will be handled by W. F. Benton, the owner, will be the second motion picture theatre for the well known summer resort.

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Announcement was made this week that J. M. Schine, of Gloversville, had purchased the Colligan theatre in Carthage. This will now give Mr. Schine motion picture theatres in Oneonta, Gloversville, Norwich, Oswego and Carthage. With the exception of Carthage and Oneonta, Mr. Schine is absolutely in control of the towns where he is located. During the past four or five years Mr. Schine has advanced very rapidly, until today he is reckoned as one of the biggest factors in filmdom in northern New York, ranking in that respect, practically the equal of "Nate" Robbins of Utica.

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A. C. Wyer, who handles the Opera House in Delhi, was in Albany last week, purchasing film. He reports that business is showing a steady gain.

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Mrs. Myers, wife of the proprietor of the Star in Schenectady, died last week, and the house was closed for several days.

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The Palace, in Troy, will be run as a second-run house after October 29, according to an announcement just made by the owners. The house was opened last December, and has been a first-run theatre from that time. The fact that Troy has five first-run houses and that the Palace is located in the residential section, is responsible for the announced change.

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Theatres in many of the small places in the Catskill region, which depend to a large extent for their patronage on summer visitors, are now down to a one day a week basis. But even at that, business warrants the assertion on the part of many of the managers that the fall and winter will probably be the best in years. The other day,

## Washington Gossip

Announcement was made this week that the new Crandall Tivoli on 14th Street, Mt. Pleasant, Washington, will be under construction as soon as the new Catholic church on 16th Street, is ready. The property purchased by Crandall is now used by the church.

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The limited one week run of "Broadway Rose" at the Columbia, closed Saturday evening, after doing a capacity business.

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Manager Mark Gates of the Columbia is now offering an extended engagement at the regular 35, 55, and 75 cent prices of "When Knighthood Was In Flower." This is the first showing preceding the national release date outside of New York and Chicago. Advertising and publicity are on an unusually extensive plan, as billboards, newspapers and window cards have been liberally utilized. General Manager Larry Beattus of the Loew's interests here, has also arranged some good publicity for the showing this week at the Palace of Theodore Roberts in "The Old Homestead."

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The Advisory board of Mrs. Locher's Public Service and Educational Department in the Crandall organization held its first formal meeting Monday evening, October 16, at the studio of Harriett Hawley Locher. Organizations actively in contact with children, alone, are enrolled in the board. Definite cooperation with the Crandall organization and the neighborhood houses was arranged for, and representatives from the organizations for each theatre were appointed.

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The Washington branch of the "B. P. A., Inc.," met Thursday morning, October 19th, at the Rialto. The picture screened for the organization's benefit was the United Artists' production of George Arliss in "The Man Who Played God." Organizations cooperating and represented in the local chapter were: The Washington Federation of Churches, The General Federation of Women's Clubs, the National Catholic Welfare Council, and the National Council of Jewish Women.

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The Women's City Club went on record at its last meeting as favoring stricter regulation of public amusement centers, stressing the dance hall but omitting any direct reference to the movies.

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Saturday matinees at the Avenue Grand, Apollo, Savoy and other Crandall theatres were red letter days with Washington kids as their big sister, Mrs. Locher, had gotten a real pioneer of the West, Ezra Meeker, to appear and tell them of his boyhood in the frontier prairie schooners. As he is past ninety-two, he could tell them how the West looked over eighty years ago

# With Washington's Exchanges

CHARLES E. KESSNICH, southern district manager for the Metro Pictures Corporation, was a Washington visitor last week. Seen at Manager Fuller's office, Mr. Kessnich said that the new industrial boom throughout the South, the boom in cotton and tobacco prices and other signs of employment, was of enormous benefit to the picture industry as shown at the box office.

Lester Rosenthal, formerly with F. B. O. and other local film interests has taken charge of the Washington branch of the Independent Film Exchanges of Philadelphia. Mrs. Lehman, who is office manager for Mr. Rosenthal, looks after the office during his road trips.

H. A. Gillespie, office manager for the Washington exchange of the Hodkinson Company, has been promoted to the executive headquarters of Hodkinson at New York City. W. T. Marshall, former booker, succeeds him as office manager. Robert M. Grace, connected with various film exchanges here, has become booker, relieving office manager Marshall.

Exploiteer Rockwell of F. B. O. returned from Tennessee and other Southern points.

Southern theatre owners and executives here last week included: Booker Bernstein of the Wells theatre of Norfolk and other Virginia points; John Pryor of Pryor Bros., and Mr. Hofheimer of the independent theatres of Norfolk and vicinity.

Bob La Voise of Goldwyn, has been busy putting over the Washington, Richmond and Baltimore runs of "Sherlock Holmes," "Remembrance" and other subjects.

J. J. Milstine of American Releasing Corporation, now gets to see the trade with his new Dodge sedan while the numerous sales force of the First National are able to use a new Ford, secured by the exchange for the Washington territory.

A Hallowe'en party will be given by the First National social club at 1731 I Street, October 28.

Ralph Edmunds of the exploitation publicity department, objects to being called George. He has put over some clever stunts lately, especially for the Baltimore showing of "East is West," with Connie Talmadge. He says that life with their exchange, after hours, is just parties, more parties, and again parties.

The Boy Scout picture has recently been shown with benefit to the local scout troops, at the Strand theatre in Norfolk.

The management of the Orpheum theatre, recently destroyed by fire, have asked the Portsmouth, Virginia, city council for permission to float a loan of $300,000 to rebuild and operate the house.

# In Kansas City's Film Centre

NEGOTIATIONS for new Kansas City headquarters of the Enterprise Distributing Corporation were closed last week by W. K. Jenkins, division manager, who was in Kansas City. The new headquarters will be in the Bauer Building, Eighteenth and Wyandotte streets.

Jule H. Hill, manager of the Kansas City Goldwyn branch, will leave next week to assume duties as manager of the new Goldwyn branch opened at Oklahoma City last week by W. E. Truog, division manager. The vacancy at the Kansas City branch will be filled by Harry Lorch, manager of the Goldwyn branch in Chicago. The Oklahoma territory formerly was divided between Dallas, Tex., and Kansas City exchanges and the new Oklahoma City branch will serve all exhibitors of Oklahoma. The Oklahoma exchange makes the fourth city over which Mr. Truog, whose headquarters are in Kansas City, has supervision.

Arthur Gebaur, cashier of the Kansas City Universal office, has succeeded Art Johnson, Universal representative, who resigned to accept a berth on the F. B. O. staff in Omaha, and will be known as the service manager in the future.

W. W. Hildebrand is the latest addition to the Metro sales force in Kansas City. Mr. Hildebrand, who until recently was in the advertising department of the *Journal-Post*, Kansas City, will cover the Northern Kansas territory.

E. C. Clay, F. B. O. representative out of Kansas City, was operated upon for appendicitis in a Topeka, Kan., hospital last week and is reported to be in an improved condition.

L. J. McCarthy, the record-breaking First National salesman out of Kansas City, has been called in from the territory to handle sales in Kansas City, temporarily, at least.

The A. H. Blank Enterprises office at Kansas City was host to Al Lichtman, president of the Al Lichtman Corporation, last week. The A. H. Blank Enterprises distribute the Lichtman productions in Kansas and Western Missouri.

## Southwestern Chatter

R. L. Culley has been appointed manager of the Broadway theatre at Oklahoma City, succeeding Toney Mitchell, resigned.

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The New Masonic Temple at Oklahoma City, Okla., had its corner stone laying October 13, 1922. The Temple contains an auditorium with seating capacity of about 4,000 and will be rented for operas, musicals, feature pictures and other kinds of amusements. The building will cost about $1,200,000 when completed.

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The Palace theatre at Little Rock, Ark., was opened October 16th, after having been dark for some time past. William May will be the manager. A ten-piece orchestra will furnish the music and American Releasing, Associated Exhibitors and F. B. O. will furnish the pictures.

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The Ozark theatre, under the management of W. G. Mitchell, has opened for business at Gravette, Ark.

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Carter DeHaven was entertained by the F. B. O. at luncheon at Dallas, Texas, last week. A number of newspaper men were also guests for the occasion.

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The Palace theatre was opened at Eastland, Texas, last week with W. M. Wallace, manager.

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A. H. Hamner, manager of the Strand theatre at Waco, Texas, was hit on the head with a pick handle and knocked unconscious as he was on his way to work. Two men were arrested.

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Ralph Morrow has been made manager of the Hodkinson office at Dallas, Texas, succeeding Jack Schaeffer, resigned.

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R. T. Newton, booking manager for Southern Enterprises, at Dallas, Texas, and Miss Vera Hatch, a Dallas girl, were married at Dallas, October 3. After a brief honeymoon the Newtons will be at home at Dallas, Texas.

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Jack Joyce has been appointed manager of the Mid-States Distributing Company at Dallas, Texas, successor to Peacock.

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F. L. Conroe and Gentry Williams have opened a new picture theatre at Conroe, Texas.

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The Lyric theatre at Ennis, Texas, which has been undergoing repairs, since the fire several weeks ago, has reopened for business.

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New incorporations include Dallas Amusement Co., Dallas, Texas. Capital stock, $50,000. Incorporators: John T. Jones, W. O. Huggins and C. A. Rasbury. Luling Amusement Co., Luling, Texas. Capital stock, $16,000. Incorporators: A. D. Baker, R. T. Clark and H. G. Stein, all of Luling.

## Baltimore Bulletins

A change of policy for the Strand and Wizard theatres, directed by Thomas D. Goldberg, has been announced. These houses, both downtown, hereafter will present first-run pictures concurrently for one-week runs. At the same time the change was announced Mr. Goldberg let his patrons know that he had arranged to show Paramount, United Artists, Selznick and big independently produced pictures.

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Installation soon will be started of a $12,000 orchestral organ in the Cluster Theatre, Benjamin S. Cluster's South Broadway house. The theatre probably will be closed during the installation of the organ.

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A special private showing of "The Man Who Played God," with George Arliss, has been arranged by Thomas D. Goldberg, manager of the Strand Theatre for clergy and educators of the city, to whom special invitations have been sent.

The Maryland League for Better Motion Pictures, an organization of women here, has launched an active winter campaign in which a series of addresses on the subject of motion pictures and censorship will be a feature. The league has frequently gone on record as favoring a more rigid censorship in Maryland.

Exhibitors of Baltimore already are planning in an informal and tentative way a vigorous fight against proposals to make Daylight Saving in the city an annual institution. A city ordinance providing for the plan each summer has been drawn in the City Council and probably will appear on the ballots at the municipal election next spring.

## Seattle Slants

Gene O'Keefe, formerly manager of John Hamrick's Blue Mouse theatre in Astoria, Oregon, was last week transferred to this city as house manager of the local Blue Mouse.

Arthur Hile, manager of the Seattle theatre for a few weeks' will succeed Mr. O'Keefe in Astoria, and will also take charge of the two new houses recently acquired by Mr. Hamrick in that city.

Both Mr. O'Keefe and Mr. Hile, before joining Mr. Hamrick's organization were interested in the theatre game in Montana, and are well known among film men on this coast.

After a visit of several days in the city, Edward Armstrong Northwest division manager and superintendent for Universal Film Company left here a few days ago on his return trip to California. Mr. Armstrong has just completed a tour of his territory, having been out on the road for a number of weeks.

The Colonial theatre in Tacoma, owned by the Jensen-Von Herberg circuit, was robbed of $1,500 on the night of Sunday, October 15th, during the showing of "Flesh and Blood."

According to the story told to the police, the robbery occurred about 10:20 p. m. Manager Ralph Winsor was seated at his desk in his office when two well-dressed young men entered. Each of them drew forth a revolver, and forced him to open the safe. They took the $1,500, spurning $50 which lay on the table and which they termed "chicken feed." After taking the money, they produced a rope and bound Winsor to a chair.

After the robbers left, Winsor rolled to the floor and squirmed to a buzzer, by which he summoned assistance. Robert Lander, doorman, said that he saw two men answering the description given by Winsor walk down the stairs from the manager's office on the second floor, but was not concerned as the stairway also is used as an exit from the balcony.

Archie "Cherry" Malotte, formerly personnel manager for Selig in Los Angeles, has just been engaged in Seattle by Edward Armstrong to take charge of sales, publicity and exploitation of all Universal pictures in Spokane. Malotte will succeed W. L. Fenny, formerly a Spokane newspaper man, before joining the Universal staff. Although Fenny has not announced any plans for the future it is thought likely that he will return to the newspaper game.

# Around Carolina's Film Rows

JIMMY CARRIER, formerly general manager of the TL Keasse Circuit of West Virginia, and later of the Koplar Circuit of St. Louis, has been appointed Southeastern exploitation representative for Goldwyn. Mr. Carrier is one of the most aggressive showmen in the Southeast, and his many friends in the territory will welcome him again.

American Releasing Corporation will open an office in Charlotte, N. C., to serve the exhibitors of the Carolinas with T. K. Lane as manager in the very near future. Mr. Lane is well known in the Carolinas, having been manager of this company's branch in Atlanta when first opened.

Southern Enterprises, Inc., operating over the Southeast, have opened the Alhambra theatre, Charlotte, N. C., as a first-run motion picture theatre, giving Charlotte, for the first time in its history, six motion picture theatres.

M. C. Coyne of United Artists, was a recent visitor in Charleston, S. C. Mr. Coyne is looking for better business everywhere.

C. J. P. Edwards, owner and manager of the Princess theatre, Waynesboro, N. C., has been busy in the exchanges buying pictures for the new season.

W. H. Wassman, one of the best known film men in the South, has been appointed representative for Associated Exhibitors and is now out in his territory.

J. C. Pace, representing Goldwyn, is now covering the Carolinas for this concern.

George E. Ebersole, formerly booker of the Charlotte Pathe Exchange, has been appointed inspector-booker for the Southern division and is now at work on his new duties. Before leaving Charlotte for Atlanta, his first stop, Mr. Ebersole was dined by the members of the Charlotte office and given a good send-off by them.

## Newsy Notes from Canada

Members of the Underwriters' Association in attendance in Ottawa, Ontario, during the presentation of "Remembrance" at the Regent theatre, Ottawa, were the guests of Manager J. C. Kennedy at an extra showing of the feature one morning, many local insurance men also being present. The insurance idea suggested in the picture was also further emphasized by the publication of a number of appropriate insurance advertisements along with the Regent theatre's own advertising in the two local newspapers, the papers having canvassed local insurance agencies for this purpose.

Ottawa, Ontario, saw itself again in a moving picture with the first presentation of "Glengarry School Days" at a private screening of the new subject at the Imperial theatre, Ottawa, under the auspices of the Ottawa Film Productions, Limited, the local company which has made the feature.

The Imperial was crowded to the doors for the special presentation of the new release and the big crowd evinced much enthusiasm during the screening. This was the second feature to be produced locally by the Ottawa Film Productions, Limited, the first having been "The Man from Glengarry," Miss Pauline Garon being the star of both productions.

Major J. C. Kennedy of Allen's Regent theatre, Ottawa, Ontario, started a series of "National Music Nights" at the Regent on Friday evening, October 20, with the presentation of a Scottish concert in addition to the regular film program, the feature of which was "The Face in the Fog." The musical numbers included an overture, "The Thistle," and "McGregor Patrol" by the Regent Orchestra. Scottish songs by Miss Peggy McLean and a violin solo, "Comin' Through the Rye," by Rudolph Pelisek, conductor of the Regent orchestra. The National concerts are to be held every Friday evening, "English Night," being the second of the weekly series. Symphony concerts are also being held every Monday evening as a special musical attraction with augmented orchestra.

A new publication feature in the moving picture theatre activities of Toronto, Ontario, is the "Picture Theatre Program News," which has been brought out as a weekly paper of four pages to announce current attractions of the many local houses. Display advertisements of about 90 theatres are found on the four pages along with special advertisements. The Program News, which is published each Friday by the Picture Theatre Publishing Company, 336 Confederation Life Building, Toronto, is distributed free at the theatres as a service to the public and it is also sold by newsboys and at newsstands. The publication carries general advertising.

The Lyceum Theatre, Winnipeg, Manitoba, started out on October 23 with a ladies' orchestra of five pieces, the director of which is Miss Violet Johnston who is also first violin. The orchestra is made up of Mrs. Clara Clarke, violin; Miss Pearl Hogg, 'cello; Miss Rhea Park, clarinet, and Miss Sylvia Hall, piano. Miss Kathleen Sinclair is the organist of the Lyceum while a mere man, Mr. Twyman is relief organist.

John T. Fiddes, proprietor of the System theatre, Montreal, booked a return engagement of "Alf's Button," the English film comedy, starting October 23. Anglo-Canadian Picture Plays, Limited, Montreal, handling English productions exclusively in Canada, will shortly release "The Son of Kissing Cup" in the Dominion.

The St. James theatre, Portage Avenue, Winnipeg, Manitoba, is rapidly nearing completion. It is being built by L. Caplan at a cost of $60,000.

J. B. Whitney, a former exhibitor in Canada, has been engaged as a salesman by Associated First National Exhibitors, with headquarters at Toronto, Ontario.

S. R. Scott has made a big jump in his employment as a moving picture theatre manager. Formerly manager of the Orpheum theatre, Moose Jaw Sask., he has taken up residence in Toronto where he has become manager of Allen's Danforth theatre. B. Whitman, previous manager of the Danforth theatre, will have charge of the purchasing and advertising department of the Famous Players Film Service, the Allens' exchange, with headquarters at Toronto. On his retirement from the management of the Danforth theatre, Mr. Whitman was presented with a silver-handled umbrella by the theatre staff.

The interesting announcement is made that the Allen Theatre Enterprises, Toronto, personally represented at Winnipeg by Bernard Allen, has taken action in the courts at Winnipeg to secure repossession of the Province theatre in that city from Col. J. Sullivan and Dr. Wilmott, who purchased the property from John A. Schuberg of Vancouver, B. C., six months ago. The Allens claim legal ownership of the theatre through a purchase agreement with Schuberg several years ago.

Lady Byng, wife of Lord Byng, Governor-General of Canada, and a party of eight, attended the regular presentation of "Orphans of the Storm" at the Lyceum theatre, Winnipeg, Manitoba, on October 19, the presence of the viceregal party being unsolicited by the "Plantation Musical Week" was conducted by Manager Miller Stewart of the Allen theatre, Winnipeg, during the week of October 23. The Allen orchestra rendered a number of Southern melodies at all performances during the week as a special feature.

Shea's Hippodrome, Toronto, has reverted to its old policy of presenting a combination programme of moving pictures and vaudeville, the change being made during the week of October 16. Last summer the Hippodrome, one of the largest downtown houses in Toronto, was overhauled and an organ, the largest in Canada, was installed. When the house reopened, special film productions were featured along with the organ music. Special pictures are to be continued but the vaudeville has been added once more.

N. L. Nathanson, managing director of Famous Players Canadian Corporation, has appointed W. Knight Wilson to the post of conductor of the orchestra for the Capitol theatre, Regina, Sask. Mr. Wilsan was previously concert master of the Toronto Symphony Orchestra and was also identified with the orchestra of the Regent theatre, Toronto.

## Florida Flashes

Charles Price, whose father operates the Dixie Theatre at Dunedin, has covered the state with "Mickey" and is now doing it all over again with the Robinson Crusoe feature. He says that business in the small towns is getting better every day.

The Rivoli Theatre in Ybor City the Latin portion of Tampa, is doing some great advertising on "Blood and Sand." They are using the red and yellow colors of Spain in every way, and as Ybor has mostly Latins, they expect to "mop up" with this feature.

The Sans Souci Theatre, located in Ybor City, is being cleaned up and made ready for opening on the 21st. This house has been closed for nearly a year now. The policy has been Tabs, but the new management say they will use feature pictures and Spanish acts from Havana.

Friday the 13th the weather man announced another storm was due in just three days. It was in October last year that the hurricane hit here and closed up all theatres for from two days to a week, so everyone started hoping the storm would stay out in the Gulf, as is the usual custom.

C. D. Cooley has installed a Concert Orchestra in his Strand Theatre, Tampa, Fla. That their fine music is appreciated, is shown by frequent "hands" given them by the audiences.

The report comes from Bradentown, Fla., that Chicago interests are constructing a new theatre there, which will be operated by the Lynch Enterprises when completed. The Wallace Theatre has had the field to themselves since the Pandora closed.

Jack Frost, assistant to C. D. Cooley, of the Consolidated Amusement Co. of Tampa, Fla., has a hobby. Yea; when he has doped out the publicity for this companies string of houses, he hies himself to his work shop, where he turns out the nifty cabinet work. Jack has a cedar chest on the fire now and is cooking up a swell dish. He says it is absolutely puncture proof and has guaranteed his wife she will have no fear of moths when she stores the winter furs in it.

In speaking of the many "Weeks" that different distributors are putting over, one of the leading exhibitors of Florida said, "So many of the exchanges are putting over special weeks that it makes it hard for us to try and please them all. We have our special days for Serials and they cannot be set aside or the prices shifted. I do the best I can for them but find it impossible to change dates and give any one exchange a full week."

George Hoffman, the genial representative of the Fox Film Corp., was in Tampa last week giving his many customers the glad hand. He was standing with the "bunch" in front of the Strand, when someone said, "Do you know George, I think that Queen of Sheba picture of yours is a bird. I have seen a lot of the big foreign productions, but while they build the big sets, there is something lacking. When it comes to making real monsters and putting the kick in too, they can't touch the Americans."

"Ah; hush," one of the others chimed in, "First thing you know you will have George thinking he has a picture."

"Well, by George, I have," Hoff came back quick.

Scott E. Chesnutt, the representative of the Southern Enterprises, Distributors of the Paramount Pictures for this territory, was another Tampa visitor the past week. Mr. Chesnutt is working up interest in the big "Quality Week" they are promoting for October 29th to November 4th

## St. Louis Snapshots

The Lafayette Theatre, Jefferson Avenue near Lafayette, was damaged $2,000 by fire a few nights ago. The St. Louis Amusement Company owns the house.

A street carnival backed right up in back of the Gravois Theatre, controlled by the St. Louis Amusement Company the past week, furnishing some competition. But the picture fans resisted the temptation of winning a goose for a dime to see their favorite films, and business held up nicely.

Joseph Erber, who formerly controlled the Erber and Avenue Theatres in East St. Louis and the Washington and Lyric Theatres in Belleville, has decided to make New York his future home. Several weeks ago Erber sold his interest in the Erber and Avenue theatres to Phil Cohen. Prior to that they had sold the Belleville houses to a local syndicate.

The handsome new Clara Theatre, Moline, Ill., owned by Fred L. Cornwell, who also controls the Delmonte Theatre here, was opened last week. Mayor Henry K. Kiel of St. Louis and United States Senator James A. Reed of Missouri were among the out-of-town guests.

S. F. Rothstein and J. E. Keillow, owners of the Arkansas rights to the Dempsey-Carpentier pictures, were fined $250 each in the Federal district court at Little Rock, Ark., last week for exhibiting the pictures.

The Yerkes S. S. Flotilla orchestra through the courtesy of Herschal Stuart, manager of the Missouri Theatre, gave a special concert Monday, October 17, for the benefit of the wounded soldiers at the U. S. Public Health Service Hospital on Arsenal street. The St. Louis *Star* co-operated with Stuart in making the affair a success.

Mrs. Frances Pert of the Pert Theatre, Gillespie, Ill., was a caller at the Enterprise office.

Ben Eskind, Dixie Theatre, Madisonville, Ky., spent several days here arranging for his winter programs.

Harry Turner, Eagle Theatre, Pana, Ill., was another out-of-town visitor of the week.

H. Robinson opened his new house at Glasgow, Ill., on Saturday, October 14. It is known as the Opera House.

## St. Louis Exchange News

J. M. McCOY, personal representative of Hope Hampton, was in the city the past week in the interest of Miss Hampton's latest starring vehicle, "The Light in the Dark."

Harry Weiss, local First National manager, spent the week out in the territory. Intends to make all the key cities before he returns.

Stuart M. Kohn, Howell Sales Corporation, New York, dropped in on several of the boys along Film Row.

Douglas D. Rothacker of Rothacker Film Corporation is in town cleaning up final preliminary details for the production of "The Spirit of St. Louis." The film will tell the history of St. Louis and be used for exploiting the city's industrial, commercial, education and home advantages throughout the world.

Barney Rosenthal of Universal has returned from Chicago where he was in conference with Art Schmidt, general sales manager.

W. K. Jenkins, division manager for Enterprise, called on J. B. Underwood, local manager, during the week. Conditions here pleased him. His office is in Atlanta, Ga.

Lester F. Scott, Jr., of C. C. Burr Productions, was here in the interests of "I Am the Law" and "Sure Fire Flint."

Mention fish in the vicinity of the Paramount office and your life is endangered. Two weeks ago John Koenig, office manager, and Bill Wondell, booker, departed on their annual vacation and fishing trip, promising the gang a big fish fry. Back from Galconda, Ill., they reported having had many bites. But the fishes should have known you can't fry mosquitoes, one of the girls remarked in deploring the failure of the fish fry to materialize.

Arthur Cole, Kansas City office manager for Paramount, was a caller.

R. J. McManus, local Paramount manager, was home for a few days because of illness.

Jack Weil, Goldwyn manager, has added two new salesmen. R. M. Beck is travelling Arkansas, Tennessee and Kentucky, while Morris Aaron, formerly with United Artists, hasn't been assigned his territory as yet.

Charley Werner, Metro manager, and Joe Desberger, who has charge of the St. Louis and Kansas City offices of American Releasing, attended the convention of the Missouri exhibitors at Excelsior Springs.

## Studio and Player Brevities

(*Continued from page 2274*)

Talmadge will be here to begin production by December 1.

Victor Heerman is now directing Owen Moore in "A Dollar Down." Alice Lake appears as leading lady, and the cast embraces Douglas Carter, Snitz Edwards, Mayme Kelso and Frank Hayes.

Allan Holubar will make "The White Frontier" from the Jeffrey Derend novel for First National under arrangements completed by M. C. Levee. Dorothy Phillips will play the lead, and most of the exteriors will be taken in Canada.

Lee has also arranged for a series of four Maurice Tourneur productions, the first of which will be "The Isle of Dead Ships" by Crittenden Merriott. Interiors will be made at the United Studios and exteriors on the Pacific off the coast of Jan Juan Capistrano.

Production will be renewed at the Ince studios next week when John Griffith Wray as director begins making of an original American present day drama by Bradley King. May McAvey has been borrowed from Lasky, and Lloyd Hughes will be the other lead.

Del Andrews has been engaged by Ince to write the continuity of an untitled comedy drama.

The Schulberg-Tom Forman company has returned from a month at Eureka, Cal., and the Washington-Canadian border, after securing exteriors for "Are You a Failure"? in production under the direction of Victor Schertzinger.

Schulberg has placed Kenneth Harlan and Orville Caldwell under long-term contracts, and is making screen tests with a view to adding to American woman types to his stock company.

Charles H. Duell, president of Inspiration Pictures, announced today that he had signed a long term contract with John S. Robertson, who recently completed "Tess of the Storm Country" with Mary Pickford.

Rosemary Theby has just signed a contract with Mrs. A. B. Maescher of the A. B. Maescher Productions to co-star with J. Frank Glendon in the "Rip Tide," Mrs. Maescher's next production.

Katherine MacDonald is again supported by Orville Caldwell in "The Scarlet Lily," which is now under production by Preferred Pictures for First National release. Producer B. P. Schulberg and Director Victor Schertzinger were so pleased with Caldwell's work in "The Lonely Road" that he has been giving a long term contract with Preferred.

Simultaneously with the return of Sol Lesser from New York comes the announcement that Jackie Coogan's latest production, temporarily titled "Fiddle and I," is almost completed. Jack Coogan, Sr., is supervising the cutting and editing.

Coincident with the showing of her first Kenma production, "The Purple Highway," on Broadway next month Madge Kennedy will start work on her second film production. This star will continue her role in "Spite Corner," one of the season's stage successes.

Ray C. Smallwood leaves New York for Hollywood Saturday, Oct. 21, accompanied by George A. McGuire, his assistant, and Thomas Bracken, who will act as business manager of Pyramid's west coast studios. Mr. Smallwood will undertake the making of two productions for Pyramid, namely "Tatiana," written by H. S. Shelden, and "The Deerslayer," one of James Fenimore Cooper's works. Mr. Smallwood will personally direct "Tatiana" and will supervise the picturization of "The Deerslayer."

NEW THEATRE
# CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

# Departure to Roman Design Followed in San Francisco House

## New Castro Theatre Embodies Novel Ideas in Architectural Features

A DEVIATION from the accepted lines of the design for motion picture theatres was followed in the erection of the new Castro theatre, San Francisco, Cal. The following description was received of this house:

San Francisco has another first-class motion picture house. The new Castro theatre, which has just opened its doors, is an uptown house. It was erected at a cost of $300,000 and seats 2,000. With its opening, the six Nasser brothers saw the fruition of many years' efforts. In this theatre William, Elias and George Nasser will be actively associated, while Richard Henry and James Nasser, who are professional men, will be indirectly associated in the Casino.

On the opening night Mayor James Rolph, Jr., made the dedicatory address on behalf of the city and members of the Board of Supervisors were among the honor guests of the evening.

The builders of the Castro, of which T. L. Pflueger was the architect, turned to the semi-exterior or court scheme in planning the interesting auditorium. It is suggestive of the Roman Amphitheatre, which consisted of stone walls, a cantilever roof over the stage and a cloth canopy hung on ropes for the protection of the audience from the sun. Though the Roman design is predominant, there is a daring combination of Oriental and Spanish in detail ornamentation. The canopied ceiling is the climax of the architectural effect. It is made entirely of plaster, but seems to be some fine fabric of rich design. It is fringed with tassels, valances and cords, and is hung upon great golden ropes, all of which is plaster.

No effort has been spared anywhere to make the Castro a monument to the art of motion picture presentation.

Music will have a special place on all programs at the Castro. Waldemar Lind, a first violinist with the San Francisco Symphony Orchestra and a cousin of the great Jenny Lind, will conduct the new Castro orchestra. Concert numbers will be offered. Lloyd Carmichael will play

(*Continued on page 2346*)

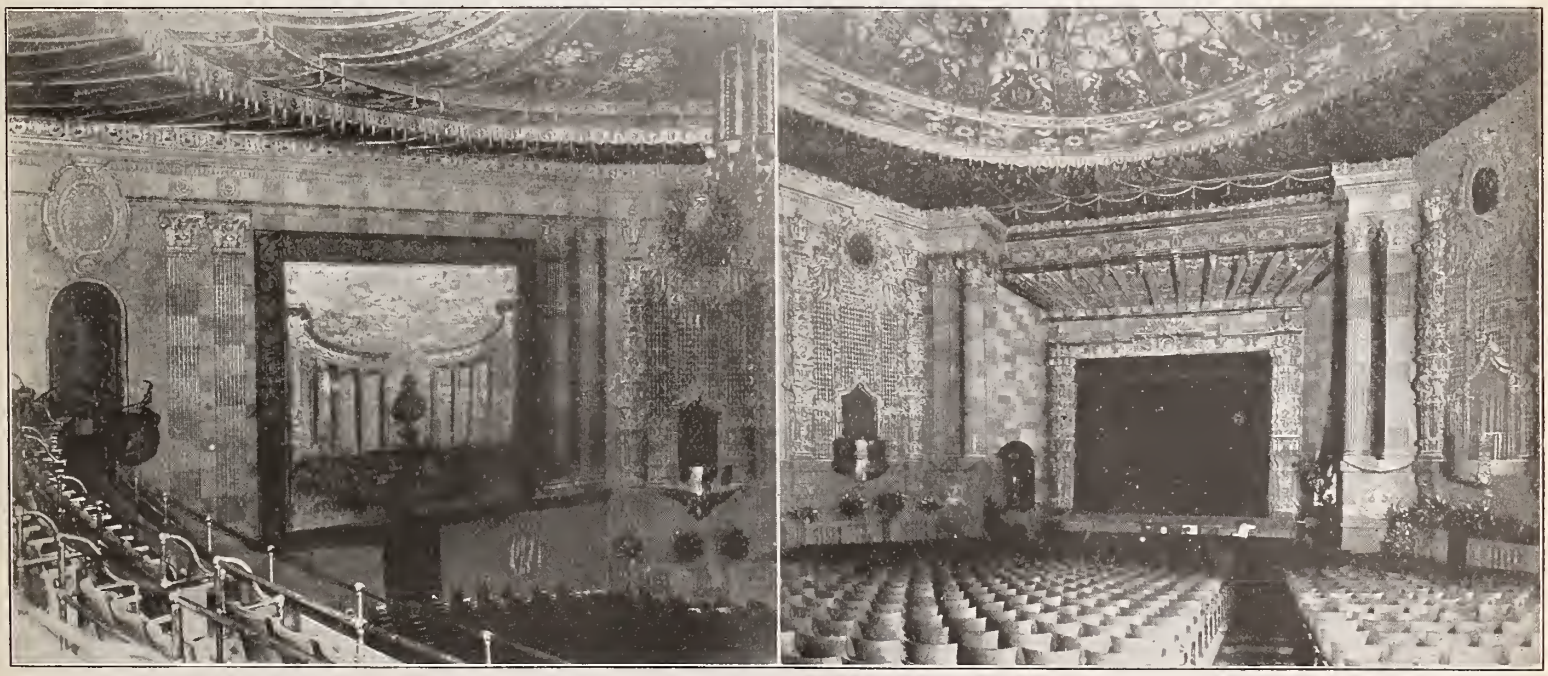
### Photographs Xray of Human Body

LOS ANGELES.—A scientific feat has been accomplished in motion pictures in Los Angeles, it was revealed today at the Famous Players-Lasky, by which scenes have been photographed through an X-ray.

Paul P. Perry, A. S. C. (American Society of Cinematographers), famous "camera man" for the last two years with the Penrhyn Stanlaws company and who has filmed many of the biggest features in "Movieland," achieved the world's record in photography in "Pink Gods," starring Bebe Daniels.

A "uorescope," literally a human X-ray machine to search persons for stolen gems at the great Kimberley diamond mines in South Africa, was used. Mr. Perry (American Society of Cinematographers) finally synchronized both "florescope" and camera.

The achievement of Mr. Perry has created a sensation in motion picture circles.



*San Francisco's new Castro theatre, owned by Nasser Brothers. Left—A side view showing one of the Scraffito panels, organ loft and part of the canopied roof. Right—View of the theatre showing the elaborate decorations*

## Improvement in Demand for Organs

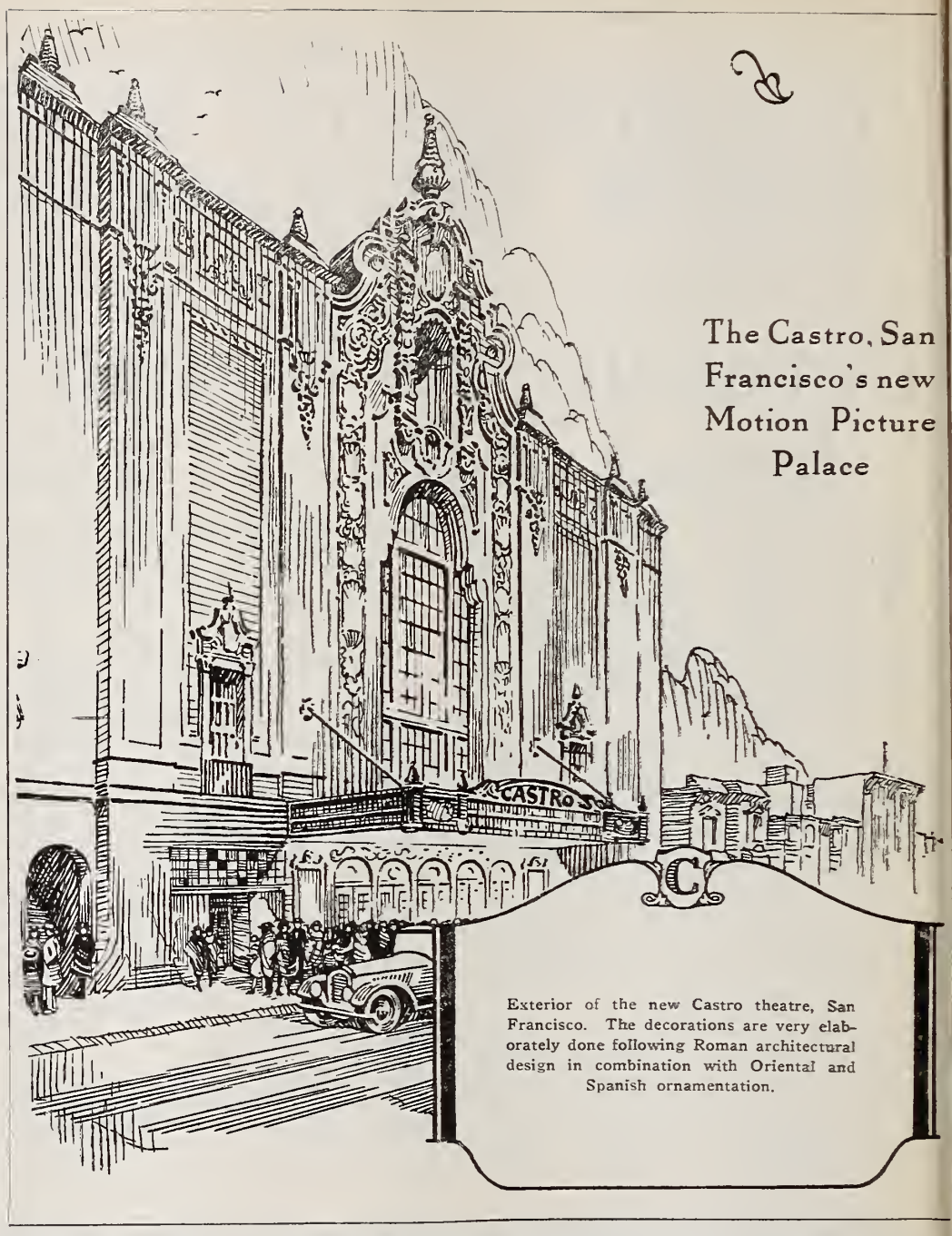
A gratifying improvement in the demand for organs for installation in motion picture theatres is reported by J. G. Kurtz, general sales manager of the Bartola Musical Instrument Company, who is putting on two more salesmen to take care of the numerous prospects which his company has obtained in the last few weeks.

That the industry is practically back on a normal basis, according to Mr. Kurtz, is proven by the numerous installations recently made by the Bartola company, some of which are as follows:

Rockford, Ill., Orpheum theatre, Rockford Theatre Company, owner; Royal Oak, Mich., Baldwin theatre, Citizens Theatre Company, owner; Dallas, Texas, Rivoli theatre, Rivoli Theatre Company, owner; Dixon, Ill., Family theatre, L. G. Rorer, owner; Cleveland, Ohio, Nemo theatre, R. H. Trinkner, owner; Grand Island, Neb., Strand theatre, P. W. Karr, owner; Milwaukee, Wis., Regent theatre, Fred C. Seegert, owner; Milwaukee, Wis., Idle Hour theatre, M. C. Krofta, owner; Monroe, Mich., Family theatre, J. R. Denniston, owner; Muncie, Ind., Orpheum theatre, John J. Meehan, owner; Minneapolis, Minn., American theatre, American Amusement Company, owner; Omaha, Neb., Roseland theatre, J. W. Murphy, owner; Appleton, Wis., Majestic theatre, Arthur Behlinger, owner; Iron River, Mich., Cozy theatre, William H. Marloff, owner.

## Union Theatre, Seattle, Closed for Repairs

W. L. Hartman, manager of the Union theatre, has made a trip to California to obtain new furnishings and accessories for the theatre which has been closed for a few days to undergo extensive repairs. It is expected the house will remain closed for approximately a month during which time the walls will be repainted, chairs installed and fixed up, screen repaired, projection room improved and new musical apparatus installed. When reopened the Union will be one of the best houses of its kind in the city.—Prager.




The Castro, San Francisco's new Motion Picture Palace

Exterior of the new Castro theatre, San Francisco. The decorations are very elaborately done following Roman architectural design in combination with Oriental and Spanish ornamentation.

# Two Stage Settings Effected with One Special Drop and Colored Lighting

THE Allen Theatre, Vancouver, is the first house to use, what may be described, as a two in one drop, just placed on the market by the Acme Scenic Artist Studios, Chicago, and reports that its audiences were greatly enthused over the wonderful effect produced.

The Acme Studio drop is something new in the way of stage effects, as two distinct scenes are painted upon it, one being visible under one color light, and the second scene only being visible under another color.

In actual use the drop is set as an ordinary back drop and the transition from one scene to another is made by changing the color of the lights, when one of the scenes on the drop disappears and gradually melts into the other view.

The drop so successfully used at the Allen Theatre, was recently demonstrated at the Colonial Theatre, Chicago, where it won enthusiastic praise from a critical audience. In this instance, the views on the curtain or drop were those of a beautiful, formal garden and of a picturesque rocky gorge, highly colorful with huge mountains towering into the sky in the background. As a red light was thrown on the drop the lovely garden scene was revealed and then as the dimmers were worked, and the red light gave way to blue, the rocky gorge disappeared from the curtain, as if by magic, and in its place appeared the charming garden scene.

It is interesting to note that no suggestion of the second scene appears during the showing of the first, and the change comes so gradually that the disappearance of one scene and the appearance of the other, as the lights are changed, are not only most pleasing, but actually bewildering in the subtlety of the effect.

Dariel Fitzkie, originator of this remarkable curtain, and who is now connected with the Acme Studios, explains that the result is obtained through synchronizing the lights on the curtain with the design, adding the well known scientific facts, that certain lights bring out certain colors, while others remain invisible, and this is used as the basis for painting the scene.

The big possibilities of this new advance in stage drops for heightening presentations and prologues, is easily apparent and doubtless will meet with prompt recognition from motion picture theatre men.

The drop which was used at the Allen theatre, has also been acquired by the Miller Theatre, Wichita, Kansas, and by Roth & Partington, San Francisco.

## Patent Granted for Color Projection

Patent No. 1427131. Granted August 29. Cinematograph color projector. To Hester Stewart and Reginald Killick, London, England. Filed February 15, 1922. Serial No. 536809. Nineteen claims. (C1-88-104.)

Color projection device comprising a projector, mounted in optical relation to lens for dividing rays of image-bearing light into a plurality of beams, a color filter in path of each beam and movable means in operative relation to projector for gradually interrupting beams in predetermined alternate succession, filters being colored to correspond to the color conditions prevailing at time of filming.—Knappen.

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OF
# POWER'S PROJECTORS
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Largest in the World, Cost $3,900,000.
EQUIPPED WITH POWER'S PROJECTORS

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# New Theatre Projects on Increase

## Partial List of Numerous Reports Indicate Resumption of Heavy Building in Industry

CONNECTICUT

*Danbury*—Architect Wm. H. McLean, 88 Tremont St., Boston, Mass., has plans for new theatre by Sarah L. Taylor Estate, J. P. Martin, Manager, Danbury. Construction started.

DISTRICT OF COLUMBIA

*Tacoma Park*—J. J. Zink, architect, Baltimore, Md., has plans for two-story theatre at 4th & Butternut St., Tacoma Park, 75x170, owner Takoma Theatre Corp., H. M. Thornton, 1416 F St. N. W., Washington, D. C. Construction started.

ILLINOIS

*Fulton*—Morrell Architectural Co., 18 East 3rd St., Sterling, Ill., has completed plans for the $35,000 Community Coliseum, owner City of Fulton, care of Mayor Rymer, City Offices, Fulton.

INDIANA

*E. Chicago*—Plans for a new theatre at 3610 Cedar St. to cost $80,000 have been announced by James Piwaronas, 3602 Cedar St.

*Indianapolis*—A new theatre will be erected by Fred R. Bonfield and G. E. Black, manager of the Park Theatre Company.

KANSAS

*Argentine*—Elliott Theatre Corp., 704 Grand Ave., Kansas City, Mo., has plans by R. E. Peden Co., 945 New York Life Bldg., Kansas City, Mo., for theatre to cost $65,000.

*Iola*—Ira D. Kelly has plans by Washburn & Stookey, of Ottawa, for two-story brick and stone-trim moving picture theatre, 50x100, concrete and tile floors, to cost $30,000.

KENTUCKY

*Louisville*—Architect D. X. Murphy & Bros., Louisville Trust Bldg., have plans for a one-story and basement theatre building, 60x200, to cost $50,000. Owner, Baxter Amusement Co., F. J. Dalle. General Contractor, J. F. Russell, Taylor Bldg., Louisville.

MARYLAND

*Baltimore*—Architect C. West, Maryland Bldg., has plans for a one-story theatre building and four stores, 91x138, in the N.W. section to cost about $100,000. Owner withheld. Building to be brick and terra cotta, fireproof.

MASSACHUSETTS

*Boston*—Architect F. A. Newcross, 40 Cornhill, Boston, has plans for a two-story theatre building at 1157 Blue Hill Ave. & Morton St. Owner, Victor Kaufman, care of Morton Realty Trust, Tremont St., Boston. Construction started.

MICHIGAN

*Detroit*—Architect I. M. Lewis, 502 Congress Bldg., drawing plans for two-story and basement theatre building at N. E. Corner Shoemaker & St. Clair, 100x100, to cost about $80,000. Owner, Benj. Berkowitz, 933 E. Kirby Ave. Building of brick, stone and steel.

MINNESOTA

*Duluth*—J. M. Valet, 1129 East 7th St., has plans drawn by James C. Niemeyer, 643 Endicott Bldg., for theatre to be erected at E. 7th & Duluth Sts., cost $30,000.

*Minneapolis*—Architect M. Colburn, Plymouth Bldg., is finishing plans for $500,000 theatre building for Hennepin Ave. between 7th & 8th Aves. Owner, Blue Mouse Theatre, Wm. A. Sobelman, Manager.

MISSOURI

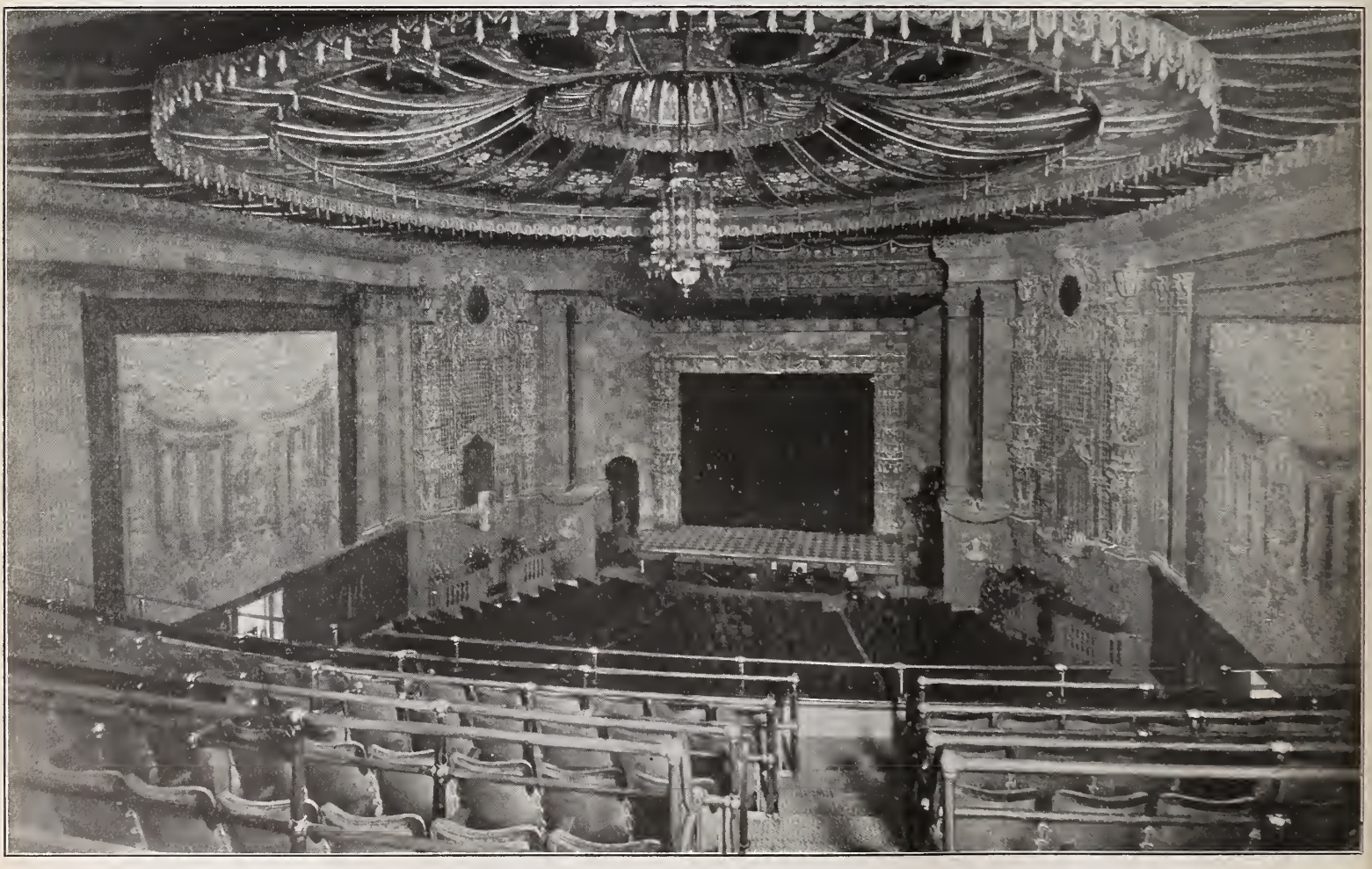
*Kansas City*—Architect J. F. Thompson, 615 Mass. Bldg., has plans for two-story and basement theatre building at 36th & Indiana Aves., 101x135. Owner, Geo. Boden, 3616 Indiana Ave. Building to be of brick and stone. Construction started.

*St. Joseph*—Walter Boschen, Tootle Lacy Bldg., has completed plans for the $10,000 theatre for owner, Tootle Estate.

NEW JERSEY

*Atlantic City*—Architects, Hoffman Henon Co., Finance Bldg., Philadelphia, have plans for theatre at Kentucky Ave. & Boardwalk. Owner, Stanley Co. of A., 1214 Market St., Philadelphia. Building to be of brick.

*Newark*—Architect J. T. Simpson, Essex Bldg., has awarded contracts for theatre at Coal and Patterson Sts., Lansford, Pa. Owner, Panther Valley Amuse. Co., Vincent Quinn, President.



*This view reveals to good advantage the special canopied ceiling of the Castro theatre, San Francisco. Suspended from the center of this canopy is the Spanish lantern fixture. The twin Scraffito panels, an interesting use of a famous Italian art, are shown on the side walls*

The Barton Console
in the
Rivoli Theatre
Albert Lea, Minn.
Albert Lea
Amusement Co.
Owners

# The Organist Is No Better Than His Instrument

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Only a Barton will do justice to a fine performer, but only a Barton will get the best effects from an amateur's playing.

Its sweet, clear harmony or rich sonorous swell—then lullaby or "jazz-y" swing, all are at quick command. In fact, the variety and flexibility of the Barton make its installation imperative to the best music, no matter who does the playing.

**Write today for the simplified method of owning a Barton; an inquiry entails no obligation.**

# Barton ORCHESTRAL ORGAN

**The Bartola Musical Instrument Co.**
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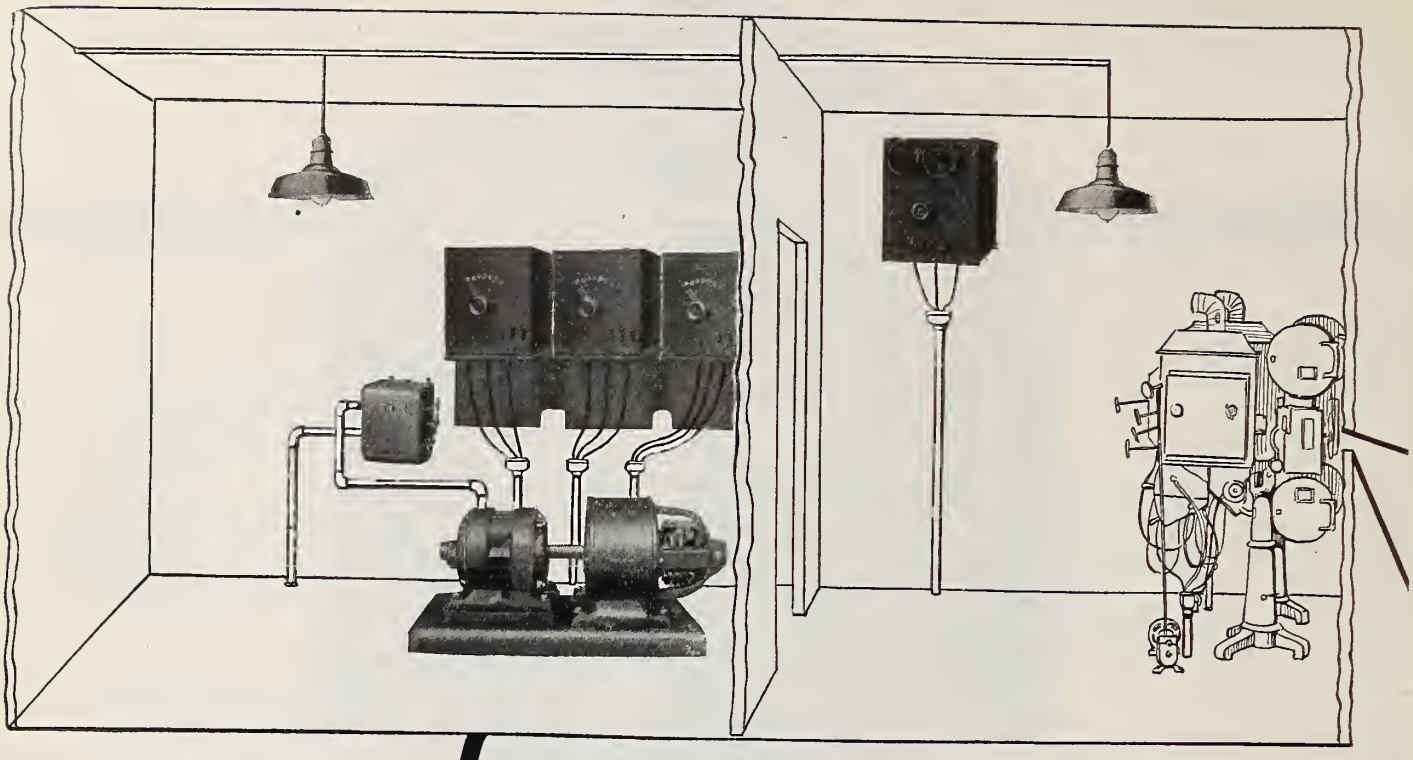

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*These distributors are dealers in equipment for the motion picture theatre.*

# Westinghouse

*Featuring*—

SOME ADVANTAGES OF WESTINGHOUSE MOTION PICTURE MOTOR-GENERATOR EQUIPMENT—

1. Projection of motion pictures, projection of slides, and use of spot or flood light simultaneously.

2. Reliable source of the proper direct-current supply for up-to-date theatres.

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4. Change-over accomplished with a steady illumination of the picture on the screen.

5. Specialists in motion picture projection ready to serve you.

**Westinghouse Electric & Manufacturing Company**
**East Pittsburgh Pennsylvania**

# Westinghouse

# Apparatus for Recording the Human Voice on Motion Picture Film

AFTER several years of careful research Professor Edgar I. Wenger, formerly of the Electrical Engineering Department of the University of Illinois, has now in actual operation instruments for photographing any or all sounds and reproducing them at will without the use of any needle such as is required in the phonograph.

Heretofore we have only seen photographs. However, these new developments will now enable us to also hear them as recently shown by Professor Wenge when he exhibited and demonstrated his instruments to a representative of this department. The new invention is closely related to the telephone and camera, and in addition uses the peculiar properties of the light sensitive cell in the reproduction of the sound record.

Briefly described, the sound camera is a small compact, portable instrument not unlike a motion picture camera in appearance, which records any audible sound on standard motion picture film. From this negative positives are made and these positives on being run through the reproducer, the photographic record reproduces the original sound with remarkable fidelity.

The advantages of the Fototone are its portability, permitting he making of records at any place regardless of conditions. Any length of record can be made. In the entire system of making records and reproducing them there are only two moving parts i, e., the diaphram of the telephone transmitter and the diaphram of the reproducer. The fact that the system, both in making the record and reproducing it, is based on the action of light, the fastest thing known to science, is responsible for the making of records with great accuracy in which every inflection, crescendo, or variation of volume is recorded and reproduced.

The ability of the operator to synchronize the sound record with the pictures without the intervention of the human element is undoubtedly a step in advance. In fact it is impossible to get the two out of synchronism.

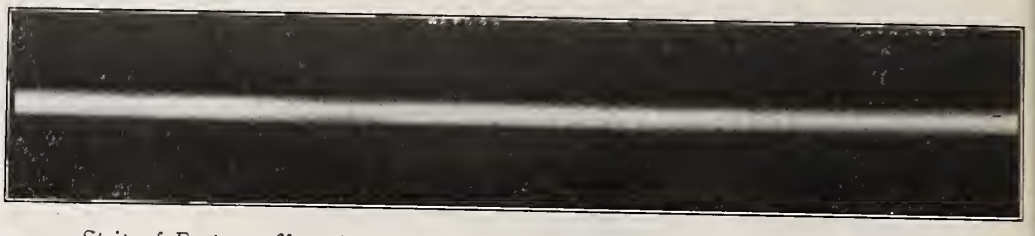
The system as a whole may be described as follows: Sound is transposed into electrical waves by a telephone transmitter, and these are changed into impulses of light by a small electric lamp. These light impulses are recorded on the sensitized photographic film. The printed positive is used as a light screen or filter in reproducing the sound. It interrupts the lights from a small lamp as it falls on the "sensitive to light" cell which changes the light impulses to electrical waves which are then transformed into a reproduction of the original sound by means of a loud speaking telephone receiver.

The use of standard apparatus for almost all the operating parts is an important feature making for easy standardization.

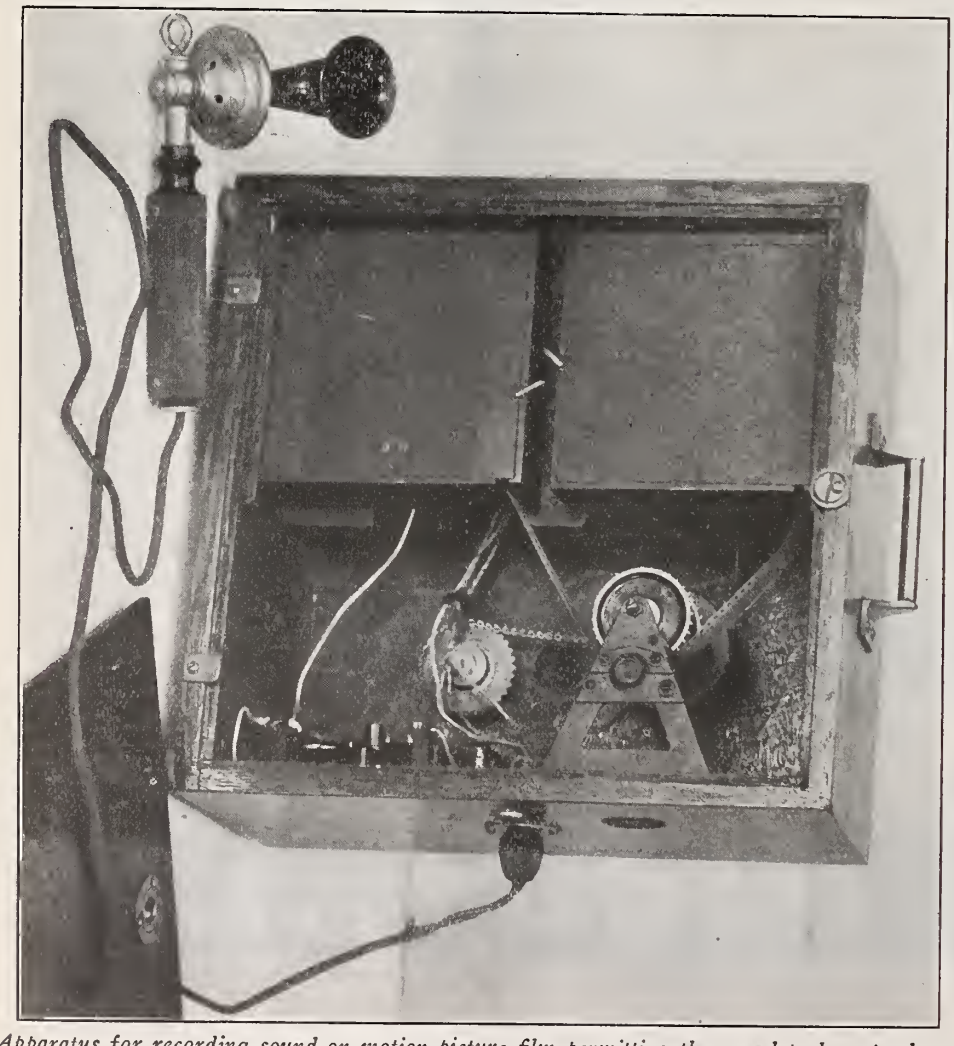
*Sensitive to light cell used in the apparatus for recording the voice on motion picture film*

The sensitive to light cell is a remarkable piece of apparatus and deserves special mention. The action of the cell is such that its electrical resistance decreases with the amount of light that falls on it. In other words the more brilliantly it is illuminated the more electric current flows through it. This action which is common to several substances, notably silurian, nevertheless required considerable work before a cell was obtained that would act quickly enough for recording the human voice. This was finally accomplished by the use of a compound which was subjected to special heat treatment. This combination gives cells which will last for years without deterioration and is the keystone of the system.

The recording apparatus can be installed in the ordinary camera and the reproducing apparatus can be installed in any projector.



*Strip of Eastman film with the record of sound waves of the human voice*



*Apparatus for recording sound on motion picture film permitting the sound to be reproduced in perfect synchronism with the pictures*

## Cleveland to Have Three New Houses

CLEVELAND.—The Morlease Company has plans for a theatre and office building to be erected at the southwest corner of St. Clair and East 105th streets, to cost $200,000. Frank J. Bail, 325 Hanna building, is the architect.

Niccola Petti, Euclid avenue and East 14th street, will erect a theatre on Euclide avenue, just west of Ivanhoe Road, to cost $150.000.

Assimis-Chamis Realty and Construction Company plans to erect an 1,100-seat neighborhood house to cost $50,000.—Loeb.

## Binghamton, N. Y., May Have New Theatre

Deeds have been filed in the county clerk's office which transfer the block at 153-159 Washington St. from the estate of the late George C. Hemingway to Harry Rubin and Hiram Mintz for the sum of $150,000. It is reported that the block may be turned into a picture house.—Taylor.

*The Barcli, one of the leading theatres of Schenectady, N. Y., insures perfect projection with G-E Compensarcs*

# G-E Compensarcs Help Put the Picture Across

**Operating Advantages of G-E Compensarcs**

1. Steady strong arc.
2. Easily operates two arcs at the same time for change-over.
3. Quiet arc strike and quick settle-down.
4. Self regulating arc voltage.
5. Current stays at set value.
6. Current easily raised and lowered.
7. Cannot be damaged by short circuit.
8. Fading made easy.
9. Not affected by changes in current conditions.
10. Quiet in operation.

The connecting link, between a beautiful theatre and its box office receipts, is the projection—and all successful exhibitors realize it.

G-E Compensarcs give steady, flickerless illumination by furnishing steady current for the projection arc. They are safe, easy to operate, efficient, economical and reliable. G-E offices or distributors everywhere are able to give prompt deliveries and satisfactory service.

**General Electric Company**

General Office Schenectady, N.Y.

Sales Offices in all large cities

35C-85

# National Anti-Misframe League Forum

## Projection Department Offers Good Example for Others to Follow

SETH E. BARNES, chief projectionist of the new Miller Theatre, Wichita, Kansas, has submitted a very comprehensive description of his projection department. From all indications the projection department of the Miller Theatre is about as near perfection as any in the country. Seth Barnes, who, besides being chief projectionist of the Miller, is also in charge of the projection departments of the Princess, Palace and Regent Theatres in Wichita, tells about his department as follows:

The projection room is 10 by 24 feet with a nine foot ceiling. All wiring is in large conduits that are concealed in the walls, floors and ceiling, thereby doing away with the unsightly wires and cables found in most projecting rooms.

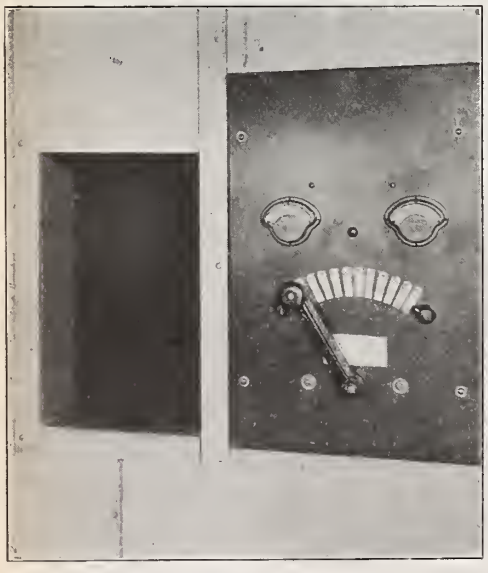
### Current Control

The service current is supplied to the projection room, through two 211, 600 circular mill cables, these being rated to carry 312 amperes at 70 volts Direct Current, from a 15 K. W. General Electric Constant voltage, multiple type motor generator set, the D. C. generator of this set is normally driven by a 25 horsepower 3 phase 220 volt A. C. motor, but there is also a multiple cylinder gasoline engine direct connected to the generator which can be started immediately, should the city power service be shut off for any reason, thereby insuring constant service for the projection machines at all times.

The projectors are each equipped with Peerless Automatic Arc Controls.

In front of each machine, beside the lookout ports, are located handsomely finished control panels that are set flush with the front wall. On each panel is mounted a voltmeter, ammeter, radial arc rheostat and control switch and one momentary contact push button switch, the latter being used to signal the stage.

The volt and ammeters upon the panel boards at each machine register the voltage and amperage, respectively, that is being used at the arc lamp of the machine. The radial switch cuts in or out the resistance which, being connected in service with the arc lamp, increases or decreases the screen illumination which can be changed at will according to the density of the film subject, much in the same manner as the turning up or down of an ordinary gas jet. The amount of voltage and amperage being used is readily determined by a glance at the volt ammeter.



*Panel in front of each machine in the Miller theatre projection room which enables complete control of the arcs and also signals the stage*

On the right side of the projection room, set flush in the wall, is the large switchboard which is also of special design and which controls everything electrical that is located in the projection room. This board extends through the wall into the electrical room and all connections are back connected. In the electrical room are located the rheostats, all of which were especially built for this theatre, and are built on a new multiple unit system and are so constructed as to allow for the increase of light intensity at the arc by the putting in to the circuit of added resistance instead of cutting out the coils in series as has been customary in resistance systems heretofore in use.

In one end of the electrical room is a large substantial work bench which is fitted out with all kinds of mechanical tools for the purpose of repairing or overhauling any of the mechanical equipment of the projection room. Mounted upon the wall in front of the bench is a large tool board with all of the smaller and finer tools arranged neatly in order and within easy reach of the repairman.

### Ventilation

In the ceiling of this room there is a large vent which leads to the open air for the purpose of carrying off all the heat that is thrown off by the rheostats.

There are also three large ventilators in the ceiling of the projection room, to which are piped the lamphouses of the projectors so that practically all heat and fumes caused by the powerful arc lamps are carried to the open air.

All look-out ports and projection room openings on the front wall of the projection room are protected by an automatic fire shutter system. A fire-proof door operating in sliding ways is fitted over each opening. Across the front wall near the ceiling is located a steel rod the length of the room. This rod is hung in ball bearing sockets and has a short arm brought out at right angles to it in the form of an L. Attached to the end of this rod is a cord which is carried along the ceiling and goes down through a fuse link at each machine. Attached to the rod immediately above each opening is a steel peg to which is attached the sliding door for the openings. The master cord connected to each machine holds the rod in such a position that the pegs are all parallel with the ceiling. The fuse links which hold the cord are made of a very soft material which part at the first indication of abnormal heat, and thus allow the rod to turn a quarter turn thereby unhooking all the sliding doors, practically sealing the projection room and eliminating any possible danger that might occur through any projection room emergency.

*Seth Barnes, chief projectionist of the Miller theatre, Wichita, Kansas*

Also located in the projection room is a large special built motor driven rewind and film storage cabinet, for the rewinding and storage of films used during the performance. The rewind is geared down to a very slow speed and has automatic switch which cuts off the motor as soon as the reel is rewound.

The floor of the projection room is covered with heavy battleship linoleum and the walls are painted a dark blue color which harmonizes with the battleship grey machines and makes a very pleasing appearance.

Taken as a whole the projection room of the Miller Theatre is the most complete installation of its kind in the middle west and will serve as a model for future installations for some time to come.

Two screens are used at the Miller Theatre. The distance from the projection room to the front screen is 120 feet, the size of the screen surface being 13 by 17 feet, while the projection distance to the main screen is 135 feet, this screen being 15 by 20 feet. Special attention has been given to the screen surface that was to be installed at the Miller Theatre and in order that the very best surface could be selected to suit the conditions prevailing, a great many experiments were made before the final selection was decided upon.

### Reviewing Room

Besides the projection room in the theatre, another smaller theatre is located at the Miller Theatre, this being used for a reviewing-room where will be run any photoplays that the management may wish to review or edit. This room is also fitted up in the latest approved fashion.

---

Dear Sir:

I have been a member of your organization some little time, but have just neglected writing. I always read the Forum and can say it is a fine

(N A M L continued on page 2342)

*Dependable*, because every print takes all the quality that is in the negative and carries it through to the screen.

# EASTMAN POSITIVE FILM

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

# N. A. M. L. FORUM

(*Continued from page* 2340)

thing. We get some films all punched up once in a while, but usually they are okay. Every film we get has from one to three N. A. M. L. labels on it. I sure like to see them, for I know that the films that were in the can when the labels were put there was okay.

Will write more next time and order button. I will thank you to send me some more film can labels, as I have only three left.

Thanking you,
GARNETT STONCIL, No. 1741.
Liberty Theatre, Attalla, Ala.

---

Dear Editor:

Knowing by some of my comrades, moving picture projectionists, the existence of such good and important society and convenient for ourselves, I have decided to have made of me a good member of it. Therefore, I'm sending you the coupon in full and the fifty cents in stamps, hoping to be held among the best of your friends.

PEDRO F. CABRERA,
San Juan, Porto Rico.

Here's another of the many numerous letters we received from members outside of the United States proper. It is gratifying to know the far-reaching effects of the good work of the League is doing.—EDITOR.

---

Dear Editor:

It has been quite a while since I wrote last, but have been reading the N. A. M. L. news every week and am glad this wonderful organization has grown so. I personally think it is the greatest thing of its kind in existence. It not only helps the brother projectionist but the film exchanges. I hope the day will come when no projectionist can get a job unless a full-fledged member of our great League. I am also a member of the I. A. T. S. E., Local 347, of Columbia, S. C. Have worked in some big towns as well as small ones. I have one of the best equipments in eastern Carolina, two Powers 6B machines, type E lamps, motor generator and everything to make my projection room complete.

Guess this will hit the waste paper basket, but here's hoping it won't. Oh, almost forgot the N. A. M. L. button. Enclosing 25c. for one. That's something also every projectionist should have. Besst wishes to brother members.

S. T. STANLEY,
Rex Theatre, Darlington S. C.

---

Dear Sir:

I have neglected to write to the League long enough. So I am going to send in a few words.

Some of the boys say they have been having h—— with the film they have been running.

I have been chief projectionist for a month and a half and the worst film I have received in that time was "WHY GIRLS LEAVE HOME." The third reel was almost demolished. There were eight reels of the picture and all of them were in the worst of shape. We ran it two days and I put it in the best shape I could. It left with one misframe.

I have still got what I cut out of it. I think I shall keep the pieces as a token of about four hours' work.

Say, Ed, send me the button. Here's the two bits. TRUE E. ANDERSON, No. 1626.
Community Theatre, Russellville, Ark.

---

Dear Sir:

Find enclosed my application for membership in the N. A. M. L. and 25c. for a membership button. Please send me information regarding the cost of slides, stickers, badges, etc. I believe the League is doing good work, for I have had but one misframe in the last two weeks, and I don't get extra good film, either. Still I find lots of tail pieces out of frame, but those do not matter much unless it is in a fade-out. I am glad to say that I never have used a punch, but I always remember the last scene when I inspect the picture.

Truly,
CLYDE SHIREY,
St. Bernice, Ind.

---

Dear Sir:

Enclosed find application blank to become a member of the N. A. M. L.; also 25c. in stamps, for which send me your bronze membership button.

Truly,
CLARENCE ALBRECHT,
Bushnell, Ill.

## Send in Your Discussions

### Blank for New League Members

**Member's Name** .....

**Home Address** .....

**Theatre** .....

**Name and Address of Theatre Manager**

.....

.....

### NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

*AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.*

*New members when sending in application blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button*

*Sold subject to approval by all dealers. Write today for illustrated folder.*

GUNDLACH
RADIANT
PROJECTION LENSES

An improved projection lens for best film projection. Unsurpassed Luminosity—Increased Efficiency—Adaptability to Mazda as well as arc light source—Brilliancy of image—Clear cut definition.

PRICES

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|---|---|
| No. 1 Size Projection Lenses without jackets..$17.00 | No. 2 Size Projection Lenses without jackets..$30.00 |
| No. 1 Size jackets ..... 3.00 | No. 2 Size jackets ..... 5.00 |

Gundlach-Manhattan Optical Co.
853 Clinton Avenue South Rochester, N. Y.

RAVEN
HAFTONE
SCREEN

Has Been Installed
in the
CASS TECHNICAL HIGH SCHOOL
DETROIT, MICHIGAN
World's Largest High School. Cost Nearly Four Million Dollars

Raven Screen Corporation
One Sixty Five Broadway, New York

# DEBRIE CAMERAS

REGULAR SPEED SLOW MOTION

RECORD THE EVENTS OF THE WORLD

The Debrie is the lightest and most compact camera on the market today. Weighs only 17 lbs.; measures 8" high, 10" long and 6" wide. Portability and sturdy construction make the Debrie camera the ideal equipment for expedition, news or studio work.

*Catalogue upon request.*

**MOTION PICTURE APPARATUS CO.**
INCORPORATED

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Opposite Belasco Theatre
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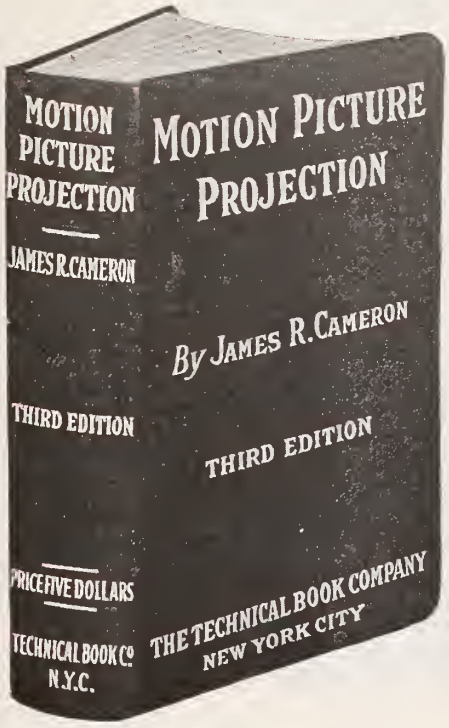


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UNIVERSITY OF KANSAS
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# LIBMAN-SPANJER CORP.

BUILDERS OF

## LOBBY FRAMES DE LUXE

CHANGEABLE SIGNS
TICKET BOXES

TICKET BOOTHS
FOYER LAMPS, ETC.

*Factory:* NEWARK, N. J.
*Office:* NEW YORK
*Factory:* CHICAGO, ILL.

1600 Broadway

*"Joe" Hornstein, of Howells Cine Equipment Co., N. Y. C., is now, in addition to his other responsibilities, director of sales for the Automatic Ticket Machine Co. "Joe" is touring the country appointing distributors for ticket machines*

## "Joe" Hornstein to Appoint Distributors

"Joe" Hornstein, of the Howells Cine Equipment Company of New York City, the well known motion picture supply dealer, is now director of sales of the Automatic Ticket Machine Company and is making an extensive tour, which will include all the large cities in the country, for the purpose of appointing distribution on the new ticket machine and tickets made by the Automatic Ticket Machine Company. It is reported that a novel idea has been inaugurated for the protection of distributors appointed for this product on all sales made either direct or indirect. "Joe" Hornstein will also endeavor, while making this tour of the country, to increase the rapidly expanding membership of the Association of Motion Picture Supply Dealers of America, of which the Automatic Ticket Machine Company is now a member.

## Contracts for Small Model House

John Praggastis, film man of the Northwest coast, has just let contracts calling for the erection of a 650-seat theatre in Kelso, Wash., according to an announcement made this week.

The house is to be built on a lot 50 by 120 feet, in the main business section of the town.

Plans for the building and equipment, as well as the decorating, of the new house have been placed in the hands of B. F. Shearer & Co., theatre equipment specialists of Seattle and Los Angeles.

Simplex projectors will be installed. Contracts for the chairs, electric signs, fixtures, furnishings, drapes and decorating have all been given to the Shearer company, who are starting work at once.

When completed the house is expected to be one of the most complete and modern theatres of its size in the West.—Prager.

## New Ruling for Shipping Film

Under proposed new rules for ocean shipping as suggested to the Hague conference certain regulations are of interest to the export and import trade in films. One hundred pounds is the maximum liability, so shipments of film and raw stock should be in packages that will come within that valuation. When inflammable goods, if not known to the shipper, are damaged or destroyed through fire or chemical action they will not be accounted for. If they are invoiced and it is necessary to destroy them, such compensation may be made. This would apply to commercial film if not packed to neutralize the inflammable character of the product.—Knappen.

## Closes New Contracts

The Enterprise Optical Manufacturing Company have closed a contract for the installation of Motiograph De Luxe Projectors in all houses of the Lubliner & Trinz circuit.

The decision to use motiographs in all their houses was arrived at by these leading Chicago exhibitors after a thorough try out of the machine in one of their leading theatres.

A battery of motiographs also have been installed in Jones, Linick & Schaefer's new McVicker theatre, and is all ready for the opening of the house.

## Lobby Display Machine Proving Success

A new device called the "Slide-O-Graph" has been placed on the market for use in theatre lobbies and prominent windows for display advertising. This machine can be employed for attractive presentations of a chosen assortment of standard motion picture slides, which show the most interesting scenes of each coming feature or vaudeville act to be shown in the theatre and can also be used to very good advantage in presenting various advertising slides from local business houses. Reports are that theatres using this machine have met with very good success.

The "Slide-O-Graph" is very neatly designed with a gold finish, being absolutely foolproof in its mechanical make-up. Slides are slipped into the machine, which automatically projects them on a screen. The pictures change at regular intervals quickly and quietly and then repeat. It is reported that this machine will soon pay for itself by getting local storekeepers to pay a very nominal sum for the display of one or more slides advertising their product.

The accompanying photograph shows Model 48, which automatically displays twenty to forty-eight slides on the screen sixteen by sixty inches. The top panel can be used for the name of the theatre or any other message and also below the main screen is another panel, eight by ten inches, which flashes on and off between changes of slides and can be used for admission prices or policy of theatre, etc. The machine will be found to fit very conveniently in almost any size of lobby. It is manufactured by the Standard Slide Corporation.

*The "Slide-O-Graph," a machine for lobby display of slides on coming features, is now being used in theatres to good advantage*

# Fire Engineers Pass Resolutions on Inflammable Motion Picture Film

FOLLOWING action of the Bureau of Police in Paris, France, prohibiting the use of nitrocellulose motion picture film in places of public assembly on and after January 1, 1925, the Pacific Coast Association of Fire Chiefs and the International Association of Fire Engineers at their conventions in San Francisco in August unanimously adopted the following resolutions:

*Whereas,* the nitro-cellulose motion picture film now in general use is of the nature of guncotton, and the handling, transportation and storage of the same is therefore a menace to life and property, and

*Whereas,* there is now commonly manufactured in America and in Europe a film of cellulose acetate, or slow-burning material, rendering the same safe and non-hazardous; it is therefore hereby unanimously

*Resolved* by the International Association of Fire Engineers that in view of the availability of a safe film the present expensive burden of inspection regulation and surveillance of motion picture displays placed by the motion picture industry upon public fire and safety departments is unwarranted and indefensible, and it is the moral duty of this industry to adopt at once in the production of all new pictures the exclusive use of the slow-burning film; and it is further

*Resolved,* That the International Association of Fire Engineers hereby calls upon the Federal, State and municipal governments to take proper steps to prohibit by law the use of the nitrocellulose motion picture film on and after January 1, 1925.

# EXHIBITORS

here's an easy way to make

## $1500.00

*Yes—*

## The SLIDE-O-GRAF

*(beautifies your lobby)*

quickly pays for itself, and nets you $30.00 a week, besides advertising your program.

Sold on an exclusive basis.

Be the first in your territory to get this ***automatic*** display.

**STANDARD SLIDE CORP.**

**209 West 48th St., N. Y. C.**

***Operators and Film Salesmen—Write for Special Proposition***

## Brilliant Illumination—

remarkable contrast between black and white, critical definition, and unusual flatness of field—this is what optical science has done for projection, by means of the

# BAUSCH & LOMB CINEPHOR

## The New Projection Lens

A scientifically correct lens that can be brought quickly to a sharp focus—and a high quality that is absolutely uniform.

*Write for interesting literature.*

**BAUSCH & LOMB OPTICAL CO.**

**St. Paul Street, Rochester, N. Y.**

New York Washington Chicago San Francisco London

*Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Telescopes, Magnifiers, Automobile Lenses and Other High-Grade Optical Products.*

## Attract the Throngs!

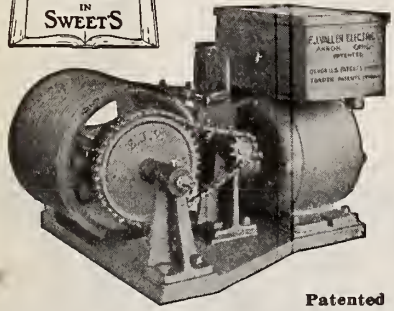
Beautify your building with a marquee from our large selection. Or send sketch or photo and we will design one specially for you.

**PROBERT SHEET METAL CO.**

**CINCINNATI, OHIO**

## THE VALLEN AUTOMATIC CURTAIN MACHINE

SEE OUR CATALOGUE IN SWEET'S



**Noiseless**

**Positive**

**Foolproof**

**Economical**

**Guaranteed**

**Patented**

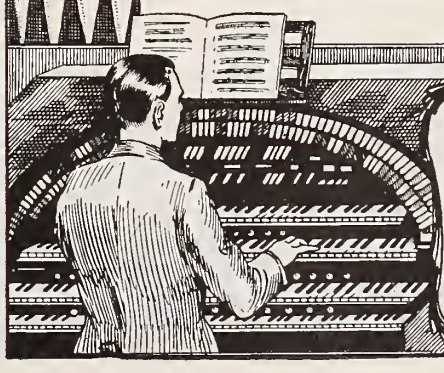
## E. J. Vallen Electrical Co.

13 So. Canal St. Akron, Ohio

# THE MARR & COLTON CO., INC.

WARSAW, N.Y.

**THE Marr & Colton Concert Organ, represents the highest achievement in the art of Modern Organ Building for the correct musical interpretation of the motion picture.**



**Every Organ is designed to especially suit the acoustic properties of the theatre in which it is to be installed and we aim to make each organ a distinctive work of art**

# Business Offerings

MANAGER—31 years old, ten years' experience, open for a proposition; will go anywhere if suited; live wire; moderate salary. Write for full particulars R. L. W., care of Motion Picture News, New York City.

Organist at liberty; experienced. Hubert Muck, 50 E. Chicago Avenue, Chicago, Illinois.

PARTNER wanted to join responsible producer in an exceedingly clever moving picture novelty. Entirely new. Address Box E, Motion Picture News, Chicago, Ill.

FOR SALE—Theatre chairs new and used; lowest prices. Also seats and backs. J. Bunce, 4239 Park Avenue, Chicago, Ill.

WANTED—Picture house, small town, buy or lease. Keyes Adv. Co., 221 East Fourth Street, Mishawaka, Ind.

FOR SALE—Wonderful foreign negative completely edited and Americanized. United States and Canada rights. Address Box A, Motion Picture News, Chicago, Ill.


**Mailing Lists**

MOVING PICTURE AND LEGITIMATE THEATRES

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| 22166 Moving Picture by States, per M. | $5.00 |
| 1219 Film Exchanges, for List | 7.50 |
| 196 Manufacturers and Studios | 3.50 |
| 419 Machine and Supply Dealers | 4.00 |
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A. F. WILLIAMS
166 W. Adams Street Chicago



**TICKETS**

Of all kinds — USED ALL OVER THE EARTH — Write for samples

WELDON, WILLIAMS & LICK
FORT SMITH, ARK.


## Joe Aller Plans Trip to Europe

The calendar at the Rothacker-Aller Laboratory took on a new significance to Joe Aller recently. One evening as he was winding up a fifteen-hour shift at the Hollywood plant he happened to glance up at the chronological chronicler and caught the calendar looking at him reproachfully.

"By the green cat's eyebrows!" swore Joe softly. "It's time to take my vacation. Thanks, calendar, old chap, for reminding me of it."

Aller's last vacation was in the fall of 1912. He makes a practice of taking a vacation regularly every decade, so he packed his bags, laid in a supply of Fatimas and started for London, Paris, Berlin and intermediate points.

He stopped off in Chicago for a short conference with Watterson R. Rothacker. A couple of days later the head of the Rothacker enterprises followed on to New York, where the conference was continued.

Aller's plans call for sailing for Europe on the Olympic October 15. This decade he will take his vacation on board ship. He has work to do in London in connection with the proposed Rothacker British plant and on the continent he will investigate some new devices for laboratory improvement.

The last of November will find Joe back in Hollywood.

## Latchis Building in Keene, New Hampshire

Mr. Latchis bought in Keene, N. H. the Lamson block on which will be built a modern theatre, fireproof, with a thousand seats, big pipe organ, cooling and ventilating system and whatever is necessary to make it the best theatre of its size in America. This block is four stories high and has three stores, the center store will be used as an entrance for a theatre.

## To Build Theatre in Ont.

Fred Guest, one of the pioneer moving picture theatre proprietors of Hamilton, Ontario, has completed arrangements for the erection of a large moving picture theatre and apartment block in Hamilton to cost upwards of $500,000. The project involves the construction of a theatre having two entrances, one on King Street and the other on Main Street, with individual facilities for fourteen stores and a number of apartment suites—Gladish.

## Departure to Roman Design, etc.

(*Continued on page 2331*)

the Robert Morton orchestral organ, a $25,000 instrument. A Knabe piano is also a part of the new Castro musical equipment.

W. Harold Wilson, well known in San Francisco advertising circles as a specialist in motion picture houses, has been chosen to direct the advertising at the new Castro.

GROSS.


TRY

**Reco Hoods**

FOR SIGNS, STAGE OR CANOPY LIGHTS

They Cover the Bulb and Show Brilliant Lasting Colors

Have Every Advantage—Save Your Dollars in Lamp Renewals, No Bothersome Dipping

*Easily Put On or Taken Off*

For 5-10 W. and 15-40 W. Lamps

REYNOLDS ELECTRIC COMPANY
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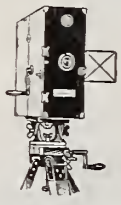

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# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)*

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

## MARCH

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Back to Yellow Jacket | Stewart-Kirkham | Arrow-S. R. | 6 reels | Sept. 16 |
| Belle of Alaska | Special Cast | Amer. Releasing | 5 reels | Apr. 29 |
| Blaze Away | Big Boy Williams | Herbst-Lorenzo-S. R. | 5 reels | Apr. 1 |
| Bluebeard, Jr. | Special Cast | Amer. Releasing | 5 reels | May 20 |
| Bobbed Hair | Wanda Hawley | Paramount | 5 reels | Apr. 1 |
| Boy Crazy | Doris May | Film Book. Offices | 5 reels | Mar. 11 |
| Come On Over | Colleen Moora | Goldwyn | 6 reels | Mar. 25 |
| Cradle Buster, The | Glenn Hunter | Amer. Releasing | 6 reels | May 20 |
| Dangerous Little Demon | Marie Prevost | Universal | 5 reels | Mar. 18 |
| Desert Bridegroom, A | Jack Hoxie | Arrow-S. R. | 5 reels | |
| Desert's Crucible | Jack Hoxie | Arrow-S. R. | 5 reels | Sept. 23 |
| Don't Doubt Your Wife | Leah Baird | Assoc. Exhib | 5 reels | Mar. 25 |
| Extra, Extra | Walker-Murphy | Fox | 5 reels | Mar. 18 |
| Fair Lady | Special Cast | United Artists | 7 reels | May 27 |
| Fool's Paradise | Special Cast | Paramount | 8 reels | Dec. 24 |
| Forever | Special Cast | Paramount | 7 reels | Oct. 29 |
| Glass Houses | Viola Dana | Metro | 5 reels | Feb. 25 |
| Gypsy Passion | Special Cast | Vitagraph | 6 reels | Apr. 8 |
| Her Husband's Trademark | Gloria Swanson | Paramount | 5 reels | Mar. 4 |
| I Can Explain | Gareth Hughes | Metro | 5 reels | Feb. 25 |
| Iron to Gold | Dustin Farnum | Fox | 5 reels | Mar. 25 |
| Island Wives | Corinne Griffith | Vitagraph | 5 reels | Apr. 1 |
| Isle of Zorda | Special Cast | Pathe | 9 reels | Mar. 25 |
| Jan of the Big Snows | Special Cast | Amer. Releasing | 5 reels | June 24 |
| Lady Godiva | Special Cast | Assoc. Exhib | 5 reels | Mar. 25 |
| Love's Masquerade | Conway Tearle | Selznick | 5 reels | Apr. 22 |
| Lying Truth | Special Cast | Amer. Releasing | 5 reels | Apr. 29 |
| Man to Man | Harry Carey | Universal | 5 reels | Feb. 11 |
| Mistress of the World | Special Cast | Paramount | 20 reels | Mar. 18 |
| Night Riders, The | Special Cast | Second Nat.-S. R. | | Apr. 29 |
| Pardon My Nerve | Chas. Jones | Fox | 5 reels | Mar. 4 |
| Price of Youth, The | Neva Gerber | Arrow-S. R. | 5 reels | Sept. 30 |
| Question of Honor, A | Anita Stewart | First National | 6 reels | Mar. 25 |
| Ragged Heiress | Shirley Mason | Fox | 5 reels | Mar. 25 |
| Rounding Up of the Law | Big Boy Williams | Aywon-S. R. | 5 reels | Sept. 16 |
| Sheik's Wife, The | Special Cast | Vitagraph | 5 reels | Mar. 18 |
| Stage Romance, A | William Farnum | Fox | 7 reels | Feb. 25 |
| Tracked to Earth | Frank Mayo | Universal | 5 reels | Feb. 25 |
| Travelin' On | William S. Hart | Paramount | 5 reels | Mar. 4 |
| Vermillion Pencil, The | Sessue Hayakawa | Film Book. Offices | 5 reels | Mar. 18 |
| Watch Him Step | Richard Talmadge | Goldstone-S. R. | 5 reels | May 13 |
| Wild Honey | Priscilla Dean | Universal | 5 reels | Mar. 11 |
| Wise Kid, The | Gladys Walton | Universal | 5 reels | Mar. 4 |
| Woman's Side | Kath'rine M'D'nald | First National | 6 reels | Apr. 29 |
| Woman, Wake Up | Florence Vidor | Assoc. Exhib | 6 reels | Mar. 4 |
| World's Champion, The | Wallace Reid | Paramount | 5 reels | Mar. 11 |
| Yankee Doodle, Jr. | Special Cast | Burnside-S. R. | 5 reels | Mar. 25 |

## APRIL

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Angel of Crooked Street, The | Alice Calhoun | Vitagraph | 5 reels | Apr. 29 |
| Arabian Love | John Gilbert | Fox | 5 reels | Apr. 15 |
| Bear Cat, The | Hoot Gibson | Universal | 5 reels | Apr. 8 |
| Blonde Vampire, The | Jacia Mooers | Wid Gunning | 5 reels | June 24 |
| Bootleggers, The | Special Cast | Wid Gunning | 5 reels | Apr. 22 |
| Border Scouts | Bert Hall | State Rights | 5 reels | Apr. 22 |
| Bought and Paid For | Special Cast | Paramount | 5 reels | Mar. 25 |
| Chain Lightning | Ann Little | Arrow-S. R. | 3 reels | Sept. 16 |
| Channing of the Northwest | Eugene O'Brien | Selznick | 5 reels | May 6 |
| Cradle, The | Ethel Clayton | Paramount | 5 reels | Apr. 1 |
| Crimson Challenge, The | Dorothy Dalton | Paramount | 5 reels | Apr. 22 |
| Destiny's Isle | Special Cast | Amer. Releasing | 6 reels | Aug. 19 |
| Devil's Pawn, The | Pola Negri | Paramount | 5 reels | May 20 |
| Elope If You Must | Eileen Percy | Fox | 5 reels | Apr. 1 |
| Face Between, The | Bert Lytell | Metro | 6 reels | Mar. 25 |
| Fascination | Mae Murray | Metro | 6 reels | May 6 |
| False Fronts | Special Cast | Amer. Releasing | 5 reels | Mar. 11 |
| Find the Woman | Special Cast | Paramount | 6 reels | Apr. 29 |
| First Woman, The | Mildred Harris | Film Book Offices | 5 reels | Apr. 29 |
| Free Air | Special Cast | Hodkinson | 5 reels | Apr. 15 |
| Gas, Oil, Water | Charles Ray | First National | 5 reels | Apr. 15 |
| Give Me My Son | Pauline Brunius | Geo. Hamilton-S. R. | 6 reels | Mar. 4 |
| Good Provider, The | Special Cast | Paramount | 6 reels | Apr. 22 |
| Greater Duty, The | Special Cast | East Coast Prod.-S.R. | 5 reels | Aug. 26 |
| Green Temptation, The | Betty Compson | Paramount | 6 reels | Apr. 1 |
| Heart of a Texan, The | Neal Hart | Wm. Steiner-S. R. | 5 reels | Sept. 9 |
| Heart Specialist, The | Mary Miles Minter | Paramount | 5 reels | Apr. 8 |
| Hidden Woman, The | Special Cast | Amer. Releasing | 5 reels | Sept. 2 |
| The Infidel | K. MacDonald | First National | 5 reels | Apr. 22 |
| In Self Defense | Special Cast | G. H. Hamilton-S. R. | 5 reels | May 13 |
| Is Matrimony a Failure? | Special Cast | Paramount | 5 reels | Apr. 22 |
| Kisses | Alice Lake | Metro | 5 reels | Mar. 25 |
| Ladies' Man, A | Bull Montana | Metro | 5 reels | Sept. 16 |
| Lariat Thrower, The | | W. M. Smith-S. R. | 5 reels | |
| Lonesome Corners | Special Cast | Playgoers (Pathe) | 5 reels | Aug. 19 |
| Love Slave, The | Lucy Lorraine | Russell Clark-S. R. | 6 reels | July 29 |
| Lure of Gold | Neal Hart | Wm. Steiner-S. R. | 5 reels | |
| Madness of Love, The | Special Cast | Wid Gunning | 5 reels | Apr. 22 |
| Man From Downing Street, The | Earle Williams | Vitagraph | 5 reels | Apr. 15 |
| Man Under Cover, The | Herbert Rawlinson | Universal | 5 reels | Apr. 15 |
| Man's Law and God's | Special Cast | Amer. Releasing | 5 reels | July 8 |
| Money to Burn | William Russell | Fox | 5 reels | Apr. 22 |
| My Old Kentucky Home | Special Cast | Amer. Releasing | 6 reels | May 6 |
| Pasteboard Crown, A | Special Cast | Playgoers (Pathe) | 6 reels | June 3 |
| Queen of the Turf | Special Cast | Film Book. Offices | 5 reels | May 20 |
| Reckless Youth | E. Hammerstein | Selznick | 5 reels | Apr. 15 |
| Reported Missing | Owen Moore | Selznick | 6 reels | Apr. 22 |
| Shackles of Gold | Wm. Farnum | Fox | 7 reels | May 27 |
| Silas Marner | Special Cast | Asso. Exhib | 6 reels | June 3 |
| Silent Vow, The | Wm. Duncan | Vitagraph | 5 reels | Apr. 15 |
| Sisters | Special Cast | Amer, Releasing | 7 reels | Apr. 22 |
| Sleepwalker, The | Constance Binney | Paramount | 5 reels | Apr. 22 |
| Smiling Jim | Franklyn Farnum | Goldstone-S. R. | 5 reels | Aug. 26 |
| So This Is Arizona | Special Cast | W. M. Smith-S. R. | 5 reels | Aug. 19 |
| Soul of a Woman | Jane Novak | Assoc. Photoplays | 5 reels | |
| Spanish Jade, The | Special Cast | Paramount | 6 reels | May 13 |
| Sunshine Harbor | Margaret Beecher | Playgoers (Pathe) | 6 reels | Aug. 26 |
| Table Top Ranch | Neal Hart | Wm. Steiner-S. R. | 5 reels | |
| Three Buckaroos, The | Special Cast | Amer. Releasing | 5 reels | Aug. 12 |
| Through a Glass Window | May McAvoy | Paramount | 5 reels | Apr. 15 |
| Too Much Business | Special Cast | Vitagraph | 7 reels | Apr. 15 |
| Trail's End | | W. M. Smith | 5 reels | |
| Truthful Liar, The | Wanda Hawley | Paramount | 5 reels | Apr. 29 |
| Two Orphans | Foreign Cast | Russell Clark-S. R. | 6 reels | |
| Up and Going | Tom Mix | Fox | 5 reels | Apr. 8 |
| West of the Pecos | Neal Hart | Wm. Steiner-S. R. | 5 reels | Sept. 9 |
| When Knights Were Bold | Special Cast | G. H. Hamilton-S. R. | 5 reels | |
| Why Not Marry? | Margery Wilson | Nat. Exchanges-S. R. | | |
| Without Fear | Pearl White | Fox | 6 reels | Apr. 29 |
| Woman's Woman | Special Cast | Rus. Clark Syn.-S. R. | 5 reels | |
| Wonderful Wife, A | Miss DuPont | Universal | 5 reels | Apr. 29 |
| Worldly Madonna, The | C. Kimball Young | Equity—S. R. | 6 reels | May 13 |
| Your Best Friend | Vera Gordon | Warner Bros.—S. R. | 5 reels | Apr. 15 |

## MAY

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Angel Citizens | Franklyn Farnum | W. M. Smith Prod. | 5 reels | Aug. 12 |
| Bachelor Daddy, The | Thomas Meighan | Paramount | 5 reels | May 6 |
| Beauty Shop, The | Raymond Hitchcock | Paramount | 6 reels | May 20 |
| Beauty's Worth | Marion Davies | Paramount | 6 reels | Apr. 8 |
| Beyond the Rocks | Gloria Swanson | Paramount | 6 reels | May 13 |
| Brenda's Heritage | Special Cast | Second National | 5 reels | |
| Broken Silence, The | Zena Keefe | Arrow-S. R. | 6 reels | May 6 |
| Crossroads of New York | Special Cast | First National | 6 reels | June 3 |
| Deuce of Spades | Charles Ray | First National | 6 reels | May 13 |
| Dollar Devils | Special Cast | Wid Gunning | 5 reels | |
| Don't Write Letters | Gareth Hughes | Metro | 6 reels | May 13 |
| Evidence | E. Hammerstein | Selznick | 5 reels | June 10 |
| Fighting Streak, The | Tom Mix | Fox | 5 reels | May 13 |
| Fools First | Special Cast | First National | 5 reels | June 3 |
| Gay and Devilish | Doris May | Film Book. Offices | 6 reels | May 27 |
| Glory of Clementine, The | Pauline Frederick | Film Book. Offices | 5 reels | June 10 |
| Gray Dawn, The | Special Cast | Hodkinson | 6 reels | May 6 |
| Great Alone, The | Monroe Salishury | Amer. Releasing | 6 reels | June 24 |
| Hate | Alice Lake | Metro | 6 reels | May 13 |
| Head Over Heels | Mahel Normand | Goldwyn | 5 reels | May 13 |
| His Wife's Husband | Betty Blythe | Amer. Releasing | 5 reels | May 27 |
| Impulse | Neva Gerber | Arrow-S. R. | 5 reels | |
| Kissed | Marie Prevost | Universal | 5 reels | May 27 |
| Man From Beyond, The | Houdini | Houdini Pictures —S. R. | 5 reels | Apr. 15 |
| Man From Hell's River | Irving Cummings | Irving Lesser-S. R. | 5 reels | Apr. 15 |
| Man From Home, The | Special Cast | Paramount | 5 reels | May 13 |
| Man Who Married His Own Wife, The | Frank Mayo | Universal | 5 reels | May 6 |
| Marshall of Moneymint, The | Jack Hoxie | Arrow-S. R. | | |
| Me and My Gal | Special Cast | Amer. Releasing | 5 reels | Aug. 26 |
| Men of Zanzibar | Wm. Russell | Fox | 5 reels | June 10 |
| Missing Husbands | Special Cast | Metro | 5 reels | May 27 |
| Mohican's Daughter, The | Special Cast | Amer. Releasing | 5 reels | Oct. 14 |
| North of the Rio Grande | Holt-Daniels | Paramount | 6 reels | May 27 |
| Ordeal, The | Agnes Ayres | Paramount | 5 reels | May 13 |
| Prisoner of Zenda, The | Special Cast | Metro | 8 reels | May 6 |
| Primitive Lover, The | C. Talmadge | First National | 6 reels | May 27 |
| Real Adventure, The | Florence Vidor | Assoc. Exhib | 6 reels | May 27 |
| Referee, The | Conway Tearle | Selznick | 5 reels | May 20 |
| Restless Souls | Earle Williams | Vitagraph | 5 reels | May 27 |
| Ridin' Wild | Roy Stewart | Irving Lesser-S. R. | 5 reels | May 13 |
| Second Hand Rose | Gladys Walton | Universal | 5 reels | May 13 |
| Seeing's Believing | Viola Dana | Metro | 6 reels | Apr. 8 |
| Sheik of Araby, The | H. B. Warner | Film Book. Offices | 6 reels | Aug. 26 |
| Sonny | R. Barthelmess | First National | 7 reels | June 10 |
| Step On It | Hoot Gibson | Universal | 5 reels | May 20 |
| Strange Idols | Dustin Farnum | Fox | 5 reels | June 10 |
| Tracks | Special Cast | Playgoers (Pathe) | 5 reels | June 24 |
| Trail of Hate, The | Big Boy Williams | Lorenzo-S. R. | 5 reels | June 3 |
| Trap, The | Lon Chaney | Universal | 6 reels | May 13 |
| Very Truly Yours | Shirley Mason | Fox | 5 reels | May 20 |
| Wall Flower, The | Colleen Moore | Goldwyn | 6 reels | Apr. 29 |
| Western Speed | Chas. Jones | Fox | 5 reels | May 13 |
| When Romance Rides | Special Cast | Goldwyn | 5 reels | Apr. 22 |
| Wife Trap | Mia May | Paramount | 5 reels | May 13 |
| Woman He Married, The | Anita Stewart | First National | 6 reels | Apr. 22 |
| Woman's Sacrifice, A | Corinne Griffith | Vitagraph | 5 reels | May 13 |
| Yellow Men and Gold | Special Cast | Goldwyn | 6 reels | Apr. 8 |
| Yellow Stain, The | John Gilbert | Fox | 5 reels | May 27 |

## JUNE

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Across the Continent | Wallace Reid | Paramount | 6 reels | May 6 |
| Always the Woman | Betty Compson | Goldwyn | 5 reels | July 22 |
| Black Bag, The | Herbert Rawlinson | Universal | | |
| Bring Him In | Special Cast | Chas. Miller Prod. | 5 reels | |

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Broken Shadows | Special Cast | Second National-S. R. | 5 reels | |
| Daddy's Love | Special Cast | Roy H. Klumb Prod. | 5 reels | |
| Eyes of the Mummy | Pola Negri | Paramount | 5 reels | June 10 |
| Fatal Marriage, The | Reid-Gish | Film Book Offices | 5 reels | July 1 |
| For Big Stakes | Tom Mix | Fox | 5 reels | July 1 |
| Girl in His Room, The | Alice Calhoun | Vitagraph | 5 reels | May 27 |
| Golden Dreams | Special Cast | Goldwyn | 6 reels | June 17 |
| Half Breed, The | Wheeler Oakman | First National | 6 reels | July 1 |
| Her Night of Nights | Marie Prevost | Universal | 5 reels | July 1 |
| Hidden Light | Dolores Cassinelli | Arrow | 5 reels | |
| Hurricane's Gal | Dorothy Phillips | First National | 6 reels | Aug. 5 |
| I Am the Law | Special Cast | Affil. Dist.-S. R. | 7 reels | May 27 |
| John Smith | Eugene O'Brien | Selznick | 5 reels | July 8 |
| Lights of the Desert | Shirley Mason | Fox | 5 reels | June 24 |
| Love Nest, The | Special Cast | Wid Gunning | 5 reels | June 3 |
| Mr. Barnes of New York | Tom Moore | Goldwyn | 5 reels | Apr. 29 |
| Mr. Pim Passes By | Special Cast | Sec. National-S. R. | 5 reels | |
| Mrs. Dane's Confession | Special Cast | Wid Gunning | 6 reels | June 10 |
| Nanook of the North | Special Cast | Pathe | 6 reels | June 24 |
| No Trespassing | Irene Castle | Hodkinson | 7 reels | Apr. 29 |
| One-Eighth Apache | Roy Stewart | Arrow-S. R. | 5 reels | |
| Our Leading Citizen | Thomas Meighan | Paramount | 6 reels | June 24 |
| Out of the Silent North | Frank Mayo | Universal | 5 reels | June 24 |
| Over the Border | Betty Compson | Paramount | 6 reels | June 17 |
| Putting It Over | Richard Talmadge | Goldstone-S. R. | 5 reels | Sept. 23 |
| Rough Shod | Charles Jones | Fox | 5 reels | June 17 |
| Sherlock Brown | Bert Lytell | Metro | 6 reels | June 10 |
| Son of the Wolf | Special Cast | Film Book. Offices | 5 reels | June 24 |
| Smudge | Charles Ray | First National | 6 reels | July 15 |
| Texas | Franklyn Farnum | Goldstone-S. R. | 5 reels | |
| They Like 'Em Rough | Viola Dana | Metro | 6 reels | June 10 |
| Trouble | Jackie Coogan | First National | 6 reels | June 3 |
| Understudy, The | Doris May | Film Book. Offices | 5 reels | July 8 |
| Up in the Air About Mary | Lorraine-Moore | Asso. Exhib. | 5 reels | July 1 |
| Way of a Man, The | Josephine Earle | Lee-Bradford-S. R. | 5 reels | |
| When the Devil Drives | Leah Baird | Asso. Exhib. | 5 reels | June 3 |
| White Hell | Special Cast | Bartlett Prod.-S. R. | 5 reels | May 27 |
| Wolf's Fang, The | Wilfred Lytell | Producers Security | 5 reels | |
| Woman of No Importance | Fay Compton | Selznick | 5 reels | June 24 |
| Woman Who Walked Alone, The | Dorothy Dalton | Paramount | 5 reels | June 17 |

## JULY

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Afraid to Fight | Frank Mayo | Universal | 5 reels | July 29 |
| Alias Julius Caesar | Charles Ray | First National | 6 reels | Aug. 19 |
| Another Man's Boots | Special Cast | Anchor-S. R. | 5 reels | |
| Black Orchids | Special Cast | Metro | 7 reels | |
| Borderland | Agnes Ayres | Paramount | 6 reels | Aug. 5 |
| Colleen of the Pines | Jane Novak | Film Book. Offices | 5 reels | July 15 |
| Daring Danger | Pete Morrison | Amer. Releasing | 5 reels | July 22 |
| Domestic Relations | K. MacDonald | First National | 6 reels | June 24 |
| Dust Flower, The | Helene Chadwick | Goldwyn | 6 reels | July 15 |
| For the Defense | Ethel Clayton | Paramount | 5 reels | May 6 |
| Freshie, The | Big Boy Williams | Di Lorenzo-S. R. | 5 reels | |
| Greater Redemption, The | David Butler | Burston-S. R. | 5 reels | |
| Greatest Truth, The | Special Cast | Paramount | 6 reels | June 17 |
| Gun Shy | Franklyn Farnum | Goldstone-S. R. | 5 reels | |
| Her Majesty | Mollie King | Playgoers (Pathe) | 5 reels | July 22 |
| Iron Heart | Pete Morrison | Sanford Prod.-S. R. | 6 reels | |
| Man from Glengarry, The | Special Cast | Ernest Shipman-S. R. | 6 reels | |
| Man Unconquerable, The | Jack Holt | Paramount | 6 reels | July 29 |
| Married Flapper, The | Marie Prevost | Universal | 5 reels | Aug. 5 |
| My Dad | Johnny Walker | Film Book. Offices | 5 reels | July 22 |
| One Clear Call | Special Cast | First National | 6 reels | July 1 |
| Orphan of the Ghetto, The | Special Cast | Arista-S. R. | 6 reels | |
| Proof of Innocence | Louise DuPre | Amer. Releasing | 5 reels | Oct. 28 |
| Red Hot Politics | Richard Talmadge | Goldstone-S. R. | 5 reels | |
| Rose O' the Sea | Anita Stewart | First National | 7 reels | Aug. 12 |
| Self Made Man, A | William Russell | Fox | 5 reels | July 15 |
| Shadow Eater, The | Richard Travers | Barlett Prod. | 5 reels | |
| South of Suva | Mary Miles Minter | Paramount | 5 reels | June 24 |
| Stranger of the Hills | Special Cast | Anchor-S. R. | 5 reels | |
| Stroke of Midnight | Victor Seastrom | Metro | 6 reels | June 17 |
| Trail of the Axe | Dustin Farnum | Amer. Releasing | 5 reels | |
| Trimmed | Hoot Gibson | Universal | 5 reels | July 8 |
| Trooper O'Neil | Tom Mix | Fox | 5 reels | July 29 |
| Trouper, The | Gladys Walton | Universal | 5 reels | July 29 |
| Woman Who Came Back, A | Evelyn Brent | Playgoers (Pathe) | 6 reels | July 29 |

## AUGUST

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| After Six Days | | Weiss Bros.-S. R. | 11 reels | |
| Big Stakes | J. B. Warner | East Coast-S. R. | 5 reels | |
| Bonded Woman, The | Betty Compson | Paramount | 8 reels | Aug. 12 |
| Dictator, The | Wallace Reid | Paramount | 5 reels | July 15 |
| Don't Shoot | Herbert Rawlinson | Universal | 5 reels | Aug. 26 |
| Dusk to Dawn | Florence Vidor | Asso. Exhib. | 5 reels | Sept. 2 |
| Fast Mail, The | Charles Jones | Fox | 5 reels | July 15 |
| Heroes and Husbands | K. MacDonald | First National | 8 reels | Sept. 16 |
| Honor First | John Gilbert | Fox | 5 reels | Sept. 30 |
| If You Believe It, It's So | Thomas Meignan | Paramount | 7 reels | July 22 |
| In the Name of the Law | Walker-Hall | Film Book Offices | 6 reels | July 22 |
| In the Night | Special Cast | Prod. Security-S. R. | 5 reels | |
| Just Tony | Tom Mix | Fox | 5 reels | Aug. 19 |
| Loaded Door, The | Marie Prevost | Universal | 5 reels | Aug. 19 |
| Loves of Pharaoh, The | Emil Jannings | Paramount | 7 reels | Mar. 4 |
| Masquerader, The | Guy Bates Post | First National | 8 reels | Aug. 12 |
| Mme. Sans Gene | Special Cast | Prod. Security-S. R. | 5 reels | |
| Moonshine Valley | William Farnum | Fox | 5 reels | Sept. 16 |
| More To Be Pitied Than Scorned | Special Cast | C. B. C.-S. R. | 6 reels | Aug. 12 |
| Mr. Bingle | Maclyn Arbuckle | Prod. Security | 5 reels | |
| New Teacher, The | Shirley Mason | Fox | 5 reels | Aug. 12 |
| Oathbound | Dustin Farnum | Fox | 5 reels | Aug. 5 |
| Paid Back | Gladys Brockwell | Universal | 5 reels | Sept. 2 |
| Silver Wings | Mary Carr | Fox | 8 reels | June 3 |
| Sure-Fire Flint | Johnny Hines | Affiliated-S. R. | 6 reels | Oct. 28 |
| Thoroughbred, The | Helen Gibson | Clark-Cornelius-S. R. | 5 reels | Oct. 21 |
| Through the Storm | Stockton-Kimbell | Playgoers (Pathe) | 6 reels | Sept. 2 |
| Top of New York, The | May McAvoy | Paramount | 5 reels | July 1 |
| Under Oath | E. Hammerstein | Selznick | 5 reels | Aug. 19 |
| Up and At 'Em | Doris May | Film Book. Offices | 5 reels | Aug. 19 |
| When Husbands Deceive | Leah Baird | Asso. Exhib. | 6 reels | July 15 |
| Why Do Men Marry? | Edy Darclea | Unity-S. R. | 6 reels | Sept. 23 |
| Winning of the West | Special Cast | Aywon-S. R. | 5 reels | |
| Young Diana, The | Marion Davies | Paramount | 5 reels | Aug. 19 |

## SEPTEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Barb-Wire | Jack Hoxie | Aywon-S. R. | 5 reels | Sept. 2 |
| Blood and Sand | Rodolph Valentino | Paramount | 5 reels | Aug. 19 |
| Broadway Rose | Mae Murray | Metro | 8 reels | Sept. 16 |
| Caught Bluffing | Frank Mayo | Universal | 5 reels | Sept. 23 |
| Confidence | Herbert Rawlinson | Universal | 5 reels | Sept. 30 |
| Crimson Clue | Rich'rds'n-Sedgwick | Clark-Cornelius | 5 reels | |
| Crusader, The | William Russell | Fox | 5 reels | |
| Deserted at the Altar | Special Cast | Phil Goldstone-S. R. | 7 reels | Oct. 7 |
| Divorce Coupons | Corinne Griffith | Vitagraph | 5 reels | July 1 |
| Eternal Flame, The | Norma Talmadge | First National | 6 reels | Sept. 23 |
| Face to Face | Marguerite Marsh | Pathe (Playgoers) | 5 reels | Sept. 16 |
| Five Dollar Baby | Viola Dana | Metro | 6 reels | June 17 |
| Fools of Fortune | Marg. de la Motte | Amer. Releasing | 5 reels | Aug. 19 |
| Fool There Was, A | Special Cast | Fox | 5 reels | July 29 |
| Galloping Kid, The | Hoot Gibson | Universal | 5 reels | Sept. 16 |
| Girl's Desire, A | Alice Calhoun | Vitagraph | 5 reels | Aug. 26 |
| Hands of Nara, The | Clara K. Young | Metro | 6 reels | Aug. 19 |
| Her Gilded Cage | Gloria Swanson | Paramount | 5 reels | Aug. 12 |
| How Women Love | Betty Blythe | B. B. Prod.-S. R. | 6 reels | Aug. 19 |
| Isle of Doubt, The | Special Cast | Playgoers (Pathe) | 5 reels | Sept. 2 |
| Kindred of the Dust | Special Cast | First National | 8 reels | Feb. 11 |
| Ladder Jinx, The | Special Cast | Vitagraph | 6 reels | July 22 |
| Love Is An Awful Thing | Owen Moore | Selznick | 5 reels | Sept. 16 |
| Man She Brought Back | Special Cast | Pathe (Playgoers) | 5 reels | Sept. 23 |
| Manslaughter | Thomas Meighan | Paramount | 9 reels | Sept. 30 |
| Married People | Mabel Ballin | Hodkinson | 6 reels | Aug. 5 |
| Monte Cristo | Special Cast | Fox | 5 reels | Apr. 8 |
| My Wild Irish Rose | Special Cast | Vitagraph | 7 reels | June 10 |
| Nero | Special Cast | Fox | 11 reels | June 3 |
| Nice People | Special Cast | Paramount | 7 reels | Aug. 19 |
| Night Life in Hollywood | | Arrow-S. R. | | |
| Orphan Sally | Special Cast | Lee-Bradford-S. R. | | |
| Peaceful Peters | Wm. Fairbanks | Arrow-S. R. | | |
| Prisoner of Zenda, The | Special Cast | Metro | 8 reels | May 6 |
| Queen of the Moulin Rouge | Martha Mansfield | Amer. Releasing | 6 reels | Aug. 19 |
| Secrets of Paris | Special Cast | Affiliated-S. R. | 6 reels | |
| Siren Call, The | Dorothy Dalton | Paramount | 6 reels | Sept. 30 |
| Skin Deep | Sills-Vidor | First National | 6 reels | Sept. 30 |
| Slim Shoulders | Irene Castle | Hodkinson | 6 reels | July 8 |
| Storm, The | House Peters | Universal | 8 reels | July 1 |
| Thundering Hoofs | Peggy O'Day | Aywon-S. R. | | |
| Timothy's Quest | Special Cast | Amer. Releasing | 5 reels | Sept. 23 |
| Top O' the Morning | Gladys Walton | Universal | 5 reels | Sept. 9 |
| Under Two Flags | Louise Vale | Clark-Cornelius | 5 reels | |
| Valley of Silent Men | Alma Rubens | Paramount | 6 reels | Sept. 9 |
| Veiled Woman, The | Marguerite Snow | Hodkinson | 5 reels | June 24 |
| West of Chicago | Charles Jones | Fox | 5 reels | Aug. 26 |
| While Satan Sleeps | Jack Holt | Paramount | 5 reels | July 8 |
| Woman's Woman, A | Mary Alden | Allied Prod. & Dist. | 8 reels | Sept. 30 |
| Yosemite Trail, The | Dustin Farnum | Fox | 5 reels | Sept. 30 |

## OCTOBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Above All Law | | Paramount | 7 reels | |
| Bond Boy, The | Rich. Barthelmess | First National | 7 reels | Oct. 21 |
| Broad Daylight | Mulhall-Wilson | Universal | 5 reels | |
| Burning Sands | Hawley-Sills | Paramount | 7 reels | Sept. 16 |
| Cowboy and the Lady, The | Minter-Moore | Paramount | | |
| East Is West | Con. Talmadge | First National | 8 reels | Sept. 9 |
| Face in the Fog, The | Lionel Barrymore | Paramount | 6 reels | Oct. 14 |
| Flapper Love | Special Cast | Amer. Releasing | 6 reels | |
| Forget-Me-Not | Special Cast | Metro | 6 reels | July 29 |
| Ghost Breaker, The | Reid-Lee | Paramount | 5 reels | Sept. 23 |
| Girl Who Ran Wild, The | Gladys Walton | Universal | 5 reels | Oct. 14 |
| Heart's Haven | Adams-McKim | Hodkinson | 6 reels | Aug. 12 |
| House of Solomon, The | Wm. H. Straus | Amer. Releasing | 6 reels | |
| Human Hearts | House Peters | Universal | 7 reels | July 8 |
| June Madness | Viola Dana | Metro | 6 reels | Oct. 7 |
| Light in the Dark, The | Hope Hampton | First National | 6 reels | Sept. 9 |
| Lights of New York | Marc McDermott | Fox | | |
| Lone Hand, The | Hoot Gibson | Universal | 5 reels | Oct. 21 |
| Long Chance, The | Special Cast | Universal | 5 reels | |
| Lorna Doone | Special Cast | First National | 6 reels | Oct. 28 |
| Old Homestead, The | Theodore Roberts | Paramount | 7 reels | |
| Pals of the West | Special Cast | Clark-Cornelius-S. R. | 5 reels | |
| Pillagers, The | | Amer. Releasing | 6 reels | |
| Pink Gods | Daniels-Kirkwood | Paramount | 7 reels | Oct. 7 |
| Quincy Adams Sawyer | Special Cast | Metro | 6 reels | |
| Remembrance | | Goldwyn | 6 reels | Sept. 9 |
| Rogue's Romance, A | Rodolph Valentino | Vitagraph | 5 reels | Sept. 23 |
| Sherlock Holmes | John Barrymore | Goldwyn | 7 reels | May 20 |
| Sign of the Rose, The | George Beban | Amer. Releasing | 6 reels | Aug. 5 |
| To Have and To Hold | Compson-Lytell | Paramount | 7 reels | Oct. 28 |
| When the Desert Calls | Violet Heming | Amer. Releasing | 6 reels | |
| White Shoulders | K. MacDonald | First National | 6 reels | |
| Who Are My Parents? | Special Cast | Fox | 8 reels | Sept. 2 |
| Wolf Law | Frank Mayo | Universal | 5 reels | Oct. 28 |
| Woman He Loved, The | Wm. V. Mong | Amer. Releasing | 6 reels | Sept. 16 |
| Youth to Youth | Special Cast | Metro | 6 reels | Oct. 28 |

## NOVEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Anna Ascends | Alice Brady | Paramount | | |
| At the Crossroads | Seena Owen | Amer. Releasing | 6 reels | |
| Brothers Under the Skin | Special Cast | Goldwyn | | |
| Clarence | Reid-Ayres-McAvoy | Paramount | | Oct. 28 |
| Deerslayer, The | Special Cast | Amer. Releasing | 6 reels | |
| Famous Mrs. Fair, The | Special Cast | Metro | 6 reels | |
| Hungry Hearts | Special Cast | Goldwyn | | |
| Lavender Bath Lady | Gladys Walton | Universal | 5 reels | |
| Man Who Saw Tomorrow, The | Thomas Meighan | Paramount | | |
| Miles Brewster and Super-Sex | Special Cast | Amer. Releasing | 6 reels | |
| My Friend the Devil | Special Cast | Fox | 9 reels | Sept. 2 |
| On the High Seas | Dalton-Holt | Paramount | 5 reels | Oct. 14 |
| Other Side, The | Special Cast | Amer. Releasing | 6 reels | |
| Peg O' My Heart | Laurette Taylor | Metro | 6 reels | |
| Ridin' Wild | Hoot Gibson | Universal | 5 reels | |
| Sin Flood, The | Special Cast | Goldwyn | 7 reels | Jan. 21 |
| Trifling Women | Special Cast | Metro | 8 reels | |
| Under Two Flags | Priscilla Dean | Universal | 7 reels | Oct. 7 |

# Comedy Releases

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Accidents Will Happen | Neely Edwards | Universal | 1 reel | |
| All Balled Up | Roy Atwell | Universal | 1 reel | |
| All is Fair | Eddie Lyons | Arrow | 2 reels | |
| All Wet | Al St. John | Fox | 2 reels | |
| All Wrong | Bobby Dunn | Arrow | 2 reels | |
| Amid the Pyramids | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Anvil Chorus, The | Snub Pollard | Pathe | 1 reel | Apr. 15 |
| Any Ice Today | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Any Old Port | | Educational | 2 reels | Apr. 29 |
| Apartment Wanted | Lee Moran | Universal | 2 reels | Sept. 23 |
| Back Yard, The | Jimmy Aubrey | Vitagraph | 2 reels | |
| Barnstormer, The | | Fox | 2 reels | |
| Bath Day | Sweet & Queenie | Universal | 2 reels | |
| Bed of Roses | Paul Parrott | Pathe | 1 reel | |
| Blacksmith, The | Buster Keaton | First National | 2 reels | Sept. 30 |
| Bow Wows, The | Snub Pollard | Pathe | 1 reel | Mar. 18 |
| Breaking Into Jail | Smith-Adams | Federated-S. R. | 1 reel | |
| Bride-to-Be, The | Paul Parrott | Pathe | 2 reels | Oct. 21 |
| Broadcasting | Johnny Jones | Pathe | 2 reels | |
| Broker, The | Lupino Lane | Fox | 2 reels | |
| Bucking Broadway | Neal Burns | Educational | 2 reels | July 8 |
| Busy Bees | Paul Parrott | Pathe | 1 reel | |
| But a Butler | | Arrow-S. R. | 2 reels | |
| Cabby, The | L. Lorraine and Maud | Universal | 2 reels | |
| Cashier, The | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Caesar's Ghost | Roy Atwell | Universal | 1 reel | |
| Chauffeur, The | Clyde Cook | Fox | 2 reels | |
| Cheerful Credit | Brownie | Universal | 2 reels | |
| Chicken Parade, The | Jimmy Aubrey | Vitagraph | 2 reels | |
| Circus Days | | Educational | 2 reels | |
| Clear Case, A | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Cold Feet | | Educational | 2 reels | Apr. 22 |
| Coming and Going | Vernon Dent | Folly-Pacific | 1 reel | |
| Cops | Buster Keaton | First National | 2 reels | July 22 |
| Court Plastered | Mutt & Jeff C'toon | Fox | ½ reel | |
| Cured | Queenie (horse) | Universal | 2 reels | |
| Cured by Radio | Roy Atwell | Universal | 1 reel | |
| Dandy Dan | | Fox | 2 reels | |
| Danger | Lige Conley | Educational | 2 reels | Apr. 22 |
| Dark Horse, A | | Universal | 2 reels | May 27 |
| Days of Old | Snub Pollard | Pathe | 1 reel | May 20 |
| Dentist, The | Smith-Adams | Federated-S. R. | 2 reels | |
| Doing 'Em Good | Neely Edwards | Universal | 1 reel | |
| Do Me a Favor | Snub Pollard | Pathe | 1 reel | May 27 |
| Don't Be Foolish | | C. B. C.-S. R. | 2 reels | |
| Double Trouble | Lee Kids | Fox | 2 reels | |
| Duck In | Lloyd Hamilton | Educational | 2 reels | |
| Dumb-Bell, The | Snub Pollard | Pathe | 1 reel | July 23 |
| Dynamite | Lloyd Hamilton | Educational | 2 reels | |
| Easy Pickin' | Jack Richardson | East Coast-S. R. | 2 reels | Sept. 23 |
| Easy to Cop | Neely Edwards | Universal | 1 reel | |
| Electric House, The | Buster Keaton | First National | 2 reels | |
| El Toro | | Fox | 2 reels | |
| Eskimo, The | Clyde Cook | Fox | 2 reels | |
| Excuse Me, Sheriff | | Fox | 2 reels | |
| Face the Camera | Paul Parrott | Pathe | 1 reel | |
| Fair Enough | Dorothy Devore | Educational | 2 reels | Apr. 23 |
| Falls Ahead | Mutt & Jeff C'toon | Fox | ½ reel | |
| False Alarm, A | | Educational | 2 reels | June 10 |
| Fans and Flappers | Hal Stephens | C. B. C.-S. R. | 2 reels | |
| Fat and Sassy | Vernon Dent | Folly-Pacific | 1 reel | |
| Fire! Fire! | | Sanford-S. R. | 2 reels | |
| Fly Time | | Roy Klumb Prod.-S.R. | 2 reels | |
| Follow Me | Eddie Lyons | Arrow-S. R. | 2 reels | |
| Foolish Lives | Lee Moran | Universal | 2 reels | |
| For Love of Money | | First National | 2 reels | |
| Fresh Kid | Fox-Gregory | Universal | 2 reels | |
| Fresh Paint | | Arrow-S. R. | 2 reels | |
| Fresh Start, A | | Educational | 2 reels | |
| Friday the 13th | Paul Parrott | Pathe | 1 reel | July 22 |
| Friend Husband | Lupino Lane | Fox | 2 reels | |
| Frozen North, The | Buster Keaton | First National | 2 reels | Oct. 21 |
| Full of Pep | Snub Pollard | Pathe | 1 reel | Apr. 22 |
| Gasoline Trail | | Roy Klumb Prod.-S.R. | 1 reel | |
| Gay Deceiver, The | Roy Atwell | Universal | 1 reel | May 27 |
| Gee Whiskers | Neely Edwards | Universal | 1 reel | Apr. 15 |
| Get the Hook | Vernon Dent | Folly-Pacific | 1 reel | |
| Getting Even | Mutt & Jeff C'toon | Fox | ½ reel | |
| Give Him Air | Bobby Dunn | Arrow | 2 reels | |
| Golfing | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Golf Insect, A | Roy Atwell | Universal | 1 reel | May 6 |
| Gymnasium Jim | Billy Bevan | First National | 2 reels | |
| Hale and Hearty | Snub Pollard | Pathe | 1 reel | |
| Hands Up | | Arrow-S. R. | 2 reels | |
| Hands Up | Geo. Ovey | Folly-Pacific | 1 reel | |
| Hello Mars | Harry Sweet | Universal | 2 reels | |
| Hennessy of the Mounted | Geo. Ovey | Folly-Pacific | 1 reel | |
| Henpecked | Lee Moran | Universal | 2 reels | |
| Hickory Hick, A | Bobby Vernon | Educational | 2 reels | May 28 |
| Hickville's Romeo | Lee Moran | Universal | 2 reels | |
| High and Dry | | Educational | 2 reels | |
| High Fliers | Neely Edwards | Universal | 1 reel | |
| Highly Polished | Bill Franey | O'Conor-S. R. | 2 reels | |
| High Tide | George Rowe | Pathe | 1 reel | |
| His First Job | Lewis Sargent | Universal | 1 reel | |
| His Inheritance Taxi | Neely Edwards | Universal | 1 reel | |
| His Mushing Bride | Bill Jones | C. B. C.-S. R. | 2 reels | |
| His Prehistoric Blunder | Roy Atwell | Universal | 1 reel | |
| His Wedding Daze | Joe Rock | Federated-S. R. | 2 reels | |
| His Wife's Son | | Fox | 2 reels | |
| Hither and Thither | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Holding His Own | Geo. Ovey | Folly-Pacific | 1 reel | |
| Home-Made Movies | Ben Turpin | First National | 2 reels | |
| Hoot Mon! | Mutt & Jeff C'toon | Fox | ½ reel | |
| Hop, Skip and Jump | Mutt & Jeff C'rtoon | Fox | ½ reel | Oct. 21 |
| Horse Tears | Queenie | Universal | 2 reels | |
| Hot and Cold | Bill Franey | O'Conor-S. R. | 2 reels | |
| Hot Dog | Clyde Cook | Fox | 2 reels | May 20 |
| Hot Off the Press | Snub Pollard | Pathe | 1 reel | Apr. 1 |
| Hound of Tankervills | Otis Harlan | Educational | | |
| House of 1,000 Trembles | Neely Edwards | Universal | 1 reel | |
| Husband and Strife | | Arrow-S. R. | 2 reels | |
| In at the Finish | Vernon Dent | Folly-Pacific | 1 reel | |
| Janitor's Wife, The | | Arrow-S. R. | 2 reels | |
| Jump Your Joh | Snub Pollard | Pathe | 1 reel | |
| Kickin' Fool, The | Maude (mule) | Universal | 2 reels | |
| Kid Love | Century Kids | Universal | 2 reels | Oct. 21 |
| Kids and Skids | Lee Kids | Fox | 2 reels | |
| Kill the Nerve | Snuh Pollard | Pathe | 1 reel | May 27 |
| Landlord, The | | Fox | 2 reels | |
| Last Shot, The | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Late Hero, The | Geo. Ovey | Folly-Pacific | 1 reel | |
| Late Lamented, The | Eddie Boland | Pathe | 1 reel | |
| Laughing Gas | | Fox | 2 reels | |
| Lazy Bones | Clyde Cook | Fox | 2 reels | |
| Light Showers | Snuh Pollard | Pathe | 1 reel | |
| Little Rascal, The | Baby Peggy | Universal | 2 reels | |
| Live Wires | Queenie (horse) | Universal | 2 reels | |
| Look Before You Sleep | Polly Moran | C. B. C.-S. R. | 2 reels | |
| Loose Nuts | Roy Atwell | Universal | 1 reel | |
| Love Drops | Neely Edwards | Universal | 1 reel | |
| Ma and Pa | Bevan-June | First National | 2 reels | Sept. 16 |
| Makin' Movies | Johnny Jones | Pathe | 2 reels | |
| Man Haters, The | Eddie Boland | Pathe | 2 reels | |
| Many Happy Returns | Eddie Boland | Pathe | 1 reel | |
| Matinee Idles | Neely Edwards | Universal | 1 reel | |
| Mile a Minute Mary | Dorothy Devore | Educational | 2 reels | July 1 |
| Minute Man, The | Roy Atwell | Universal | 1 reel | |
| Model Messenger, A | Lewis Sargent | Universal | 1 reel | |
| Modern Fishing | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Movie Mix-Up, A | Roy Atwell | Universal | 1 reel | |
| Movies, The | Snuh Pollard | Pathe | 1 reel | |
| Mummy's Nightmare | Geo. Ovey | Folly-Pacific | 1 reel | |
| Mutts | Brownie | Universal | 2 reels | |
| My Hero | Lupino Lane | Fox | 2 reels | |
| My Mistake | Eddie Lyons | Arrow | 2 reels | |
| My Wife's Relations | Buster Keaton | First National | 2 reels | Aug. 26 |
| Mysterious Stranger | Jimmy Aubrey | Vitagraph | 2 reels | |
| Nearing the End | Mutt & Jeff C'toon | Fox | ½ reel | |
| Nobody Home | Geo. Ovey | Folly-Pacific | 1 reel | |
| No Brains | Harry Sweet | Universal | 2 reels | Apr. 29 |
| No Brains | Bill Franey | O'Conor-S. R. | 2 reels | |
| No Luck | Bobby Dunn | Arrow | 2 reels | |
| No Money to Guide Them | Smith-Adams | Federated-S. R. | 2 reels | |
| Now or Never | Vernon Dent | Folly-Pacific | 1 reel | |
| Off the Earth | Neely Edwards | Universal | 1 reel | |
| Oh Daddy | Bevan-June | First National | 2 reels | |
| Off His Beat | Harry Sweet | Universal | 2 reels | |
| Oh, Promise Me | Neal Burns | Educational | 2 reels | Mar. 18 |
| Once to Every Boy | Lewis Sargent | Universal | 1 reel | Oct. 28 |
| One Terrible Day | Children | Pathe | 2 reels | |
| On Patrol | Billy Bevan | First National | 2 reels | Oct. 21 |
| On the Jump | Vernon Dent | Folly-Pacific | 1 reel | |
| One Horse Town | Harry Sweet | Universal | 2 reels | Apr. 1 |
| Our Gang | Snub Pollard | Pathe | 1 reel | |
| Pair of Aces, A | Lee Kids | Fox | 2 reels | |
| Pair of Kings, A | Larry Semon | Vitagraph | 2 reels | Aug. 19 |
| Paniky Pullman, A | Roy Atwell | Universal | 1 reel | |
| Papa's Night Out | | Arrow-S. R. | 2 reels | |
| Pardon Me | Snuh Pollard | Pathe | 1 reel | Mar. 18 |
| Pardon My Glove | Bohby Vernon | Educational | 2 reels | Sept. 23 |
| Pay Day | Charles Chaplin | First National | 2 reels | Apr. 15 |
| Peace in Pieces | Bill Franey | O'Connor-S. R. | 2 reels | |
| Peggy Behave | Bahy Peggy | Universal | 2 reels | |
| Penny Reward, A | | Educational | 2 reels | May 20 |
| Piper, The | | Fox | 2 reels | |
| Pirate, The | Lupino Lane | Fox | 2 reels | |
| Please Be Careful | Chas. Doherty | Fox | 5 reels | Sept. 30 |
| Poor Boy | Lloyd Hamilton | Educational | 2 reels | May 27 |
| Pop Tuttle's Clever Catch | Dan Mason | Film Book. Offices | 2 reels | |
| Powder Romance | Roy Atwell | Universal | 1 reel | |
| Punch the Clock | Snuh Pollard | Pathe | 1 reel | July 8 |
| Puppy Love | | Fox | 2 reels | |
| Radio Hound, The | Brownie (dog) | Universal | 2 reels | Oct. 7 |
| Rag Doll Romance, A | | Educational | 2 reels | |
| Rainmaker, The | Lloyd Hamilton | Educational | 2 reels | |
| Rapid Fire | Lige Conley | Educational | 2 reels | July 1 |
| Red Hot | Mutt & Jeff C'toon | Fox | ½ reel | |
| Red Hot Rivals | Lee Moran | Universal | 2 reels | |
| Rented Trouble | | Arrow-S. R. | 2 reels | |
| Reporter, The | Lupino Lane | Fox | 2 reels | Oct. 28 |
| Rice and Old Shoes | Carter DeHavens | Film Book. Offices | 2 reels | |
| Riding the Goat | Mutt & Jeff C'toon | Fox | ½ reel | |
| Romance of Curly Squirrel | | Lee-Bradford-S. R. | 1 reel | |
| Rough on Romeo | Paul Parrott | Pathe | 1 reel | |
| Ruhberneck, The | Lee Moran | Universal | 2 reels | |
| Safe in the Safe | | Fox | 2 reels | |
| Shaky Family Tree, A | Neely Edwards | Universal | 1 reel | |
| Sheik, The | | Fox | 2 reels | |
| She Loved Him But— | Earl Montgomery | C. B. C.-S. R. | 2 reels | |
| Short Weight | Brownie-Fox | Universal | 2 reels | |
| Should Watchmen Sleep | Neely Edwards | Universal | 1 reel | |
| Show, The | Harry Semon | Vitagraph | 2 reels | Oct. 21 |
| Sic 'Em Brownie | Brownie | Universal | 2 reels | May 27 |
| Simply Shocking | Jack Duffy | Universal | 1 reel | |
| Skipper's Policy, The | Dan Mason | Educational | 2 reels | May 6 |
| Sleeping Sickness | Vernon Dent | Folly-Pacific | 1 reel | |
| Slespyhead, The | Harry Sweet | Universal | 2 rsels | |
| Sleuth, The | Paul Parrott | Pathe | 1 reel | |
| Society Hohoes | Neely Edwards | Universal | 1 reel | |
| Society Sailors | Neely Edwards | Universal | 1 reel | |
| Some Baby | Snuh Pollard | Pathe | 1 reel | |
| Some Class | Brownie | Universal | 2 reels | |
| Some Family | Lee Moran | Universal | 2 reels | |
| Speeder, The | Lloyd Hamilton | Educational | 2 reels | |
| Special Delivery | Al St. John | Fox | 2 reels | July 1 |
| Speed 'Em Up | | Universal | 2 reels | July 15 |
| Spirited Affair, A | Roy Atwell | Universal | 1 reel | Sept. 2 |
| Splitting Hairs | | Fox | 2 reels | |
| Spooks | Lige Conley | Educational | 2 reels | Apr. 8 |
| Stand Pat | Paul Parrott | Pathe | 1 reel | |

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Step Forward | Ben Turpin | First National | 2 reels | |
| Stone Age, The | Snub Pollard | Pathe | 1 reel | |
| Straight from the Farm | Al St. John | Fox | 2 reels | |
| Strictly Modern | Snub Pollard | Pathe | 1 reel | |
| Studio Rube, The | Al St. John | Fox | 2 reels | |
| Such Is Life | Billy Bevan | First National | 2 reels | |
| Supply and Demand | Johnny Jones | Pathe | 2 reels | |
| Sweet Thirteen | Gloria Joy | Film Book. Offices | 2 reels | |
| Take a Tip | | Santord-S. R. | 2 reels | |
| Take Next Car | Paul Parrott | Pathe | 1 reel | Sept. 23 |
| Taking Things Easy | Neely Edwards | Universal | 1 reel | |
| Telephone Troubles | Earl Montgomery | C. B. C.-S. R. | 2 reels | |
| Tell 'Em Nothing | Bill Jones | C. B. C.-S. R. | 2 reels | |
| Ten Seconds | Lee Moran | Universal | 2 reels | July 8 |
| That Son of a Sheik | Neal Burns | Educational | 2 reels | |
| That's It | Eddie Lyons | Arrow | 2 reels | |
| Their First Vacation | Carter DeHaven | Film Book. Offices | 2 reels | |
| They're Off | Vernon Dent | Folly-Pacific | 1 reel | |
| Three Hundred and Sixty-Five Days | Snub Pollard | Pathe | 1 reel | |
| Three Weeks Off | | Universal | 2 reels | June 17 |
| Throbs and Thrills | | Roy Klumb Prod.-S.R. | 1 reel | |
| Tin Broncho, The | | Fox | 2 reels | |
| Tin Foiled | Mutt & Jeff C'rtoon. | Fox | ½ reel | |
| Tis the Bull | Bobby Vernon | Educational | 2 reels | |
| Tom's First Flivver | | Roy Klumb Prod.-S.R. | 1 reel | |
| Toonerville Blues | Dan Mason | Educational | 2 reels | June 10 |
| Toonerville Trials | Dan Mason | Educational | 2 reels | |
| Torchy and Orange Blossoms | Johnny Hines | Educational | 2 reels | |
| Torchy's Feud | Johnny Hines | Educational | 2 reels | |
| Torchy's Hold Up | Johnny Hines | Educational | 2 reels | May 6 |
| Torchy's Ghost | Johnny Hines | Educational | 2 reels | |
| Torchy's Nut Sunday | Johnny Hines | Educational | 2 reels | |
| Torchy Steps Out | Johnny Hines | Educational | 2 reels | June 10 |
| Touch All Bases | Paul Parrot | Pathe | 1 reel | |
| Treasure Bound | Lige Conley | Educational | 2 reels | July 22 |
| Truth Juggler, The | Paul Parrott | Pathe | 1 reel | |
| 'Twas Ever Thus | Viola Daniel | Educational | 2 reels | Mar. 11 |
| Twin Husbands | DeHavens | Film Book. Offices | 2 reels | Oct. 7 |
| Two of a Kind | Harry Sweet | Universal | 2 reels | Sept. 23 |
| Unfermented Bricks | Neeley Edwards | Universal | 1 reel | |
| Upper and Lower | Lee Moran | Universal | 2 reels | Apr. 15 |
| Village Sheik, The | Al. St. John | Fox | 2 reels | Oct. 7 |
| Wall Nut, The | Roy Atwell | Universal | 1 reel | |
| Wedding Dumb Bells | | C. B. C.-S. R. | 2 reels | |
| West is Worst | Jack Richardson | East Coast-S. R. | 1 reel | Sept. 23 |
| Wet Weather | Paul Parrott | Pathe | 1 reel | |
| What Next | Barry-Reynolds | Arrow-S R. | 2 reels | |
| Whose Husband Are You? | Barry-Reynolds | Arrow-S R. | 2 reels | |
| Wise Duck, The | | Fox | 2 reels | |
| Why Not Now | Eddie Lyons | Arrow-S. R. | 2 reels | |
| You and Me | Century Kids | Universal | 2 reels | Sept. 23 |
| You'd Be Surprised | Billy West | C. B. C-S. R. | 2 reels | |
| Young Ideas | Roy Atwell | Universal | 1 reel | |

# Short Subjects

| Title and Star | Distributed By | Length | Reviewed |
|---|---|---|---|
| Abraham Lincoln (Urban Classics) | Vitagraph | 1 reel | |
| Adventures of Robinson Crusoe (Serial) | Universal | 18 episodes | Apr. 1 |
| Algeria, The Ancient (Scenic) | Prizma | 1 reel | |
| Alice in Wonderland (Serial) | Warner Bros. | 15 episodes | |
| Alphabetical Zoo, The (Urban Classics) | Vitagraph | 1 reel | |
| An Arctic Hike on the Great Aletsch Glacier (Scenic) | Truart | 1 reel | Apr. 22 |
| At Large (Drama), Tom Santschi | Universal | 2 reels | |
| Ballad of Fisher's Boarding House (Drama) | Pathe | 1 reel | Apr. 15 |
| Bar Cross War, The (Drama), Leo Maloney | Pathe | 2 reels | Oct. 28 |
| Beersheba (Holy Land Series) | Amer. Releasing | 1 reel | |
| Bending the Twig (Urban Classics) | Vitagraph | 1 reel | |
| Better Mild (Urban Classics) | Vitagraph | 1 reel | |
| Beyond the Jordan (Holy Land Series) | Amer. Releasing | 1 reel | |
| Beyond the Trail (Wes. Drama), Tom Sanchi. | Pathe | 2 reels | |
| Big Flood, The (Aesop's Fables) | Pathe | 2/3 reel | |
| Big Ranger, The (Drama) | Universal | 2 reels | |
| Blue Blood and Red (Drama), Roy Stewart | Universal | 2 reels | |
| Borneo Venice, A (Scenic) | Truart | | |
| Boy and His Dog, The (Aesops Fables) | Pathe | 2/3 reels | May 27 |
| Boy and the Bear, The (Aesop's Fables) | Pathe | 2/3 reel | |
| Brewing Trouble (Aesop's Fables) | Pathe | 2/3 reels | |
| By the Still Waters (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Call of Courage, The (Drama) | Universal | 2 reels | Mar. 18 |
| Cap'n Kidd (Serial), Eddie Polo | | 15 episodes | |
| Case of Identity, A (Sherlock Holmes) | Educational | 2 reels | |
| Cat and the Pig, The (Aesop's Fables) | Pathe | 2/3 reels | |
| Cavy and the Rat, The (Urban Classics) | Vitagraph | 1 reel | |
| Channel Raiders, The (Drama), Jack Mulhall | Universal | 2 reels | |
| Come and Get Me (Drama), Leo Maloney | Pathe | 2 reels | |
| Come Clean (Drama), Tom Santschi | Universal | 2 reels | |
| Copper Beeches, The (Sherlock Holmes) | Educational | 2 reels | |
| Country Mouse and City Cat, The (Aesop's Fables) | Pathe | 2/3 reels | |
| Crime in a Big City (Aesop's Fables) | Pathe | 2/3 reels | |
| Crowning King Blizzard (Scenic) | Educational | 1 reel | Aug. 26 |
| Cruise of the Princess Maguinna (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Dangerous Adventure, A (Serial) | Warner Bros. | 15 episodes | |
| Daring Dangers (Drama), Tom Santschi | Universal | 2 reels | |
| Dead Game (Drama), Art Acord | Universal | 2 reels | |
| Death Trap, The (West. Dr.), Tom Santschi | Pathe | 2 reels | |
| Deputized (Drama), Leo Maloney | Pathe | 2 reels | |
| Desperation (Drama) | Universal | 2 reels | |
| Devil's Foot, The (Sherlock Holmes) | Educational | 2 reels | Feb. 11 |
| Dog and the Wolves, The (Aesop's Fables) | Pathe | 2/3 reels | |
| Drifters, The (Wilderness Tales) | Educational | 1 reel | |
| Dwellers of the Deep (Urban Classics) | Vitagraph | 1 reel | |
| Dying Detective, The (Sherlock Holmes) | Educational | 2 reels | Feb. 11 |
| Empty House, The (Sherlock Holmes) | Educational | 2 reels | |
| Expose of Sawing a Lady in Half (Novelty) | Clarion-S. R. | 1½ reels | Sept. 30 |
| Eternal Triangle, The (Aesops Fables) | Pathe | 2/3 reels | |
| Fable of the Hated Rivals (Aesop's) | Pathe | 2/3 reel | |
| Famous Northwest Mounted (Sport Review) | Goldwyn | 1 reel | |
| Farmer and His Cat, The (Aesop's Fables) | Pathe | 2 3 reels | Sept. 23 |
| Farmer and the Ostrich, The (Aesop's Fables) | Pathe | 2/3 reels | Apr. 1 |
| Fearless Fido (Aesop's Fables) | Pathe | 2/3 reel | |
| Felix All at Sea | Winkler-S. R. | 1 reel | May 6 |
| Felix Saves the Day (Cartoon) | Winkler-S. R. | 1 reel | Feb. 11 |
| Forty-Four Calibre Mystery (Drama), Harry Carey | Universal | 2 reels | |
| Getaway, The (Drama), Neal Hart | Universal | 2 reels | |
| Giants of the Open (Drama), Roy Stewart | Universal | 2 reels | |
| Gibeah (Holy Land Series) | Amer. Releasing | 1 reel | |
| Go Get 'Em Hutch (Serial) | Pathe | 15 epis'des | Apr. 15 |
| Good Things of Life (Novelty) | Wid Gunning | 1 reel | |
| Grandfather's Clock (Urban Classics) | Vitagraph | 1 reel | |
| Great American Authors (Series) | Hodkinson | 1 reel | |
| Grit (West. Drama), Shorty Hamilton | McGovern & Egler | 2 reels | |
| Guilty Cause, A (Drama), Tom Santschi | Universal | 2 reels | |
| Gypsy Trail, The (Drama), Art Acord | Universal | 2 reels | |
| Heap Busy Indian (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Hebron the Ancient (Holy Land Series) | Amer. Releasing | 1 reel | |
| His Last Case (Tenement Tales) | Clark-Cornelius | 2 reels | |
| His Own Law (Drama), Leo Maloney | Pathe | 2 reels | |
| Hook, Line and Sinker (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Hour of Doom, The (Drama), Tom Santschi | Universal | 2 reels | |
| How to Grow Thin (Novelty) | Educational | 1 reel | Mar. 18 |
| Hunter and His Dog, The (Aesops Fables) | Pathe | 2/3 reels | |
| Hunting Ground of Hiawatha (Urban) | Vitagraph | 1 reel | |
| In the Days of Buffalo Bill (Serial) | Universal | 18 e's'd's | Sept. 18 |
| Island of Surpriss (Scenic) | Truart | | |
| It Is the Law (Drama), Tom Santschi | Universal | 2 reels | |
| Japan, the Garden of the East (Scenic) | Kineto | 1 reel | Apr. 29 |
| Jaws of Steel (Drama), Reginald Denny | Universal | 2 reels | |
| Juggernauts of the Jungle (Educational) | | 1 reel | |
| Jungle Belles of Borneo (Novelty) | Truart | | |
| Jungle Goddess, The (Serial) | Exp. & Imp.-S. R. | 15 episodes | Feb. 4 |
| Leather Pushers, The (Series), Reginald Denny | Universal | 2 reels | Jan. 28 |
| Lion and the Mouse, The (Aesop's Fables) | Pathe | 2/3 reels | |
| Love at First Sight (Aesops Fables) | Pathe | 2/3 reels | |
| Lochinvar of the Line (Drama), Edgar Jones | Pathe | 2 reels | |
| Magic Gems (Study) | Prizma | 1 reel | |
| Matching Wits (Drama), Art Acord | Universal | 2 reels | |
| Missing Men (Drama) | Educational | 1 reel | |
| Model Dairy, The (Aesops Fables) | Pathe | 2/3 reels | May 20 |
| Musselfish Shell, The (Novelty) | | 1 reel | |
| My Country (Scenic) | Educational | 1 reel | Apr. 29 |
| Mysterious Tracks (Drama) | Pathe | 1 reel | |
| Never Let Go (Drama) | Universal | 2 reels | |
| Nights of Many Shadows (Wilderness Tales) | Educational | 1 reel | |
| Official Movie Chats of M. P. T. O. of A | Hodkinson | | Feb. 11 |
| Old Moose Trails (Scenic) | Educational | 1 reel | |
| One Man Reunion (Wilderness Tales) | Educational | 1 reel | |
| Opossum, The (Novelty) | Pathe | 2 reels | Apr. 22 |
| Pageantry in India (Scenic) | Vitagraph | 1 reel | |
| Pelican Island (Scenic) | Truart | | |
| People of Old Bruges (World Wanderings) | Educational | 1 reel | |
| Perilous Ascent of the Zinal-Rothorn (Scenic) | Truart | | |
| Perils of the Yukon (Serial) | Universal | 15 episds | July 8 |
| Plain Grit (Drama), Reginald Denny | Universal | 2 reels | |
| Pony Boy (Drama), Shorty Hamilton | McGovern & Egler | 2 reels | |
| Quaint Denizens of the Zoo (Novelty) | Kinete Review | 1 reel | Mar. 25 |
| Quaint Holland (Scenic) | Educational | 2 reels | |
| Radio King, The (Serial) | Universal | | Sept. 30 |
| Raid, The (Drama), Neal Hart | Universal | 2 reels | |
| Rich Cat and Poor Cat, The (Aesops Fables) | Pathe | 2 3 reels | |
| Ride 'em Cowboy (Drama), Sborty Hamilton | McGovern & Egler | 2 reels | |
| Ridin' Through (Drama), Art Acord | Universal | 2 reels | |
| Ropin' Fool, A (Will Rogers, W. Dr.) | | 2 reels | Mar. 25 |
| Scandal in Bohemia, A (Sherlock Holmes) | Educational | 2 reels | |
| Seeing Red (Drama), Tom Santschi | Universal | 2 reels | |
| Seeing the Unseen (Novelty) | Prizma | 1 reel | |
| Sky Ranger, The (Serial) | Pathe | 15 episodes | |
| Spendthrift, The (Aesops Fables) | Pathe | 2/3 reels | |
| Squarin' It (Drama), Neal Hart | Universal | 2 reels | |
| Striking Tires, The (Novelty) | Bosworth, De Freves & Felton | 1 reel | |
| Such is Life in Volendam (Scenic Cartoon) | Film Book. Offices | 1 reel | Apr. 29 |
| Such is Life in London's West End (Cartoon) | Film Book. Offices | 1 reel | Apr. 29 |
| Such is Life in Monte Carlo (Cartoon) | Film Book Offices | 1 reel | June 10 |
| Sunbeams (Study) | Prizma | 1 reel | |
| Sweet Heart (Western Drama), Billy West | Joan Film | 2 reels | |
| Terror Trail (Serial), Eileen Sedgwick | Universal | 18 episodes | |
| Thrills and Spills (Novelty) | Educational | 1 reel | May 6 |
| Tiger and the Donkey, The (Aesops Fables) | Pathe | 2/3 reels | |
| Timber Queen, The (Serial) | Pathe | 15 episds | June 24 |
| Too Much Overhead (Educational) | Educational | 1 reel | |
| Trail of the Wolf, The (Drama), Percy Pembroke | Universal | 2 reels | Apr. 1 |
| Treacherous Rival, A (Drama), La Plante-Pembroke | Universal | 2 reels | |
| Trickery (Drama) | Universal | 2 reels | |
| Two Men (Drama), Tom Santschi | Universal | 2 reels | |
| United States Naval Efficiency | Kineto | 1 reel | |
| Unmasked (Drama), Art Acord | Universal | 2 reels | |
| Vengeance Is Mine (Drama), Irene Castle | Pathe | 3 reels | |
| Verdict, The (Drama), Eddie Polo | Universal | 2 reels | |
| Village Life in Switzerland (Scenic) | Kineto Review | 1 reel | |
| Vistas of the Holy Land (Kineto Review) | National Exch. | 1 reel | Mar. 18 |
| Wanderlust (Scenic) | Educational | 1 reel | |
| Wedding Feast, Among Borneo Dayaks, A (Novelty) | Truart | | |
| White Eagle (Serial) | Pathe | 15 episodes | |
| White Messenger, The (Drama), Eddie Polo | Universal | 2 reels | May 6 |
| Wicked Cat, The (Aesops Fables) | Pathe | 2/3 reels | Apr. 29 |
| Wolf in Sheep's Clothing (Aesop's Fables) | Pathe | 2/3 reels | |

THE WILLIAMS PRINTING COMPANY, NEW YORK

Commemorating the opening of HAWAII Theater "Pride of the Pacific"

# Honolulu Star-Bulletin

SEPTEMBER 6, 1922

Special Feature Section

## HAWAII Theater

"First Night" ceremonies and Program tonight mark a step in the upbuilding of Greater Honolulu

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*3 Royal Blue Simplex Projectors*
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Joseph M. Schenck presents Norma Talmadge in a beautiful Screen version of Balzac's "The Duchess De Langeais," adapted by Frances Marion and entitled *"The Eternal Flame."*

Photography by Antonio Gaudio; Art direction by Stephen Goosson; Costumes by Walter J. Israel—All Personally directed and supervised By Frank Lloyd. *A Big picture. Book it now!*

*All "dailies" and release prints Made at Rothacker-Aller plant In Hollywood under the direction Of Joseph Aller. Reel Art prints. A First National Attraction— Exceptionally beautiful.*

***Norma Talmadge***
***in***
***"The Eternal Flame"***

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VICE PRESIDENT & GENERAL MANAGER

5515 MELROSE AVENUE
HOLLYWOOD, CALIFORNIA

NOVEMBER 11, 1922

# Motion Picture News

Reg. U. S. Patent Office

## TEN YEARS

is a long time in the picture business and subscribers of ten years standing aren't so plentiful. When one speaks, his words are worth quoting.

Here is what Hugo Plath, manager of the Queen Theatre, Abilene, Texas, writes us in renewing his subscription for the eleventh year:

"Personally I think the News is the leading paper in the field. There are three papers coming in each week—usually on the same day. The News is the first to have the wrapper taken off. I have been reading the News for ten years and have received many valuable suggestions from it"

*The News Covers the Field*


VOL. XXVI No. 20 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

THE personal service of which THE STANDARD FILM LABORATORIES boast means more than a catchy slogan. It means that individual attention is given every bit of film developed and printed in our fine, new plant. It means that the heads of our organization know the daily progress made on each production for which we are doing laboratory work and that every scene is personally tested by them.

IT is only through unusual efficiency that a big organization like THE STANDARD FILM LABORATORIES can give this personal service to each individual order. Perfect co-ordination of all departments is necessary to permit such attention. The foremost producers of the West now utilizing the complete camera-to-screen service of THE STANDARD FILM LABORATORIES have learned how much this means to them. It saves them time, trouble and money and gives them better prints.

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*Hollywood*
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"Unlimited Facilities for Quality Work"

ADOLPH ZUKOR
PRESENTS A

# George Fitzmaurice

PRODUCTION

# "KICK IN"

WITH

Betty Compson
Bert Lytell *and*
May McAvoy

Adapted for
the screen by
OUIDA BERGERE

From the play by
WILLARD MACK

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

FIFTY million fans will have the time of their lives at "Kick In," and they'll all say it's better than "On With the Dance."

It's melodrama de luxe, the king of crook stories, the last word in action and suspense. Fitzmaurice has many great box-office hits, but none so big as "Kick In." There have been all-star casts before, but none finer than this one.

One of the five biggest pictures of the season --- and you know how big the first four were!

*From the play by Willard Mack*
*Adapted by Ouida Bergere*

## A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

WITH

**Betty Compson**
**Bert Lytell**
*and* **May McAvoy**

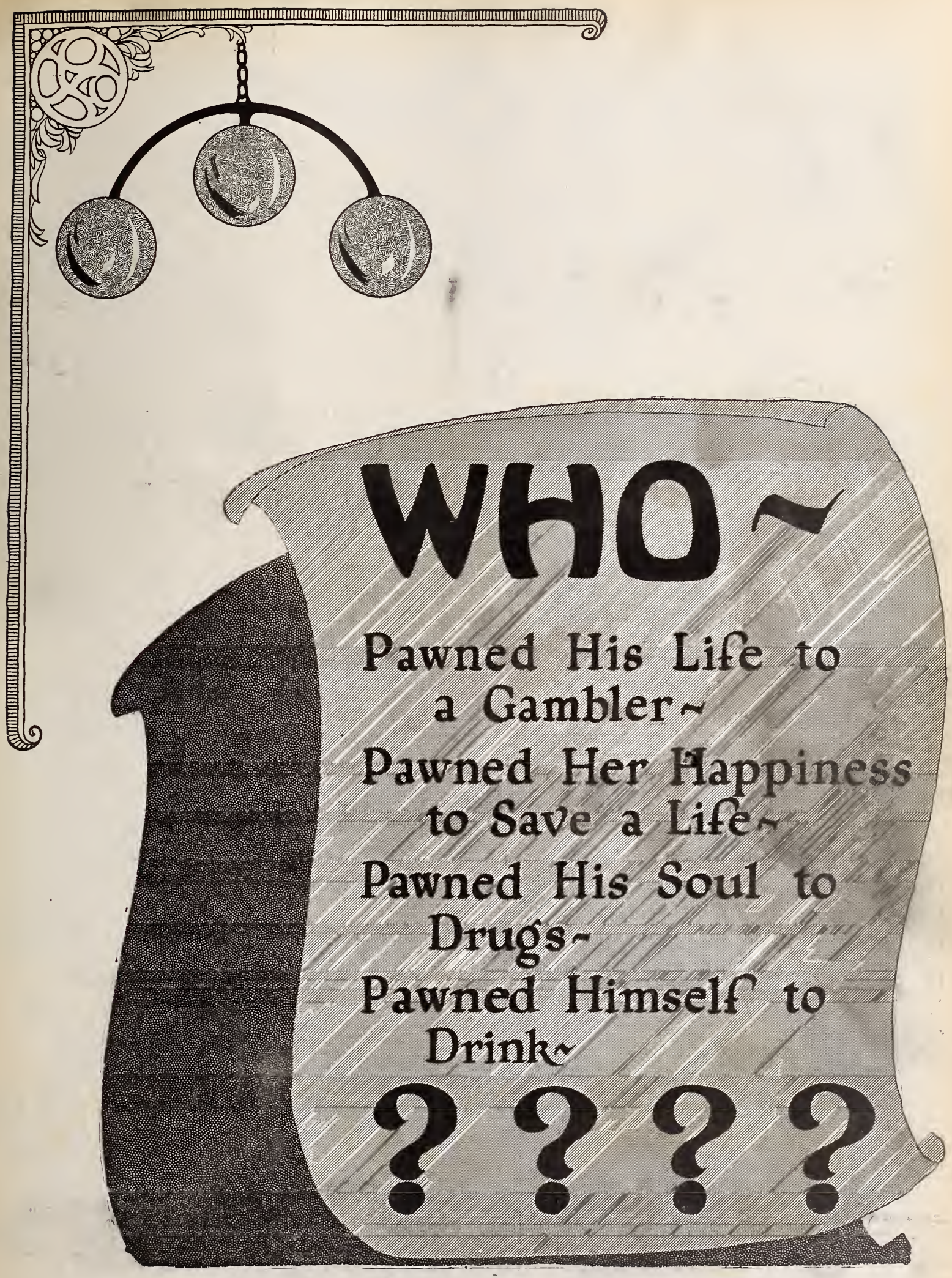
*A*

# George Fitzmaurice

PRODUCTION

# "KICK IN"

PRESENTED BY ADOLPH ZUKOR


WHO ~
Pawned His Life to a Gambler ~
Pawned Her Happiness to Save a Life ~
Pawned His Soul to Drugs ~
Pawned Himself to Drink ~
? ? ? ?

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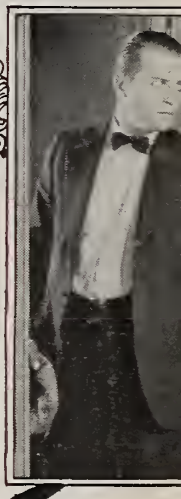
HERE'S a tremendous melodrama, built to order for exhibitors! Crowded with everything that makes BIG PICTURES and BIG LINES at the box-office. Packed full of exploitation possibilities, this Jewel is a certain profit and patronage builder for any exhibitor!



"The K

# KENTUCKY DERBY

Presented by
**CARL LAEMMLE**

with an
**All-Star Cast**
including

# Reginald Denny

famous hero of "The Leather Pushers"

Directed by **KING BAGGOT** From Play by **CHAS. T. DAZEY**

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# NOW YOU CAN GET THE FOURTH OF UNIVERSAL'S Prosperity NINE

CARL LAEMMLE presents

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supported by

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Story of a girl who longed for fine clothes and luxury. How she got what she wanted, plus many things she never expected, makes this an unusually entertaining comedy-drama

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Better Pictures mean Better Times—get your share of the Good Times Universal's Prosperity Nine is bringing exhibitors everywhere!

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"There is action all the time!"
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"A fast-moving tale."
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Directed by REAVES EASON

## THE GREATEST EVER!

"BIGGEST audience I ever had. Had to take down the S. R. O. sign and refuse to sell any more tickets!"
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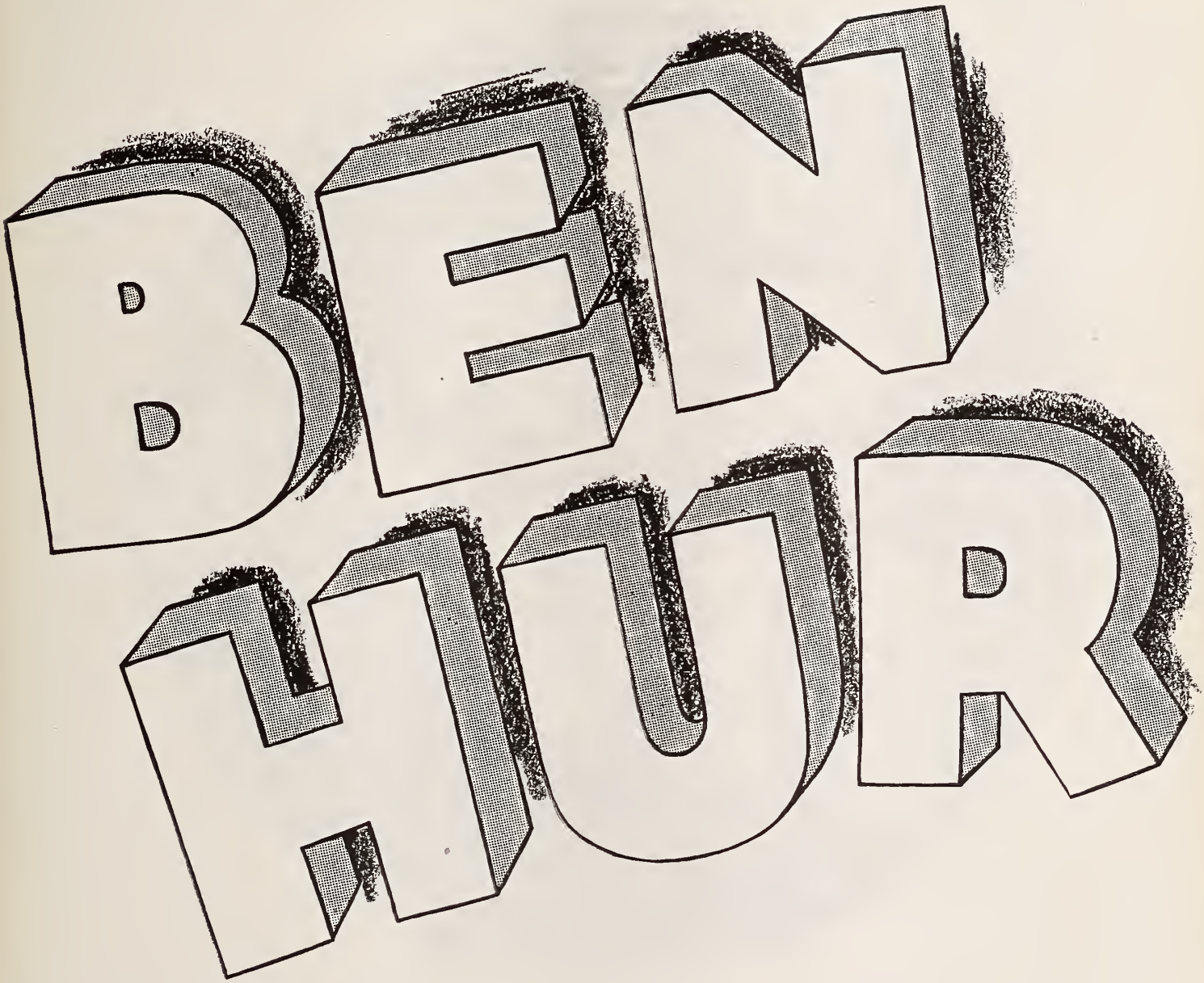
# From Goldwyn!




## Wait till you hear who will *direct* it!

# Did you hear about the sensational opening at New York's CAPITOL ?

***They had to stop selling tickets before the first show started — the crowd lined for a block down Broadway !***

*New York Herald*

"A fine picture and a distinct credit to the Goldwyn corporation, which sponsored it . . . There is some splendid acting in the picture. Richard Dix, Helene Chadwick and James Kirkwood are all thoroughly sincere in their attempts to interpret the characters that Henning Berger has created, and they do their work well . . . Here again Mr. Lloyd demonstrates the fact that he is one of the few movie directors who really understand moving pictures. In 'The Sin Flood' he is even more delicate than in 'Oliver Twist.' The entire production is well modulated and consistent."

*New York Tribune*

"Done in a way that we consider extremely satisfactory. Frank Lloyd has directed it with marvelous understanding and humor and the cast is fine. Lloyd has seized upon the material and made it into a fascinating screen comedy . . . A delightful picture play."

## Directed by Frank Lloyd - Director of "Madame X"

# The SIN FLOOD is here! It's the Year's Big Money-Getter. With 4 Big Stars

## *Helene Chadwick - Richard Dix*
## *James Kirkwood and Ralph Lewis*

*Evening Telegram*

"One of the most absorbing and gripping photoplays of the year . . . the 'movies' are revealing what a triumph they can win over the 'speakies' with Goldwyn's 'The Sin Flood,' produced here on the spoken stage as 'The Deluge' and which is every bit as gripping in the silent drama."

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" 'The Sin Flood' stands up well and as motion pictures go is far superior to the general run of stuff. Sharply realistic . . . All of the parts are well played . . . Frank Lloyd has done remarkably well as the director."

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# The FLOOD will Sweep You Away!

# The Greatest, Newest Racing Love - Melodrama of the Year

*and 1758 Theatres That Have Played It and Cashed in Will Swear To It*

*is*

## Ray C. Smallwood's

*Record-Smashing Pyramid Special*

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By Anthony Paul Kelly — Directed by Ray C. Smallwood

*With an all-star cast including*

SIGRID HOLMQUIST ~ MONTE BLUE ~ LUCY FOX
MATTHEW BETZ ~ JULIA SWAYNE GORDON

PYRAMID PICTURES INC.

This is unmistakably a successful box-office picture. The answer comes after it has played and given the answer for exhibitors *in dollars*. It is the kind of picture that will go on booking and delivering patronage year after year. Read the box-office reports in the various trade papers.

Most of the first runs in the big cities have played it, with a fine profit and in those cities where it has not been booked for first run it will be held back from subsequent runs pending the playing of the larger theatres—it's that valuable a picture.

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# Solid Bookings across Loew's Metropolitan Circuit Broke Every Record of the Portland, Maine, Strand Entering Third Week at Miller's, Los Angeles

*William E. Wing, a sound American authority on Photoplay structure, says in "Camera", Los Angeles*

## "Timothy's Quest"

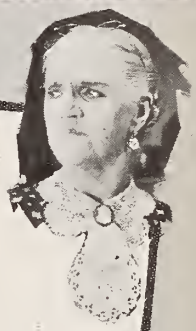
*WHEN I am old,*
*And then must pause awhile*
*To sit beside life's pathway*
*With poignant grief*
*That rankles within a stubborn heart,*
*Preach me no sermons.*
*Bring no false words of sympathy,*
*But let there come a toddling child.*
*With cuddling arms,*
*To press warm lips*
*Upon this aged cheek of mine,*
*And I shall be content.*

And when YOU are satiated with crime, and bloodshed, with ancient swashbuckling, and sleuthing, and sex, seek retreat at Miller's, and get back into the warm realities of life. Go and see Baby Helen Rowland and little Joseph Depew, Margaret Seddon and Marie Day, become before your very eyes, Timothy, Lady Gay, Alvida and Samantha in all reality, as if they lived again to reproach the screen of today with their simple story.

Feel the touch of a baby's soft sigh upon your heart, and do not be ashamed of a tear now and then; suffer and sympathize with Samantha, for her burden is as heavy as the hardness of her heart, and find the sadness relieved by laughter upon the intrusion of the champion gab-and-chatter character of the films, Vivian Ogden, who again is the village gossip.

You may not recognize many of the names, but you will not easily forget "Timothy's Quest," with its quaint New England atmosphere, as directed by Sidney Olcott. May the independent American Releasing organization give us more like it and like him.

W. W.



Strand Theatre
Portland, Maine

American Releasing Company
15 West 44th Street,
New York City.

Attention Mr. Fred Gage.

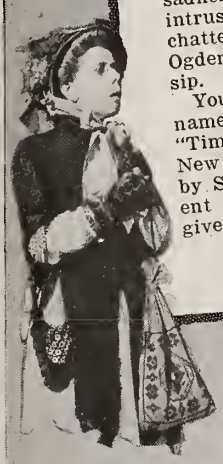
Dear Mr. Gage:-

I am sending under separate cover, newspaper of the advertising we did on Timothy's Quest, and would say that we had a most satisfactory week, breaking house records, and want to say that "Timothy's Quest" was the most satisfactory, and had the favorable comments of more patrons than we have ever had on any picture we have ever run in this house.

It really drew people that never went to a picture show before, and if we could get more of this kind of pictures, it would be the greatest uplift to the moving picture industry that they could have.

Hoping to see more such pictures on the American Releasing Company programme. With kindest regards, I am,

Very truly yours,
By. William E. Rowe
Manager.



Dirigo Films Inc.
*presents*

## KATE DOUGLAS WIGGIN'S
*Story of the Heart*

# TIMOTHY'S QUEST

*Directed by* Sidney Olcott

*Scenario by* Katherine Stuart

*featuring*
JOSEPH DEPEW HELEN ROWLAND
MARIE DAY MARGARET SEDDON
VIVIA OGDEN BERTRAM MARBURGH
GLADYS LESLIE

All over the world this picture is riding into success on a wave of exhibitor and critical popularity. It is being indorsed everywhere by the Better Films committees. A picture that leaves a "sweet taste" *in the brain.*

William E. Wing's personal review, reproduced on this page, is a just evidence of the reception that has been given to a beautiful story, splendidly directed, perfectly made and cast as few pictures ever are—for exact fidelity to roles.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

## *Roundly Praised by the Critics of the Entire Nation*

***A Star Who Captivates***
***A Story That Fascinates***
***A Great Box-Office Title***

These are but three of the many big drawing cards in the new George Arliss photoplay

***"The Man Who Played God"***

A beautifully romantic love theme, with plenty of suspense and relieving bits of the inimitable Arliss comedy. There is pathos, too, and tremendous dramatic action.

***Romance and Tragedy,***
***Glad Tears, Joyous Smiles***

Everything to attract and to please any audience anywhere. A splendid picture that moves swiftly, smoothly, without a jar.

***A New George Arliss in a***
***New and Tremendous Role***

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CHARLIE CHAPLIN
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*Distinctive Productions, Inc.*
*presents*

# GEORGE ARLISS

*in*

# "THE MAN WHO PLAYED GOD"

*From a play by Jules Eckert Goodman founded on Gouverneur Morris's story of the same name*

*Scenario by Forrest Halsey · Photography by Harry A. Fischbeck*
*Art Director—Clark Robinson · Direction by Harmon Weight*

# The Crowning Achievement of Mary Pickford's Career

**A 100 Per Cent New Picture**
**For a 100 Per Cent New Public**

Such is Mary Pickford's just completed 1922 reproduction of that famous cinema classic

**"Tess of the Storm Country"**

An entirely new photoplay. Not a re-issue, nor a revival, nor a revamped picture. But a brand new production of a notable screen favorite for a

**New Generation of Millions**

And for those other millions who have become movie fans in the last two or three years because of the marked improvements in photoplay-making.

**Thousands of New Theatres**

Have never played the original production for these new audiences. Here is the golden opportunity. A new and vastly more beautiful "Tess of the Storm Country."

**A Marvellous New Picture**
**For a Tremendous New Public**

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MARY PICKFORD
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# MARY PICKFORD

in

# "Tess of the Storm Country"

*From the novel by Grace Miller White*
*By arrangement with Adolph Zukor*
*Direction by John S. Robertson*
*Photography by Charles Rosher*

# We Are

Friday...October 27TH, was the greatest day in our history!

This was the day "SHADOWS" was first shown to an audience...an audience that was as representative of the world and its viewpoint as an audience could possibly be.

It comprised people from all walks of life and from every quarter of the globe there was Hayakawa..Abe Blank of Des Moines E.V. Richards of New Orleans...Sam Katz of Chicago..in fact, people from everywhere. There were critics from all the trade-papers dailies, magazines. There were artists, producers directors, distributors, writers; foreign buyers, rewind girls, publicity men, and a great many not connected with pictures.

Here are some of the comments after the showing:

HAYAKAWA said, "Lon Chaney's characterization of an Oriental is the truest and most realistic impersonation an Occidental could possibly portray."

HARRISON, of Harrison's Reports, said, "The picture is in a class with 'THE MIRACLE MAN'".

Produced by
**PREFERRED PICTURES-INC.**
B.P. Schulberg -Pres- J.G. Bachmann-Treas.

# Proud!

GILBERT EMERY, the playwright, said," It is the most legitimate drama I have ever seen in motion pictures."

GEORGE BLAISDELL said, "This is a picture which will make new reputations and fortify others."

It is not merely because "SHADOWS" is a great picture that we are proud - after all, great pictures are expected of every producer. The fact that our second picture is one which has already created so much talk, and is acclaimed so wholesome and out-of-the-ordinary and one that will bring the whole industry honor and esteem, is what makes us proud!

"SHADOWS" will create prestige, profits and respect for your theatre.

Your patrons will thank you for the opportunity of having seen a picture so different and worth while.

You will hold your head high during the run of "SHADOWS"

*When will you run it ?*

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576 FIFTH AVENUE NEW YORK CITY

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MARIE CORELLI'S GREATEST LOVE STORY

# "THELMA"

immortalizing the simple little peasant grub who put to rout the frozen-faced scoffers of high society and then made them grovel in subjection at her feet! Presenting

# JANE NOVAK

resplendent in a blazing display of Parisian frocks and furs and jewels—with a scenic background of positively staggering beauty and magnitude!

This one, Mr. Showman, spells *"BOX-OFFICE"* in great, golden letters. Because millions are devoted to the works of Marie Corelli. Because millions have read and re-read "Thelma" and adored the little heroine, now brilliantly re-created on the screen by Jane Novak.

We have gone the limit in exploitation and showmanship and have prepared a great campaign for "Thelma." Posters, big with dignity and power. Scores of showmanship ideas in the press sheet.

*INCLUDE THIS AMONG YOUR BIG ONES*

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Chester Bennett

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"THE SPEEDER"
FIRST OF
HAMILTON
COMEDIES

# "The spontaneous laughter and approval of the clientele"

says EUGENE H. ROTH

CALIFORNIA IMPERIAL GRANADA
AND PORTOLA THEATRES
EUGENE H ROTH J A PARTINGTON
ASSOCIATE DIRECTORS

SAN FRANCISCO, CAL

ADDRESS ALL COMMUNICATIONS
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MARKET AND FOURTH STS
SAN FRANCISCO CAL

September 14, 1922.

Educational Film Exchange,
288 Turk Street, San Francisco
Mr. C. C. Blumenthal, San Francisco Representative.

Gentlemen:

The spontaneous laughter and approval of the clientele of the California Theatre this week in the showing of Lloyd Hamilton's comedy, entitled "Speeders," are indeed very gratifying to us and I know will be to the Educational Film Exchange.

Needless to say, we are very much elated with the contract in our possession for the forthcoming releases of this comedian's delightful, clean, entertaining comedies. And with the contracts also for the Christie's as well as the Mermaid's, we feel we have an insurance for refreshing comedies in our programs at our California, Granada and Imperial Theatres for the ensuing term.

Your progressive development, coupled with the national campaign, is being splendidly handled, and all progressive exhibitors like ourselves will find themselves duty-bound to contract for these productions to round out a perfect, well-balanced program to satisfy their clientele.

With very best wishes for your continued success,

Yours very truly,

Eugene H. Roth

EHR:F

## *Read every word of Eugene H. Roth's Letter*

It is an unbiased opinion of a big progressive first-run exhibitor after he had actually run the picture in the CALIFORNIA one of San Francisco's biggest and best theatres.

Opinions like this, which reflect audience approval, expressed by men of the standing and judgement of Eugene H. Roth, are valuable. They beat projection room reviews all to death.

Lloyd Hamilton will make six feature comedies in two-reel length for 1922-1923. Book the entire series.

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## EDUCATIONAL FILM EXCHANGES, Inc.

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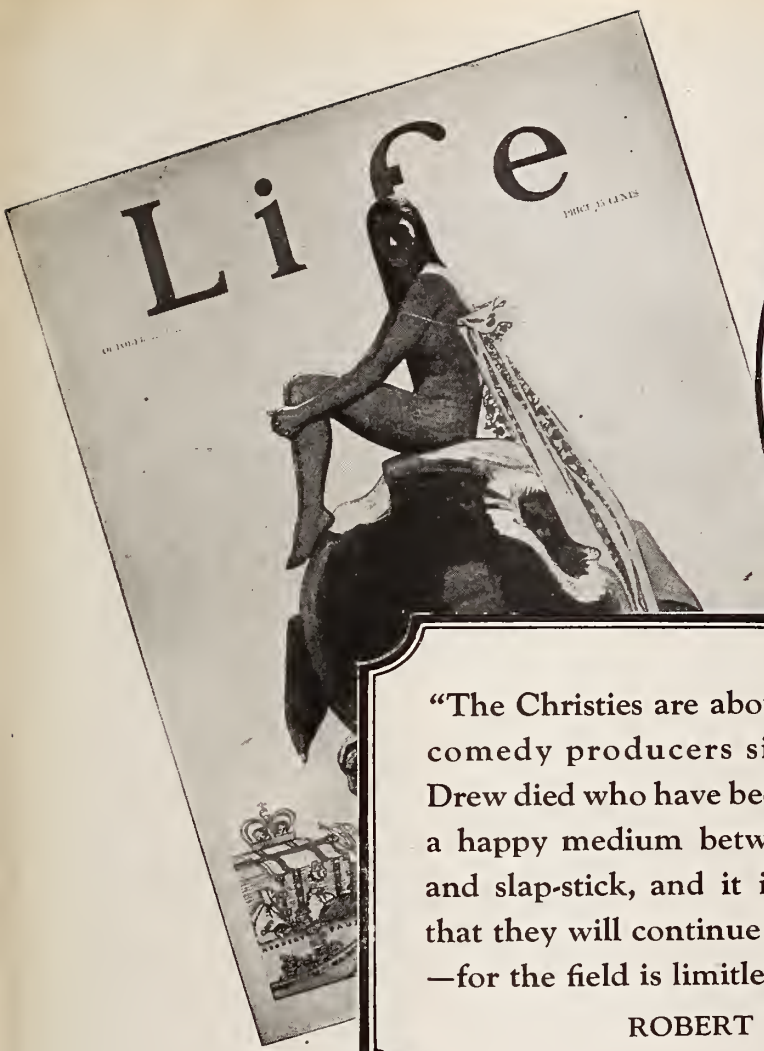


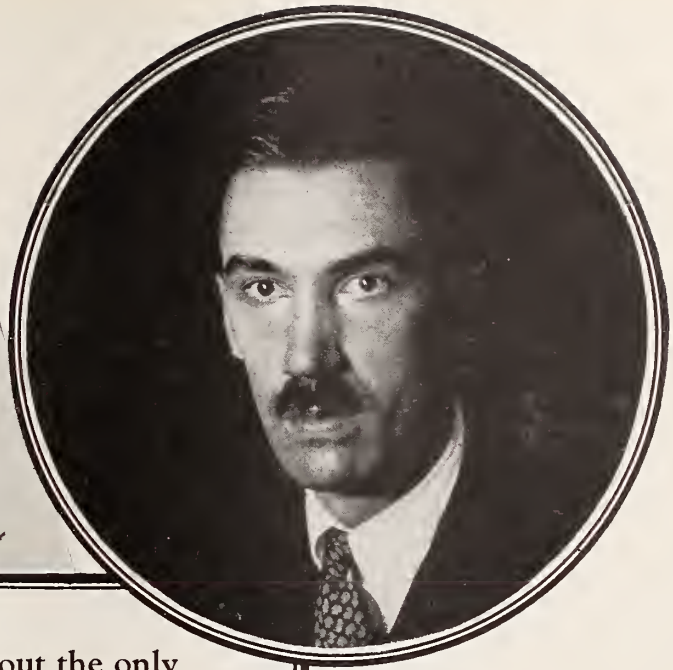

"The Christies are about the only comedy producers since Sidney Drew died who have been able to strike a happy medium between light farce and slap-stick, and it is to be hoped that they will continue the good work —for the field is limitless."

ROBERT E. SHERWOOD

Sherwood's reviews are valuable not only for the thousands upon thousands of readers of LIFE who see them—but also because hundreds of newspaper editors base their judgment on his opinions.

# ROBERT E. SHERWOOD IN LIFE

## PAYS TRIBUTE TO

# *Christie Comedies*

"THAT SON OF A SHEIK," "PARDON MY GLOVE," "LET 'ER RUN," "OCEAN SWELLS," "CHOOSE YOUR WEAPONS" and "CHOP SUEY," the first six of the twenty two-reel CHRISTIE COMEDIES for 1922-23, are setting standards for short subject entertainment value that are very, very high.

*Christie Comedies are among Educational's short subjects*

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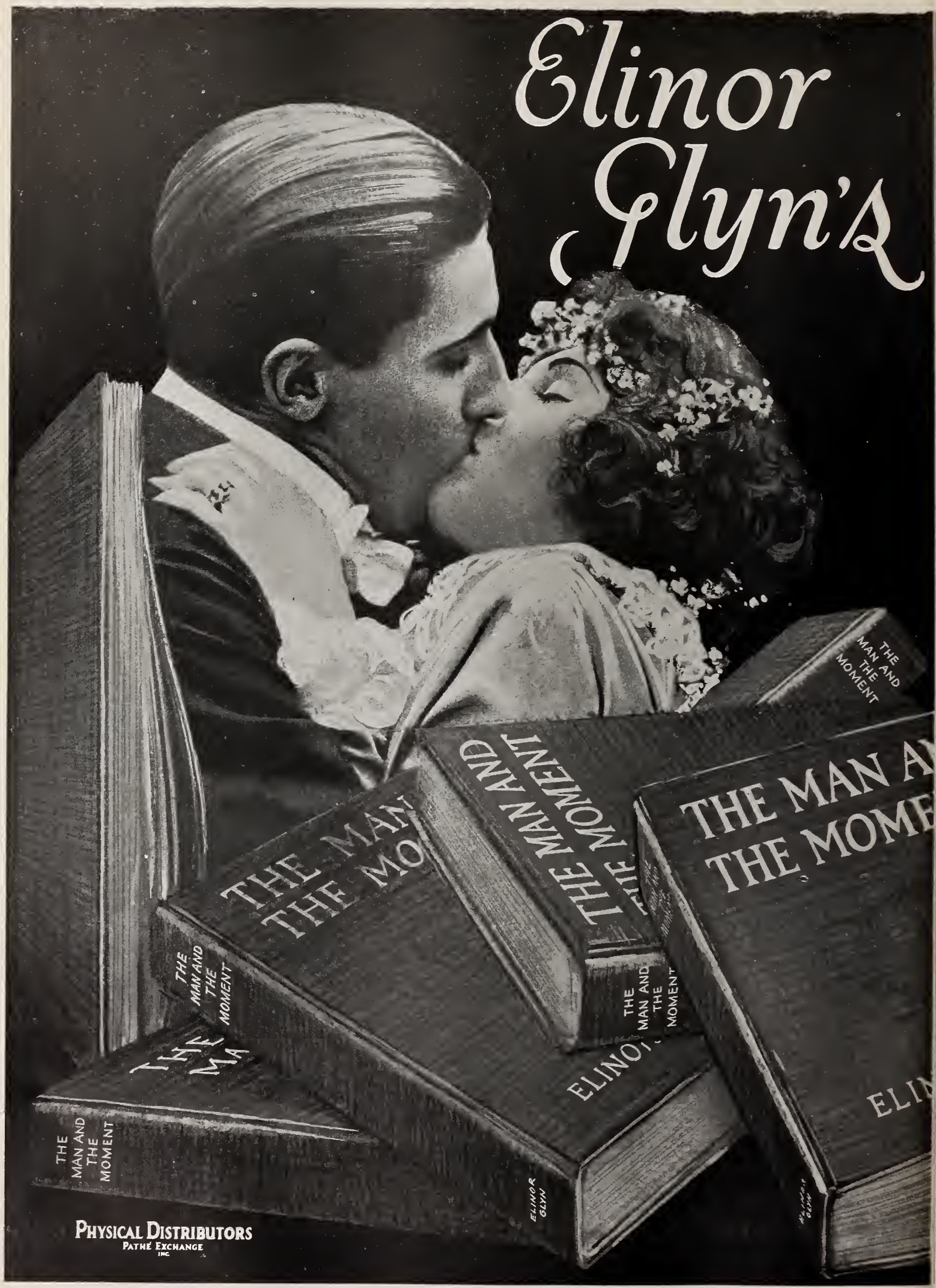
Elinor Glyn's
THE MAN AND THE MOMENT
ELINOR GLYN
PHYSICAL DISTRIBUTORS
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# THE MAN AND THE MOMENT

## *From the astounding novel by Elinor Glyn*

*"The moment came to this strong man and this adorable woman, causing time and place and all else to be forgotten."*
ELINOR GLYN

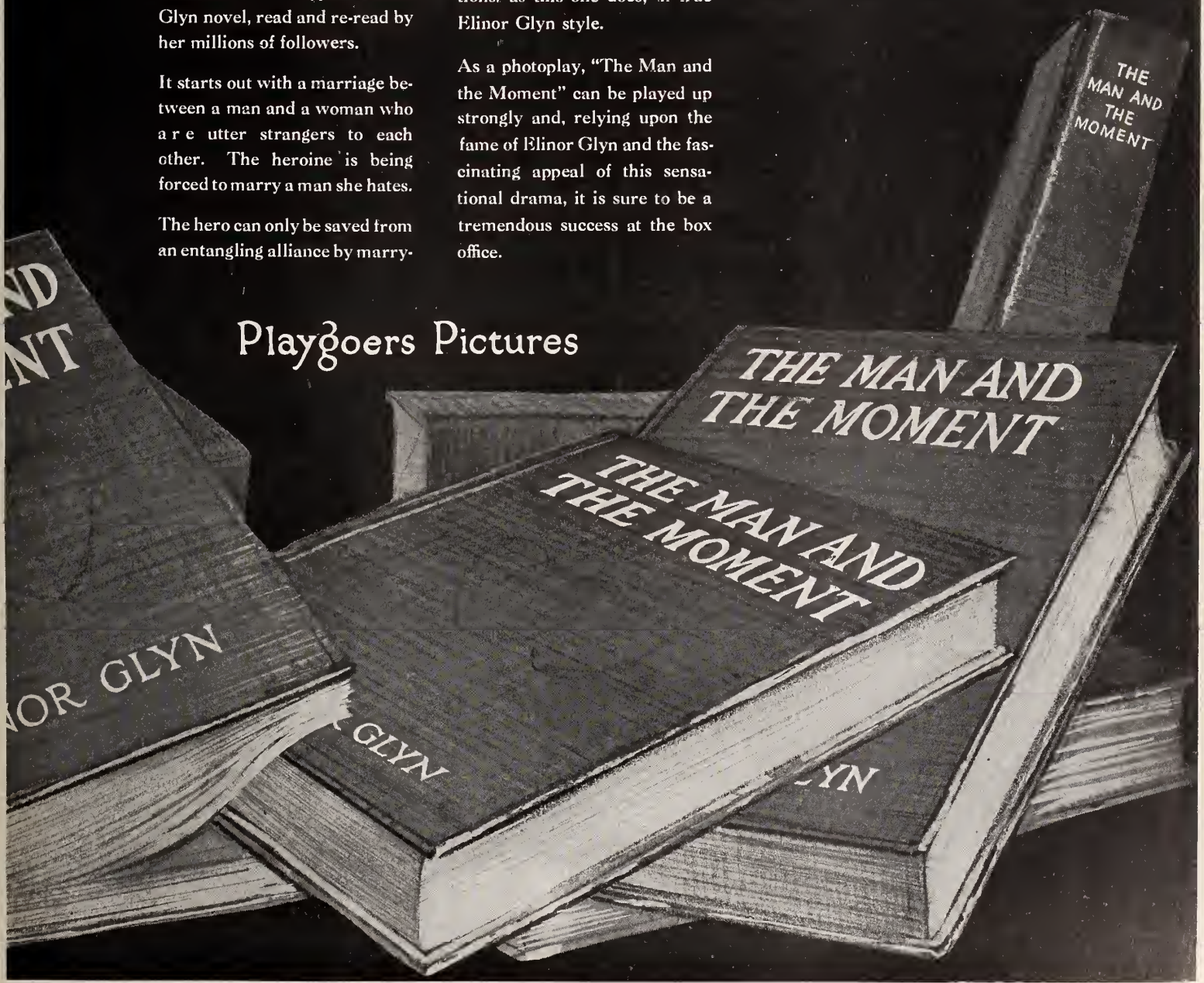
ELINOR GLYN'S name is synonymous with ravishing love stories and "The Man and the Moment" is a typical Elinor Glyn novel, read and re-read by her millions of followers.

It starts out with a marriage between a man and a woman who are utter strangers to each other. The heroine is being forced to marry a man she hates.

The hero can only be saved from an entangling alliance by marrying some one else. So they wed each other. But such a marriage of convenience offers complications. as this one does, in true Elinor Glyn style.

As a photoplay, "The Man and the Moment" can be played up strongly and, relying upon the fame of Elinor Glyn and the fascinating appeal of this sensational drama, it is sure to be a tremendous success at the box office.

Playgoers Pictures



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# THROUGH THE STORM

*with*

## Edith Stockton *and* Louis Kimball

### *Spectacular Storm*

**The raging, crashing, flashing storm rivals the tumult in the heroine's heart. It is thrilling and inspiring.**

"The storm scenes are well handled."
*Motion Picture News.*

"Good photographic effects."
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### *Meritorious Cast*

**Edith Stockton, Louis Kimball, Mary Worth, Leonard Mudie, Gladys Stockton, James Cooley, Regan Stewart.**

"Edith Stockton comes through with flying colors. She pulls the onlookers with her through her stress. She is convincing and never resorts to broad methods.

"Some day someone will give Mary Worth a role her decided talents and personality deserve."
*Moving Picture World.*

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**A Horace G. Plympton Production.**

"The director has given the picture a tone of gratifying, unobtrusive lavishness. The action is at the right tempo for good dramatic development."
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# HAROLD LLOYD

IN

# "GRANDMA'S BOY"

## For Week of October 29th

### Is Now In

| | | |
|---|---|---|
| 3rd Week | Strand | Minneapolis |
| * 2nd " | Fox Washington | Detroit |
| 2nd " | Colonial | Brockton, Mass. |
| 1st " | New 125th St. | New York City |
| 1st " | Progress | " " " |
| 1st " | New 3rd Ave. | " " " |
| 1st " | Empress | " " " |
| 1st " | Casino O. H. | " " " |
| 1st " | Odeon | " " " |
| 1st " | Park | Brooklyn |
| 1st " | West End | " |
| 1st " | Hollywood | " |
| 1st " | Farragut | " |
| 1st " | Sheridan | " |
| 1st " | National | " |
| 1st " | Fay's McKinley Sq. | Bronx |
| 1st " | Benenson | " |
| 1st " | Merrick | Jamaica, L. I. |
| 1st " | Henderson's | Coney Island, L. I. |
| 1st " | Richmond | Stapleton, S. I. |
| 1st " | New Dorp | New Dorp, S. I. |
| 1st " | Broadway | Lawrence, Mass. |
| 1st " | Colonial | Brockton, Mass. |
| 1st " | Madison | Oneida |
| 1st " | Strong | Burlington, Vt. |
| 1st " | Star | Potsdam, N. Y. |
| 1st " | Clinton Sq. | Albany, N. Y. |
| 1st " | Bentley | Monongahela City, Pa. |
| 1st " | Liberty | Wheeling, W. Va. |
| 1st " | Delton | Dormont, Pa. |
| 1st " | Helma | Etna, Pa. |
| 1st " | Capitol | Ansonia, Conn. |
| 1st " | White Way | New Haven, Conn. |
| 1st " | Colonial | Easton, Pa. |
| 1st " | Majestic | Williamsport, Pa. |
| 1st " | Arcadia-Aldine | Wilmington, Del. |
| 1st " | Model and Crystal Palace | Philadelphia, Pa. |
| 1st " | Edgemont | Chester, Pa. |
| 1st " | Rialto | Newport News, Va. |
| 1st " | Forrester's Hall | Park Ridge, N. Y. |
| 1st " | Capitol | Belleville, N. Y. |
| 1st " | Castle | Irvington, N. Y. |
| 1st " | Allen | Medina, N. Y. |
| 1st " | Elston | Chicago, Ill. |
| 1st " | Roseland | " " |
| 1st " | Victoria | " " |
| 1st " | Claremont | " " |
| 1st " | Austin | " " |
| 1st " | Rainbow | " " |
| 1st " | Eagle | Princeton, Ill. |
| 1st " | Rivoli | La Crosse, Wis. |
| 1st " | Pastime | Montpelier, O. |
| 1st " | Gem | Barberton, O. |
| 1st " | Crescent | Holdridge, Neb. |
| 1st " | Benalto | Benson, Omaha |
| 1st " | Besse | Omaha, Neb. |
| 1st " | Diamond | " " |
| 1st " | Macombe | Mt. Clemmons, Mich. |
| 1st " | Auditorium | Cuba City, Wis. |
| 1st Week | Orpheum | Lancaster, Wis. |
| 1st " | Classic | Watertown, Wis. |
| 1st " | Palace | Green Cove Springs, Fla. |
| 1st " | Rialto | San Antonio, Tex. |
| 1st " | Judia | Cisco, Tex. |
| 1st " | Colonial | Gillespie, Ill. |
| 1st " | Elks | Olney, Ill. |
| 1st " | Palace | Washington C. H., O. |
| 1st " | Strand | Shalbyville, Ky. |
| 1st " | Southern | Columbus, O. |
| 1st " | Opera House | Granada, Miss |
| 1st " | New Majestic | Clarksdale, Miss. |
| 1st " | Victory | Burbank, Cal. |
| 1st " | Star | Fellows, Cal. |
| 1st " | Lankershim | Lankershim, Cal. |
| 1st " | La Moine | La Moine, Cal. |
| 1st " | Varsity | Davis, Cal. |
| 1st " | Selma | Selma, Cal. |
| 1st " | Globe | Oakland, Cal. |
| 1st " | Pastime | Albuquerque, N. M. |
| 1st " | Sunset | Tacoma, Wash. |
| 1st " | Dream | Sedro Wooley, Wash. |
| 1st " | American | Caldwell, Ida. |
| 1st " | Myltonomah | St. John, Ore. |
| 1st " | Ideal | Portland, Ore. |
| 1st " | Peoples | Clatskamie, Ore. |
| 1st " | Cambria | Johnstown, Pa. |
| 1st " | Bentley | Monongahela City, Pa. |
| 1st " | Victoria | Pittsburgh |
| 1st " | Liberty | Wheeling, W. Va. |
| 1st " | Plaza | Brownsville, Pa. |
| 1st " | Belmar | Pittsburgh |
| 1st " | Plaza | " |

### Has Finished

| | | |
|---|---|---|
| 19 Weeks | Symphony | Los Angeles |
| 4 " | Heilig | Portland, Ore. |
| 3 " | Bijou and Capitol | Atlantic City |
| 3 " | Strand | San Francisco |
| 3 " | Roosevelt | Chicago |
| 3 " | Park | Boston |
| 3 " | Apollo | Indianapolis |
| 3 " | Plaza | San Diego, Cal. |
| 3 " | Liberty | Kansas City |
| 2 " | Temple | Toledo |
| 2 " | Mark-Strand | New York City |
| 2 " | Alamo | Louisville |
| 2 " | Grand | Pittsburgh |
| 2 " | Castle | Chicago |
| 2 " | Sun | Omaha |
| 2 " | Liberty | Seattle |
| 2 " | Main | Uniontown, Pa. |
| 2 " | Garden and Fox American | Paterson, N. J. |
| 2 " | Majestic | Hartford, Conn. |
| 2 " | E. Liberty Cameraphone | Pittsburgh, Pa. |
| 2 " | Germantown | Philadelphia |
| 2 " | Carman | " |
| 2 " | Old Mill | Dallas, Tex. |
| 2 " | Hoyt's | Long Beach, Cal. |
| 2 " | New Astor | St. Paul |

*The Detroit Free Press Said, "For Sheer Entertainment This Lloyd Picture Has No Equal. It Should Stay at the Washington Theatre Until Everyone Has Seen It." (*Now In Its Second Week.*)

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# "THE WOMAN WHO CAME BACK"

FROM THE NOVEL SONIA
BY STEPHEN McKENNA

WITH

## EVELYN BRENT
AND
## CLIVE BROOK

DIRECTED BY
DENISON CLIFT

*She played with him—accepted him—then turned him down.*

*He tells her that some day she will come back to him.*

*Again she laughs—but she came back, her glorious womanhood triumphant at last*

From "Sonia," one of the most widely discussed novels of recent years. It was a revelation, startling and sensational.

Directed by Denison Clift who has conceived a score of remarkable features He has recently been engaged by one of the biggest organizations to direct several of their particularly important productions.

"The Woman Who Came Back" is offered with the assurance that exhibitors are finding it one of the most powerful dramas of the season.

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# *Wyndham Standing*

*in*

# "The ISLE of DOUBT"

*with* GEORGE FAWCETT
*and* DOROTHY MACKAILL

*Story by* DEREK BRAM
*Directed by* HAMILTON SMITH
*Photographed by* ARTHUR CADWELL

Already established a huge success—by the opinion of the trade press, by the verdict of the newspapers and by the action of the exhibitors.

The best argument in favor of its box office worth is presented by the array of theatres which have already played it to big business and the imposing list which have it booked

Get "The Isle of Doubt" for your first open dates.

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|---|---|
| Modern Beacon | Boston |
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| Lyric | Tulsa |
| Heilig | Portland, Ore. |
| Hippodrome | San Francisco |
| Rivoli | Denver |
| Majestic | Houston |
| Dixie | Galveston |
| Lyceum | Memphis |
| Empire | Mobile |
| Savoy | Buffalo |
| Windsor | Cleveland |
| Royal | Toledo |
| Crandall's Joy | Washington |
| Monticello | Jersey City |
| Family | Detroit |
| Majestic | Des Moines |
| Model | Sioux City |
| Rex | Racine |
| Regent | Kansas City |
| Majestic | Columbus, O. |
| Garden | Charleston, S. C. |
| Majestic | Boise |
| Royal | Atlantic City |

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# "A Jungle Romeo"

**—in which Snooky plays nine parts**

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JUNGLE FILM COMPANY

A dramatic comedy of jazz, jilting, jeopardy and joy . . .

# VIOLA DANA

in

# JUNE MADNESS

Knee-deep in praise from the daily and trade press

A HARRY BEAUMONT PRODUCTION

Adapted by Mr. Beaumont from CROSBY GEORGE'S story

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A METRO PICTURE

*REELAND REVIEWS—*

. . . It's full of pep and fast-moving nonsense. It will entertain your audiences.

*TELEGRAPH—*

Centrifugal force is the outstanding feature of most of Viola Dana's best efforts. This is particularly true of "June Madness."

*VARIETY—*

. . . Miss Dana is a capital comedienne.

*NEWS—*

. . . Pace and pep . . .

*MOVING PICTURE WORLD—*

. . . Metro feature will be a good investment . . .

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*Headed by* **Billie Dove**

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by

Edward Owings Towne

E. K. LINCOLN
MARTHA MANSFIELD
Mrs. RODOLPH VALENTINO
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*By* EDWARD OWINGS TOWNE

*Directed by* WILLIAM P. BURT *Supervised by* HARRY GROSSMAN

Is not a religious play, is not a costume play,---nor is it a sex play---BUT, it is a picture containing all the elements of Love, Pathos, Thrills and Heart Interest that will bring the lump in your throat that is dissolved by situations so sweetly portrayed that your desire will be to sit thru and see the production a second time.

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# Harry Carey

Out of the welter of cream-puff Westerns comes this infinite GIANT that makes all others look like wallowing tubs alongside a Leviathan.

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PB 738 60 3 OXT [illegible] CHAMBERSBURG PENN 12

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"Great"—"Just What We Want"—Everybody Says So

This is a big human picture, beautifully produced, wonderful cast, and superb in direction. The story is new and astounding in its appeal. This is the very kind of picture which will make money for the Independent Exchange. Investigate without delay.

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# NORMA TALMADGE

in her latest and most notable
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## "The Eternal Flame"

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Greater even than "Smilin' Through" as
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*Offered to Exhibitors*
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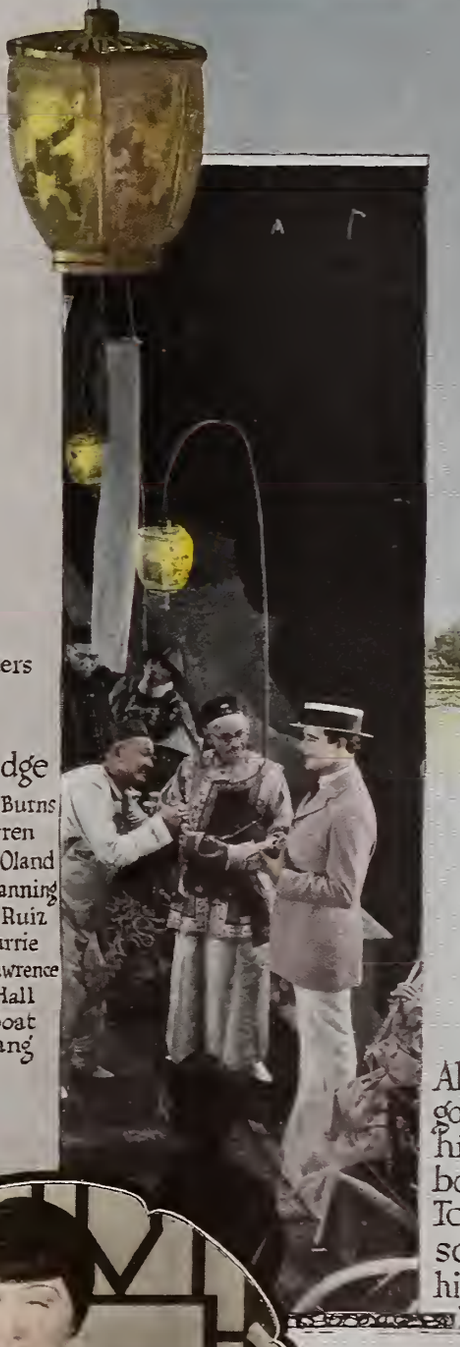
A First National Attraction

*The Drama Magnificent*

CONSTANCE TALMADGE
as MING TOY in
EAST is WEST
Our charming star in her first big dramatic role

"She belong to Charlie Yong. Go back to Chinatown now."

"Maybe Ming Toy better 'way – forget she love you Billy Benson



Cast of Characters

MING TOY
Constance Talmadge

| | |
|---|---|
| Billy Benson | Edward Burns |
| Lo Sang Kee | E.A. Warren |
| Charley Yong | Warner Oland |
| Hop Toy | Frank Lanning |
| Chang Lee | Nick de Ruiz |
| Jimmy Potter | Nigel Barrie |
| Mrs. Benson | Lillian Lawrence |
| Mr. Benson | Winter Hall |
| Proprietor of Love Boat | Jim Wang |

FIRST NATIONAL PICTURES

Aboard the gorgeous but hideous love boat – Ming Toy is to be sold to the highest bidder

Presented by Joseph M. Schenck

A FIRST NATIONAL ATTRACTION

SEVERAL millions have laughed and cried their handkerchiefs wet over this love tale of little Ming Toy "99% American girl" and brave, handsome Billy Benson—

# EAST IS WEST

is 8 reels of wonderful entertainment beautifully and lavishly produced. It is a notable contribution to the art of the screen.

Directed by SIDNEY FRANKLIN
Adapted by Frances Marion from the play by Samuel Shipman and John B. Hymer
Produced by William Harris Jr.
Photography by Antonio Gaudio.
Art Direction by Stephen Goosson

Charlie Young decides to steal Ming Toy

As a stage play "EAST is WEST" played over two years on Broadway.

It played seventeen weeks the sixth time it was produced in San Francisco.

CONSTANCE TALMADGE's delineation of Ming Toy stolen from her American parents in China and raised as a Chinaman's daughter is a character study as rare and perfect as it is beautiful and appealing.

A drama for old and young, rich and poor.

*Presented by*
JOSEPH M·SCHENCK

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

# Motion Picture News

## *Politics*

EVERY time election approaches a dire effort is made to throw the screen into politics.

Last week a New York daily carried a first page story charging Mr. Hays with deeply laid designs to give over the screen in New York State to Governor Miller's Campaign for re-election.

Which, of course, is plain rubbish.

No one knows better than Mr. Hays that the screen must be kept utterly clear of politics; no one will work harder to this end.

The story was immediately and effectively denied by Charles L. O'Reilly, President of the New York State League of Exhibitors; and the thing quickly dissolved into thin air.

* * * *

It is decidedly human to kick back especially when one is kicked in the face.

It is human to want to reward friends and rebuff enemies.

We can readily understand how exhibitors, in every state, feel the urge to work for or against a candidate who has had to do with the freedom of the screen.

That is all right for the individual; his vote is his own and so is his speech and his influence. But it is not for the organized screen. That is entirely another matter.

* * * *

So far as Gov. Miller is concerned there remains in our mind's eye—and always will—a Governor who after listening patiently to a two hours hearing on a bill for shoeing horses said jokingly: "and now we'll take up this movie thing."

Censorship of any kind we had always thought of as one of the most serious of all constitutional matters—one that went to the roots of American government, and, one that might even rock a nation with civil war.

Just why a state governor, a lawyer and a former Judge should be so determined to have motion pictures officially censored has been a great enigma to us—and always will be.

We can pretty well imagine how every motion picture man in this state feels about Governor Miller—or ought to feel, regardless of any political consideration. We for one don't hesitate at all to put our opinion in print, much less to express it verbally.

And that—still remains our blessed privilege, and every other man's. We couldn't, of course, say it with films—not with a censor on the job.

* * * *

But the screen we repeat and emphatically, is another matter.

Its a mighty powerful agent. It is natural to turn to it—and its power—when we are stepped on.

But the screen doesn't belong entirely to the exhibitors of any one state or locality. It belongs, in that sense, to the exhibitors of the nation, and THEIR best interests. And still more, it belongs to this entire industry and ITS best interests.

And still more it belongs to the public and ITS best interests.

* * * *

It is proper and fine for the screen to fight for principles. And censorship is a principle, big and vital to the people of this country. It is our duty in fact to tell the public just what censorship is, provided of course we don't bore them to death.

But to fight for or against political candidates is not the right or duty of the motion picture screen. It is not only selling a great birthright for a mess of pottage; but it's selling out the other fellows' right—the other exhibitor elsewhere, the other motion picture man everywhere who suffers correspondingly when the screen is dragged into the mud of the political candidates' battles.

The screen is for principles—not politics.

And we'll keep it so.

WM. A. JOHNSTON.

# PICTURES AND PEOPLE

TWO amazing characterizations have come forth the past week which must be classified as among the greatest the screen has offered—characterizations which one might expect when such talented personalities as Jackie Coogan and Lon Chaney grace a picture. We all knew that little Jackie would more than make good with Dickens' immortal character, Oliver Twist. Some might say that he is too young, but the people who offer that criticism have been influenced by the fact that the forlorn figure, who became Fagin's disciple of crime, has heretofore been interpreted by some actor or actress who has reached maturity. Dickens' character was only nine years of age. Jackie Coogan is eight. Therefore, he is the closest approach to the author's conception than any representation of the past.

The tiny star has flashed his genius before. Possessing a sensitive, mobile face which expresses every kind of emotion, he has brought screen pantomime to such a high stage of expression that his champions (and they are legion) are willing to come forward and say that he is the most perfect actor of the shadow stage. He fairly tugs at one's heart strings, extracting the utmost sympathy as Fagin and, later, Bill Sykes guide him along the highway of crime. Jackie steps from Dickens' novel, a pitiable little figure. He gives to Oliver the breath of humaness and reality. His performance is sheer artistry. The book gains in substance and interest. You will admit it when you read it again. And the screen gains one of its finest expressions.

Lon Chaney is an actor endowed with a genuine talent for characterization. He also possesses a countenance which is able to reflect the feelings of the heart. This gift for true characterization coupled with his sincerity makes any study which he interprets a memorable achievement. We all know what he can do and we are never disappointed. You saw him in "The Miracle Man," and "The Penalty," and marveled over his uncanny ability to get into character and never step out of it. Now he comes forward with what must be considered his greatest study, that of the heathen Chinaman, who accepts Christianity when he observes the divine power of forgiveness, although his religion—his idol-worshipping religion—is based upon faithful devotion for friendly service.

"Shadows" presents Chaney in a superb expression. Always a master of make-up, he outdoes himself here in his marvelous drawing of the Chink. The drooping shoulders, the shuffling gait, the peculiar coolie hair-cut, the expressions of the eyes and mouth and the eloquent hands—these stamp this man as the ablest character actor of them all. He is always the perfect representation of what he portrays. He never abuses the make-up, though he uses it more than any other actor. He knows how to apply its contents—and once applied he steps right into character through a heart that feels the emotions and a face which reflects them. Hail to Jackie Coogan and Lon Chaney!

* * *

H. H. VAN LOAN, the scenario writer and author of "The Virgin of Stamboul," and many other screen attractions, has gone into the publishing business with R. T. Thornby and Lindsay McKenna. H. H. Van Loan, Inc., are the publishers of the author's book, "How I Did It." Mr. Van Loan writes that the book is very constructive and of educational value to anyone who is contemplating scenario writing. He adds that it is an interesting volume in itself and need not be confined to people who are contemplating story writing, although no claims are made that it will teach anyone how to write.

*AMONG the list of passengers who sailed on the S. S. Homeric was William Blumenthal whose purpose when he reaches London, is to look after the interests of his brother, Ben Blumenthal.*

* * *

THERE are several shots in "Douglas Fairbanks in Robin Hood" which show that someone endowed with true artistic perception was on the job. We know that Allan Dwan can compose some mighty effective scenes; we know that Wilfred Buckland, being an artist of the brush, knows the value of colors, lights, shadows, and backgrounds. Undoubtedly Messrs. Dwan and Buckland cooperated to give the picture the full advantage of their combined talent. You will wait a long time before you see such rare etchings as the Earl of Huntingdon and Maid Marian atop the battlement in the full expression of love. What about the hollow in Sherwood Forest where is gathered the motley faithfuls of Robin Hood? What about the impression of vast space within the confines of the castle? What about the hollow square where on all sides knights and ladies and courtly personages are gathered to witness the joust between Huntingdon and Gisbourne? These scenes (there are many more) reveal a true insight of what constitutes composition and background.

* * *

GOLDWYN'S "Brothers Under the Skin," and "Hungry Hearts," First National's "Minnie" Pathe's "Bill of Divorcement," "The Young Rajah," offered by Paramount, and "The Headless Horseman," offered by Hodkinson, are the pictures which win the asterisks of the National Board of Review—pictures which they recommend as particularly fine.

* * *

*JOHN M. STAHL is in New York for a stay of three or four weeks combining business with pleasure. This is the director's first vacation in over two years, during which time he has produced several features. His latest picture, tucked away in its container, preceded him by a few days.*

* * *

A MAGNIFICENT Madge Bellamy edition of "Lorna Doone" has been brought out by the Milton Bradley Company to tie up with the release of the photoplay directed by Maurice Tourneur. The book carries a jacket in full color, showing Madge Bellamy as Lorna, and a facsimile autograph of Miss Bellamy. On the fly-leaf, also in facsimile, is a personal message from the youthful star. The preface is by Thomas H. Ince, and following this appears the words of the song, "Lorna Doone," especially written by Arthur Penn, himself a native of the country in which the action is laid. The volume contains 23 illustrations, 10 of which are duo tone reproductions of scenes from the photoplay, and 13 full color illustrations by Harold Brett. The volume is beautifully printed in large, clear type, and is an admirable example of the book publisher's art.

* * *

MANAGING DIRECTOR JOE PLUNKETT of the New York Mark Strand reports that "Oliver Twist" is bringing the children in by the thousands. A picture which will do this at the present time is a good thing for the whole industry. When children become enthusiastic about a picture, they tell the whole world about it, and if the adults of the family don't come with them, they are likely to come later. Incidentally, this thought suggests some good possibilities in the way of tie-ups with schools.

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*FOX seems to have a penchant for picturizing Longfellow's poems. A few seasons ago this company produced "Evangeline." Now "The Village Blacksmith" will soon be placed on view. In the cast are William Walling, Virginia Valli, Tully Marshall, Bessie Love, George Hackathorne and David Butler.*

* * *

ALEXANDER VAN RENSSALAER, formerly on the New York Sun and now with the publishing house of Duffield and Company, contributes an article to the November Bookman on "Photoplay Writing and the Photoplay Market." After giving various practical and useful advice to those who would write for the screen, he says, speaking of the usual misconception of the financial rewards involved: "Once in a while, and rather of a long while at that, $25,000 or $50,000 or maybe a bit more is paid for the picture rights to a story. As a rule, the most successful sales are nearer $2,500 or $5,000, and the AVERAGE sales are somewhere around $500. It is said on good authority that Lasky paid only $7,500 for the picture rights to 'The Sheik,' one of the best selling moving pictures of 1922."

* * *

WE name for your approval three actors of the silversheet who never go wrong in their characterizations. No matter what kind of stories they have—whether they are good, bad or middlin'—no matter what kind of direction—these players always give finished performances. If one of them is in a good picture he makes it quite a superlative achievement; if one of them is in a poor picture he makes it look better than it really is. Gentlemen we present: Lewis Stone, House Peters and James Kirkwood.

* * *

*BEN GRIMM, who has been in England the past year in the interests of Universal, has returned to the States, as they say in the London he left a short while ago.*

* * *

FRANK LLOYD has two productions on Broadway this week in "Oliver Twist," and "The Sin Flood." Both these pictures are entirely different from each other in subject matter and characterization. Which goes to show how gifted Lloyd is in catching the psychology of his stories and making them into highly entertaining photoplays. The average director is only capable of sticking to his last—of doing one thing better than he can do another. Lloyd is one of the few versatile handlers of the megaphone who can do two things well, though they may be entirely different.

* * *

WHEN a double needs a double is equivalent to saying, after the manner of Briggs, the cartoonist, "when a feller needs a friend." Of course Maciste, Italy's strong boy, doesn't need a double. He can do the work of twenty or even fifty doubles. We would like to see him in a zip-bang American serial where he is called upon to carry Brooklyn Bridge around or tear the Woolworth Building up by the roots. Maciste dropped out of sight after "Cabiria." Some said he was killed during the war. But he looks very much alive in "The Unconquered," a picture which presents him putting over one thrill after another.

* * *

*THOMPSON BUCHANAN has left Famous Players to devote his whole time on his dramatic work at which he is quite deft. The re-writing of parts of one of his recent efforts, "The Sporting Thing to Do," will engage his spare moments for a few weeks. The play is scheduled for a New York opening in the very near future.*

* * *

IT certainly looks like a line-up of REAL PICTURES on Broadway these crisp November days. Take notice what is offered on the big street. "The Sin Flood" is at the Capitol. "Oliver Twist" is at the Strand. "The Town That Forgot God" is catching them at the Astor, while the Criterion is turning them away with "When Knighthood Was in Flower." Just around the corner on 42nd Street one may see Griffith's "One Exciting Night," and "Douglas Fairbanks in Robin Hood." At Loew's State is "Timothy's Quest."

* * *

EUGENE O'BRIEN'S followers are certain to register disappointment when they learn that their favorite is saying goodbye to the screen for a while. The former Selznick star, who has not been active in pictures since his accident several weeks ago on the West Coast, will be seen within a few weeks in a new stage play, "Steve." Rehearsals will begin in New York in a few days.

* * *

HAROLD LLOYD is due for a short vacation in New York, arriving in time to witness the Broadway premiere of "Dr. Jack." The date of the comedian's departure on his annual trans-continental trip combining business with recreation is subject to postponement in case he should decide that his latest production needed some further finishing touches.

Harold Lloyd is one of the top-notchers who still wears the same sized hat. As a result the boys are always glad to see him. And he is always glad to see the boys.

* * *

DID you know that Theodore Roberts has a hobby—which is the collecting of animals? The latest addition to his menagerie is a goat. This able character actor has collected "goats" before. Several actors have complained that he has a way of stealing a picture. Well, when you have personality and can "troupe" why not show these qualities when the opportunity arrives? Roberts' collection of goats must total a baker's dozen or more. But only one is entitled to graze upon a Hollywood pasture and he owns four legs.

* * *

*THe nicest thing we can say about J. D. Williams is to put down here briefly the sum total of all the nice things said about him in the New York film world this week. It all boiled down to: Williams is a good fellow and a big man."*

*And that's a good deal to say about anybody.*

*Like all big-sizeable men Williams has his faults; but they are minor to his bigness. And he has in large measure this essential of success—that he is not only eager for advice but he always listens to it and frequently follows it. He's a cabinet man; he hires other good men and gives them authority.*

*The genius of J. D. Williams is simply this: he was born, bred and trained for the show business. He knows it and loves it. He has the creative instinct, and he plans big with a sure foundation policy of show sense. He looks and works a year ahead—all the time. There are, indeed, few of whom this can be said. So we look for big things from this man—things that will have a lot to do with the big future of motion pictures.*

# Massachusetts Censorship Defeat Forecasted

## Father of Original Bill Now States Publicly that it is Dangerous Measure

ELECTION DAY for the State of Massachusetts is less than a week away, and the forces that have been working to kill the state censorship bill for motion pictures seem to have neglected no avenue. Now, in the nature of a ninth inning pinch hit, a TNT. bomb has gone off in the camps of the reformers.

Senator George D. Chamberlain, of Springfield, father of the original bill for censorship, passed last year by the legislature, has disowned his own child. He has publicly stated that he considers the measure dangerous, and has expressed serious doubt that his bill offers the best solution. He gives it as his opinion that the place for censorship is in the making of the films, and that he thinks the job better left to the industry itself under the direction of Will H. Hays, already the creator of much that is good.

Coming as it does at the last moment in the campaign, and backed by the solid support of war veteran bodies, labor, many of the state's more prominent clergy, and nearly 100 per cent. of the newspapers, it looks as though all had combined into a rather weighty straw that had badly bent, if not broken, the censorship camel's back. He has been rather wobbly on his ungainly legs for some time, but now they have sunk beneath him.

One of the most significant points in the fight is that B. Preston Clark, leader of the censorship army, and who is popularly believed to be in the process of having his leg pulled by the reformers, has consistently declined the offers and challenges hurled by Brig.-Gen. Charles H. Cole, leader of the antis, to argue with him publicly. Gen. Cole has also challenged him to name a single film that he has seen in the state that he alleges to be indecent. Mr. Clark refused the challenge on the ground that "it would go to swell box office receipts."

Editorial comment on the question continues unabated. The Worcester *Daily Telegram* takes up Gen. Cole's challenge on indecent films and asks the voters to apply the test of the need of censorship to their own case, and ask themselves how many indecent films they have seen personally. They also ask that the members of the organizations named by Mr. Clark as supporting censorship ask themselves the same question.

The Boston *Traveler* demands: "When will our self-appointed reformers learn that enough is enough? Surely this is not the psychological moment for clamping on further restrictions. Legislation that is not backed by education—supported, that is, by the educated opinion of the people and consonant with their desires—is apt to be productive of more evil than good."

The Waltham *Evening News* says: "Censorship of motion pictures will lead inevitably to the censorship of the press, of art, and of literature. Abuses far more serious than those which exist in the pictures of today will follow in the wake of censorship law, for the door is opened to religious and political bigotry, to intolerance and to graft. The effect of censorship in states where it has already been tried has been to lower the standards of the pictures. It has frequently been said that a person who is qualified as far as any man or woman can be qualified to be a censor, would never consent to act as one; and there is considerable truth in the statement. Men and women of broad minds recognize that their opinions are not infallible."

The Boston *American* has again unearthed a very bad point in the bill. It is Section 56, Chapter 438, and is as follows:

"Subject to the approval of the Governor and the Council the commissioner (censor) shall make and enforce such rules and regulations as he may deem necessary to carry out the provisions of Sections 52 to 58, inclusive."

Significant also is the fact that many of the local city censors are strongly opposed to the measure.

Anna T. Steinauer, assistant censor of the City of Boston, declares that the measure is unconstitutional and a very dangerous procedure to encourage. Speaking from a municipal standpoint she said: "Your only safeguard is to keep within your household what rightfully belongs to you and allow no interference from outside controls, which means autocracy and tyranny."

Miss Zonia Agnes Tabor, of the Lynn board, says: "It takes all the time 15 censors can give to attend to their work, let alone one man doing it. I will do everything in my power to defeat the state censorship bill and my 14 friends on the Lynn censorship board are with me against it. I urge everybody to vote NO with me on November 7."

Mrs. Gertrude Hayes O'Leary, secretary of the Democratic State Committee, declared: "Suppression of free speech and the press, which failed in the attempt ages ago, resemble this hysterical effort that would mean only the creation of jobs for extremely reactionary reformers. Massachusetts has an enlightened citizenship and is quite capable to judge for itself without dictatorship."

Even in the official book issued by the state with information for voters, setting forth each question coming up for decision, with arguments on both sides of the question presented, Gen. Cole and his associates swamped Clark with their arguments.

### Indiana Club Women Ask Censorship Bill

AFTER lying dormant for two years the censorship issue came to the front in Indiana late last week when the Indiana State Federation of Women's Clubs in annual convention at Indianapolis adopted a resolution withdrawing support of the work of the Indiana Board of Photoplay Indorsers and calling for appointment of a committee to lobby in the next Legislature for passage of a censorship bill.

Thousands of club women in every corner of the state were represented at the convention. There was sharp division upon censorship but a faction which was angry because it was defeated in the Legislature two years ago, and which has quietly built its fences ever since proved strong enough to push through its resolution after a sharp debate with women who believe in the work of the indorsers.

The indorsers hold with the photoplay industry that censorship is un-American and that it is more effective in the interest of cleaner films to publish endorsements of good films, ignoring the bad or merely suggesting betterments to the exhibitor. Exhibitors all over the state have co-operated with the indorsers for the past two years.

## Sydney Cohen Takes Part in Daylight Savings Fight

On Monday of this week, October 30th, the Western New York Motion Picture Theatre Owners, Inc., while meeting in the Palace Theatre, Buffalo, went on record as strongly opposed to Daylight Saving and favoring its abrogation in the referendum now before the people of Buffalo. National President Sydney S .Cohen took an important part in the meeting. Accompanied by M. J. O'Toole, head of the Public Service Department of the M. P. T. O. of A.; Howard Smith, president of the Motion Picture Theatre Owners of Western New York; and L. J. Dittmar, president of the Motion Picture Theatre Owners of Kentucky, Mr. Cohen went from Buffalo to Rochester and addressed the Rochester theatre owners at the Elks Club in that city, on Tuesday afternoon.

One of the features of the visit of the M. P. T. O. of A. executives to Rochester was an inspection tour through the Eastman Theatre and the Eastman School of Music as the guest of George Eastman.

At the Buffalo meeting on Monday Daylight Saving was the issue. The intrusion of the Daylight Saving measure upon the daily programs and sleeping hours of all classes of working people and its alleged detrimental effects upon the health of adults and children especially were scored by the speakers. National President Sydney S. Cohen and Mr. O'Toole made interesting addresses. Mr. Cohen spoke of his recent tour in the West and reported satisfactory progress being made by the national organization in all sections. He emphasized the need of concerted action to offset moves inimical to the interests of theatre-owners and mentioned Michigan, Boston and Chicago as centers in which organized effort was especially imperative at the present time.

The screen of the Buffalo theatres is being used to advise the public of the Daylight Saving situation, reels and slides being utilized to carry messages against the measure to motion-picture patrons.

## La Crosse Theatres Win Exploitation Prize

First prize in the Northwest "Go To Movie Week" exploitation contest, conducted by a Northwest trade magazine, was awarded this week to the La Crosse Theatres Company, which operates the Rivoli and Majestic theatres in La Crosse, Wis. The honor carries with it a cash prize of $100. The contest was based upon the selling of the idea of Go to Movie Week to patrons. The movement, endorsed by producers, exhibitors and distributors all over the northwestern states, resulted in one of the greatest increases in attendance recorded in film history.

# Williams Resigns as First National Manager

## Popular Executive and Organizer Is Succeeded By Richard A. Rowland

J. D. WILLIAMS, who five years ago organized Associated First National Pictures Inc., has resigned the general managership of that organization and has been succeeded by Richard A. Rowland, who joined the First National forces last spring, and who previous to that time was president of Metro.

These were the announcements made by First National during the week, and they put an end to a spirti of unrest that has permeated the atmosphere around those headquarters for some time past. Williams presented his resignation to First National officials and it was reluctantly accepted.

So far as can be learned there will be no other changes in the executive forces of the organization, for the present, at least. The directorate and executive committee will remain as in the past with the exception of the withdrawal of Williams as the chief and the advancement of Rowland to that office.

Just what effect these changes will have on the future of the organization is problematical. Rowland, the new general manager, has not announced any changes of policy nor will he do so until he "gets on his feet," according to announcement from the First National offices.

The withdrawal of Mr. Williams from office has occasioned considerable regret as is evident by the following statement issued late last week from the First National headquarters.

"Mr. Williams' association with First National, as manager from the time of its organization, and his prominence in the starting of this company, as well as in the motion picture industry generally, are so well known that little need or can be said.

"Mr. Williams leaves the office of manager of First National with the best wishes and kind regards of all of his former associates. It is probable that Mr. Williams will take a considerable vacation before announcing his further plans.

"Mr. Richard A. Rowland, who has been associated with Mr. H. O. Schwalbe and Mr. Williams for the last six months in directing the affairs of First National, has been appointed by the Board of Directors, General Manager of First National."

The consensus of opinion in the industry is that Williams is a most efficient executive and one whose efforts have placed First National on the present high plane which it occupies.

J. D. Williams organized First National five years ago, starting with theatres on the West Coast, thence to the South and winding up a country-wide trip in New York. Small offices were taken at 18 East 41st street. C. L. Yearsley joined him here. In time a number of the original franchise holders dropped out—Eugene Pearce of New Orleans, Jake Wells of Richmond, T. L. Talley of Los Angeles, William Swanson of Denver, Jones, Linick and Schaeffer of Chicago, William Sievers of St. Louis, G. N. Halsey of Dallas, and their interests were taken over by the present franchise holders in these districts. S. L. Rothapfel was the first president, his interests, on resigning being taken over by Mitchell Mark. Mr. Williams still holds an interest in the New York exchange.

First National speedily became a power in the business, has often been a storm center in the big developments of the industry and has grown rapidly to large dimensions. The financial investment today is a very heavy one. In the Spring of 1919 at Atlantic City Associated First National Theatres and Associated First National Pictures were incorporated with large capitalizations and with Robert Lieber as president.

Just previous to the organization of First National and while still in the West, Mr. Williams wrote and had published in Motion Picture News a letter in which he outlined his principles of organization—namely the protection of and the fostering of the interests of the independent producer and the independent exhibitor. In a recent statement he says: "these things—the creed of independence for producer and exhibtor—are the fundamentals upon which I organized First National almost five years ago and they are the things which I have effectively held forth since then as the chief reason why that organization should and must continue."

Mr. Williams has no anouncement to make as yet about his future plans. It is almost certain however that this same fundamental policy will be the basis of his future activity and it is rumored that he will shortly re-enter the industry upon a large scale. At present he will go to California for a short trip.

J. D. Williams has always been a prominent figure in this industry and measures up today as one of its chief constructionists. Coming here from Australia, where he built and operated a big string of theatres some ten years ago he joined forces with W. W. Hodkinson and organized Paramount. At one time he contemplated a string of theatres in India and visited that country for that purpose. He returned here however and devoted his energies to the creation and organization of First National.

Rumors have been flying thick and fast in New York for the past few days because of the changes in the First National organization, but until General Manager Rowland has had time to thoroughly acquaint himself with his new surroundings there will probably be no official statement as to coming activities.

Among other things it is rumored that First National will take up the production end of the game on an elaborate scale and that the organization is already on the path of a number of studios in which to start production work. Apparently there is no sound basis upon which these rumors are based, and officials of the organization have scoffed at them.

There have been rumors of other executives resigning, and of various members of the directorate and executive staffs withdrawing from their posts, but these supposed upheavals have apparently been magnified, according to all appearances and announcement from the home office.

The spirit of unrest within the offices has been quieted within the past day or two with the statement of President Robert Lieber that heads of the various departments need feel no concern regarding their positions so far as their work proved satisfactory.

That Richard A. Rowland will make an able successor to Williams is conceded by the entire industry. He has been closely identified with the motion picture game for many years and is well qualified to succeed Williams.

As an organizer, Rowland has few superiors. It was largely through his efforts that the old Alco was salvaged, when Rowland was one of the original franchise holders, and Metro was launched from it. Franchise holders of Alco sent for him to rescue what could be saved from the Alco wreck, and this was converted into the successful Metro organization. It was early in 1915 that this reorganization was effected and Rowland remained at the head of that organization until about a year ago when he tendered his resignation and left for Europe.

Rowland is senior partner of Rowland and Clark of Pittsburgh, First National franchise holders of Western Pennsylvania and the largest motion picture theatre operators in that territory.

## Wisconsin Theatres Aid Potato Week

THE Motion Picture Theatre Owners of Wisconsin are lending their fullest cooperation to the Governor of the state and the Department of Markets in Potato Week, November 5 to 11.

The potato situation in the Northwest, particularly in the states of Wisconsin and Minnesota, is such as to demand immediate attention. Wisconsin has over 100,000,000 bushels more than it can use for its own consumption, and Minnesota's crop is conservatively estimated at 17,000 carloads.

The Theatre owners are endeavoring to enlighten the public and stressing the fact that the immediate purchase of potatoes will enable the consumer not only to take advantage of the present low prices, but will also aid in bettering general business conditions. Every theatre in Wisconsin will run a slide calling attention to the Governor's proclamation for Potato Week.

## Famous Players Canadian Shows Neat Profit

Despite the existence of depressed conditions, generally, in the theatrical world during the past year, the third annual report of the Famous Players Canadian Corporation, Limited, prepared for presentation at the annual general meeting of the company at Toronto on November 9, shows that the corporation made profits of $439,192.18, before allowance for depreciation was made. This amount also includes share of profits in subsidiary organizations under the control of the Famous Players company.

The official report shows total assets of $14,402,087, and totalled stock issued $12,500,000. Quarterly dividends at the rate of eight per cent. were paid on the company's first preferred shares, which required $320,000, and, in addition, there was set aside $100,481.15 as depreciation allowance, while $18,372.42 was written off deferred charges. Provision was also made for the 1921 income tax of $32,382.61 and deducted from the balance of surplus account carried forward from last year.

# Russian Cinema Will Cater to All Classes

## Government Mass Instruction Policy in Pictures to Be Supplanted by Live Stories

By Huntly Carter

THE future of the moving picture and film trade in Soviet Russia depends on the direction this country is going to take. There is no doubt that today Russia is at the parting of the ways. This fact is as clear as crystal to any intelligent visitor. The sign-post points on the one hand to a partial return to pre-war conditions with the workers as the new bourgeois, and, on the other, to a modified communism which will permit the workers and the peasants to remain owners of the factories and land while at the same time inviting foreign capitalists and technicians to assist them to manage and develop their property.

Whatever happens, there will never be a complete return to the old pre-war life. The peasants, it is true, still hanker after a Czar, but he must be a Czar of a different pattern to the former "Little Father," one who will accommodate himself to their new-born idea of land ownership.

Looking at the course of events since the Revolution we notice three distinct periods of disorganization and organization. From 1917 to 1918 there was a wild attempt to apply all sorts of Communist theories and consequent disorganization. From 1918 to 1921 there was a bold and systematic attempt at organization. All private property was confiscated and all places of entertainment were nationalized. From 1921 to the present day there has been another period of disorganization.

Owing to the public unrest, lack of resources, the famine and other causes, the Government has been compelled to adopt a policy of de-control and denationalization. I was told that this disorganization is only temporary and there will be a return to Government organization as soon as the situation permits, that is, as soon as big scale industry has been permanently established.

This optimism on the part of the Government officials is not supported by the public attitude. One can see quite plainly that the public has grown tired of interference with its individual rights and will no longer tolerate being sent to school in the theatre, cinema and other places of entertainment. It is beginning to resent the obstinate attempt to apply in its recreational centers the defined principles of a uniform type of proletarian school, and wants to be set free and more to its own form of amusement.

From this we may infer that the mass instruction movement in the cinemas is going by the board never to return. Very shortly we shall find the Russian cinemas catering for two or three classes instead of one. Doubtless this class will include the artistic, intelligent cinema-goer to whom red-hot revolutionary satire is not the only pebble on the cinema beach. To him there is something more alluring in romance served up with the aesthetic trimmings which it is becoming the fashion in western Europe and America to supply. Another class will ask for the good, live story in place of lectures on health and explanations of a day of the life of a flea. In face of strengthening public opinion the Soviet Government will have no choice but to permit the exhibition of home-made or foreign novelties.

It is conceivable that with the return of the private exhibitor it will add a stimulus to home production of individual films. He is not going to exchange his money in goods that the public is not asking for. The Government finding themselves faced with the possibility of losing their rent and taxes and having the cinemas returned on their hands, would doubtless make more concessions. At any rate, the Government admits that it is out to attract Russian and foreign capital for the purpose of developing the film industry. This means, if it means anything at all, that films are to be produced and exhibited on a paying basis.

In other words, money-makers are likely to be wanted in Soviet Russia. And, of course, if the Government carries out their intention of importing films, they must import money-makers or nothing. On the whole a film trade revival in Russia may be expected. And it may be that this vast country which covers one-sixth of the world's landmass and contains 150,000,000 inhabitants is going to be a veritable Klondike to all engaged in the world's film industry. But it will not be just yet. For the moment trade revival is barred by several things. There is first of all the exchange. Secondly, there are ruinous rents and taxes.

Perhaps the exchange is the worst feature. With the rouble so many millions to the dollar, buying or renting new American films is quite out of the question. How long this state of things will continue it is hard to say. It may not last so long as some people think: In November the Soviet Government will make a move towards the stabilization of the rouble. Owing to a favorable corn field and the profit they have made out of it, they have been able to buy up the pre-1922 paper currency. They are now issuing new notes which are worth 10,000 times more than the face value of the old notes.

Thus a 1,000,000 rouble note will, after October, be worth no more than 100 roubles. But it should be said that this appreciation of paper money does not alter the cost of things either in or out of Russia. If today a Russian exhibitor pays, say 30,000,000 roubles for an old foreign film in November he will pay 3,000 for it. At the same time, if his box office receipts are now 40,000,000 roubles weekly, in November they will be no more than 4,000 roubles. So that as far as purchasing films is concerned in November he will be in precisely his present position. It is true he will have less notes to count and maybe will find that a matter for cheerful reflection.

This is the barest suggestion of what the future of the cinemas in Soviet Russia is likely to be. The Government is anxious to attract capital. Capital once attracted may serve as an outlet and inlet for the enormous new activities of the cinema industry.

### Bright Picture Future Seen in Russia

THIS is the third and last of a series of stories by Huntly Carter written especially for Motion Picture News on picture conditions in Soviet Russia. In the series Mr. Carter has given an intimate insight on the Russian situation so far as the industry is concerned.

This story deals with the future and what it holds. The writer sees splendid prospects ahead, with great wealth to be made as conditions change. Mr. Carter is well qualified to write on the subject as he has been well within Russia twice for the past two years and he made the pilgrimage solely for the purpose of ascertaining conditions. He only recently returned from the second visit.

## Industry Will Aid Red Cross Roll Call

Under the chairmanship of Will H. Hays, a strong and representative committee of producers and distributors is working to boost this year's Red Cross Roll Call, which begins throughout the nation on Armistice Day, November 11, and continues until Thanksgiving Day, November 30.

The need of the Red Cross is doubled and redoubled, Chairman Hays explains, through the refugee emergency, in the Near East, to meet which the Red Cross, as a semi-Governmental agency, has been called upon by President Harding. Besides being chairman of New York producers' and distributors' committee, Mr. Hays has been appointed by President Harding as Chairman of the National Co-Ordinating Committee, which will have charge of the nation-wide campaign for relief funds, in which the Red Cross and the Near East Relief will be the official bodies for receiving contributions.

The following are the men who are associated with Chairman Hays in New York's Red Cross Roll Call committee:

Harold Bolster, The Kenma Corporation; William Fox, Fox Film Corporation; R. H. Cochrane, Universal Film Co.; Adolph Zukor, Famous Players-Lasky Corporation; Marcus Lowe, Metro Pictures Corporation; Lewis J. Selznick, Select Pictures Corporation; Earl W. Hammons, Educational Films Exchange, Inc.; Frank J. Godsel, Goldwyn Pictures Corporation; John M. Quinn, Vitagraph, Inc.; Joseph M. Schenck, and Warner Brothers.

## Theatres to Help Advance Postal Service

Dr. Hubert Work, Postmaster General of the United States, has entered enthusiastically into cooperation with the Motion Picture Theatre Owners of America and through this organization with all Theatre Owners to advance the postal service of the Nation and make it of the greatest possible service to the people.

The Postmaster General recently announced that certain advanced moves were determined upon to bring the Postal Service closer to a paying basis and make such general and other improvements as the new lines of procedure comprehended.

Desiring to aid in every way this very commendable division of public service, National President Sydney S. Cohen advised Dr. Work that it was the purpose of the Motion Picture Theatre Owners of America to cooperate with him in every way.

# Fairbanks Picture Takes New York by Storm

By LAURENCE REID

THE premiere of "Douglas Fairbanks in Robin Hood" at the Lyric theatre, New York, Monday evening, Oct. 30th, marked the most notable opening of a Fairbanks production in this city. Everyone vitally interested in the screen or connected with it in any way made it his business to be present. It was a distinguished audience, composed of literary celebrities, artists of the stage and the silent drama, editors, people prominent in public life, producers and other notables of the theatrical and screen world, as well as representatives of the social whirl, which assembled in the theatre awaiting the opportunity to witness one of the most colossal achievements of the silversheet, an achievement heralded in advance as something extraordinary.

The audience held an impromptu reception throughout the theatre. It came to pay homage to a marvelous canvas. It was perhaps the most brilliant assemblage yet witnessed at a motion picture premiere. Outside the theatre and blocking traffic were hundreds of people who, unable to gain admittance, were content to linger in hopes that they might catch a glimpse of Douglas Fairbanks and Mary Pickford and their other favorites. The lucky holders of tickets had to storm the doors—run the gauntlet, so to speak. If one was alert one could hear such remarks as "Here comes Tom Meighan. Oh look, here's Nazimova." But Doug and Mary disappointed them. Indeed they had difficulty reaching the stage door on 43d street.

Meanwhile the notables were being seated—men and women listed among Who's Who in Big Accomplishments. John Barrymore, Richard Barthelmess, George Fawcett, Tex Rickard, Betty Blythe, Hope Hampton, Carol Dempster, John McCormick, Charles Bryant, Hiram Abrams, William Fox, J. D. Williams, Lewis Selznick, Frank Crowninshield, June Mathis, Mrs. Charlotte Pickford, Mary Hay, Melville Stone, John Fairbanks, Col. William Hayward, Elmer Harris, Allan Dwan, John Stahl, Tom Geraghty, and hundreds of others equally famous were among those who had come to pay tribute to this picture which stands as one of the greatest achievements of the industry. Several minutes after the appointed hour the theatre was placed in darkness. The hub-bub of excitement diminished and all eyes were focused upon the stage where a prologue, in the spirit of the picture, featured a baritone singer attired as a Crusader, singing "In Days of Old, When Knights Were Bold."

No member of this audience came to scoff. Every spectator knew what was in store for him. He knew that Douglas Fairbanks had a gigantic picture in every sense of the word. And as the mammoth scenes of Norman Castle were flashed showing the magnitude of the sets—when the star astride a prancing horse engaged in a joust with a worthy rival before the castle towers—these spectators composed an audience of one mind. "Douglas Fairbanks in Robin Hood" had conquered them completely. It was indeed a triumph for the fifth industry—a triumph for the star and the director and their associates. Joseph Littau, who arranged the musical setting, caught the spirit of the mediaeval days. There was pomp and ceremony in his selections when the knights journeyed forth on their holy crusade; there was gayety and abandon when Robin Hood ventured forth to avenge his sweetheart and his king. English Morris dances predominated. And so appropriate were these selections that they aided considerably in transporting the audience and giving it the feeling that they were actual participants or spectators in the romantic drama.

A review of "Douglas Fairbanks in Robin Hood" is not included in the assignment of which these words are a part. We all know that the star has offered us a masterpiece in this drama of troubadours and knights and robber bands and jolly friars. We all know that England furnished a fount of romance and chivalry through the middle ages. And what greater figure of romance and chivalry could be found than Robin Hood, who defied his king to save that worthy his throne.

The production is divided into two parts, the first being taken up with the preparations for the crusade to the Holy Land. Here one catches an idea of the magnitude of the picture visualized in huge banquet rooms and castle towers, moated battlements and walls. It showed that careful and painstaking research work must have been expended to see that every detail—every scene and set were historically correct.

And let us go on record in stating that Douglas Fairbanks has furnished some of the most beautiful love scenes ever caught by a camera. What a background for them! High up on the walls against a shrine the Earl of Huntingdon lingered to bask in the sunshine of Maid Marian's radiant personality. Here is a true etching of the age-old song of love—a picture so eloquent that it looks like the canvas of a great master.

The second part of the production tells the story of Robin Hood and his brigands—Robin Hood, who kept his real identity hidden that he might avenge Marian's supposed death and re-conquer England for Richard. Prince John had usurped the throne and his cruel machinations inspired Robin Hood to lift the country from the terrible plight in which the wicked ruler had placed it. There is typical Fairbanksian comedy presented. Yet the star is always Robin Hood—a jaunty, care-free, devil-may-care fellow who flirted with death with a song on his lips and a twinkle in his eye. The scenes in Sherwood Forest are tremendously impressive. Here is genuine atmosphere. In fact, the picture is saturated with it. And Robin Hood saves England for his king and Maid Marian becomes his bride.

Naturally with such gorgeous scenes—such glorious tapestries the audience sat spellbound. And when it was over, instant demand was made for the appearance of Mr. Fairbanks. He responded and told of the dynamic force which went into the composition of the picture—that everyone concerned worked with a labor of love and enthusiasm. Then he introduced Mary Pickford, who he claimed was responsible for the inspiration. And Mary admitted that she considered it his finest picture. Allan Dwan, the director, came forward, but modesty prevented him from expressing himself beyond an appreciative bow.

At the conclusion of the first premiere and the five-minute demonstration for Doug and his "silent partner" the second premiere was given to take care of the over-flow as well as actors, dramatic critics, and people whose professions prevented them from attending the earlier performance. And it is not a matter of publicity to state that thousands were turned away.

"Douglas Fairbanks in Robin Hood" is a sensation. It will be talked about as one of the finest spectacles—one of the finest romances—one of the most gigantic productions ever flashed on the screen. Some will say that it dwarfs them all. We won't dispute it. We know of only one other picture, or possibly two, worthy to be mentioned in the same class. Certainly it carries more sparkling adventure and romance than any other picture ever produced. Douglas Fairbanks' New York season is comparable to John Drew's Empire season when society and the world of letters turned out annually to pay him homage.

The production had cost close to a million dollars but it will prove a money maker for exhibitor and producer. When you have a star with an immense personal following appearing in a picture which is rich in every element of the drama—which carries the glamour of mediaeval times—which is colossal in conception and execution—well, all that can be written is SUCCESS. Isn't it possible that, henceforth, producers and everyone connected with the industry will say when talking of some future achievement "as big as 'Douglas Fairbanks in Robin Hood'?"

## Babson Survey Articles to Start in News Next Week

PUBLICATION of a series of articles based upon the results of the Babson-Columbia University-MOTION PICTURE NEWS survey of the exhibiting branch of the motion picture industry will start in the NEWS next week.

The material for these articles is taken from the questionnaires returned by exhibitors, which have come from houses of every size and from every section of the country. They present a picture of present conditions among the theatres of the country which should prove of interest to everyone connected with the industry.

They will be copiously illustrated with charts and diagrams bringing out the salient facts in accurate and concise form.

## U. S. Trade Commission Halts Film Co.

The Federal Trade Commission has issued its findings in the case of the Eskay Harris Feature Film Company, ordering that concern to cease and desist from directly or indirectly procuring photoplays publicly exhibited, and then giving them different titles from those first used; advertising, selling, leasing, or offering to sell or lease such retitled films of photoplays, unless such former titles be clearly stated in presentation and publicity.

It is also ordered to desist from using the words "Black Beauty" in depicting the 1917 Edison picture "Your Obedient Servant," or from publishing any warning or threatening to bring suit against any person showing a motion picture entitled "Black Beauty."

# New McVickers Opens in Chicago

## Splendid New Edifice Commemorates Original House Which Opened in 1857

THE opening of Jones, Linick and Shaefer's new McVickers theatre on Thursday, Oct. 26, was a "first night" of more than usual interest to theatregoing Chicagoans and tremendous throngs attended and made the occasion a triumph for this enterprising firm of pioneer motion picture showmen.

More than two million dollars had gone into the construction of this splendid house and its beauty and comfort reflect the genius of the men responsible for this, the latest cinema palace, and a palace it is, to open its doors in the Chicago loop.

Standing within a few feet of State and Madison streets,, it is rich in historical associations, for the first McVickers theatre was erected here in 1857 and a theatre of that name has stood on the site ever since and within its walls have appeared the leading actors, actresses and prima donnas whome names are a part of the city's and nation's dramatic and musical history.

Among the plays that enjoyed long runs at old McVickers one of the most famous was Denman Thompson's "The Old Homstead" and the picture based on this great play was the appropriate choice for the premier performance in the new McVickers. Where crowds once applauded Thompson, throngs gave their plaudits to Theodore Roberts, George Fawcett and the other splendid actors who made the "Old Homestead" live again and again bring tears and laughter, but this time on the silver screen.

The opening program revealed the policy of the new house and promises splendid entertainment for Chicago amusement lovers, combining as it did the allied arts with splendid feature pictures and short subjects. The prelude, "Autumn Leaves," produced under the personal direction of S. Barrett McCormick, proved to be a beautifully conceived and magnificently staged singing number and the Bolm Ballet, under the personal supervision of Adolph Bolm, presented the Tartar portion of the opera "Prince Igor" with all the grace and beauty which has become associated with the Imperial Russian dancers.

Music, and with a capital M, was one of the finest features of the opening performance and the fine orchestra assembled and trained by H. Leopold Spitalny was acclaimed as one of the greatest organizations ever heard in Chicago. The playing of W. Remington Welch, who was at the console of the great Wurlitzer organ, was also hailed as masterly and won enthusiastic applause and cheers.

The promptness with which the program moved was commented upon favorably by those familiar with first nights and credit was given to Manager McCormick for the perfection of every detail. The projection booth was in perfect working order and the pictures thrown on the screen by the battery of new Motiograph de Luxe projectors were notable for their steadiness and brilliancy. The lighting effects which were operated by a Major pre-selected remote control switchboard were also declared perfect.

The audience at the premier, as was to be expected, was a brilliant one and included social, business and political leaders and men of national prominence in the motion picture industry. The new McVickers is to be the home of Paramount pictures and among the leaders in the industry who attended the opening were Adolph Zukor, Jesse Lasky, General Manager Flin and other officials of the Famous Players-Lasky Corporation. Marcus Loew sat with the Paramount party and other notables were noted throughout the audience.

One of the greatest crowds ever assembled for a Chicago theatre opening was gathered when the hour for opening the doors arrived, e tending for a block and a half in each direction. So large was the throng that hundreds who stood patiently for hours finally had to be turned away when the house was filled to overflowing for its second performance of the evening.

The enterprise that has made the firm of Jones, Linick & Shaefer one of the dominant factors in Chicago amusement circles reaches its climax in the magnificent new McVickers and all that it stands for and comes after many years of constructive endeavor, their first picture house having been opened on Christmas Eve, 1905, and this has been followed by constant expansion and development.

## Brief News Notes by Wire From the West Coast

SID GRAUMAN emphatically denies printed rumor of negotiations to sell Third Street house to Gore Brothers, Lesser and Ramish.

Larry Semon was host Friday night to 100 guests assembled at the Plantation Inn, in celebration of his comedies being booked by Grauman for showing at Third Street house. Sid Grauman was guest of honor.

The Five Warner Brothers, all in Los Angeles, announce the completion of their program for 1923, which will include 18 specials costing $5,000,000, all to be made in Hollywood.

The Rev. Neal Dodd, rector of Hollywood's "Little Church Around the Corner," has been engaged to supervise the church sequence of "The Little Church Around the Corner."

Nat Deverich, president of the Fine Arts studios, is leaving for New York this week to perfect plans for two producing companies to come West.

## Five New Companies in N. Y. Industry

Last week witnessed five new companies incorporating in New York state and entering the motion picture business. The five represented a combined capitalization, however of only $80,500. These are:

Winthrop Theatre, Inc., Brooklyn, $60,000. Frank Gregory, Harry Gregory, George Hollis, Brooklyn; Bon Bon Buddy, Inc., $10,000. A. C. Davis, Walter Brooks, J. E. Cort, New York City; Tuscan Theatre Corporation, $5,000, Franklin Bien, Jr., Englewood, N. J.: Joseph L. Frieder, Herbert Weiss, New York; The Christian Herald Motion Picture Bureau, $5,000, H. H. Nieman, R. D. Henkle, New York; A. A. Kelley, Montclair, N. J.; Columbia Opera Company of New York, $500, A. R. Gentile, Filippo Nardone, Giuseppe Spilotros, New York.

## Penn. Censors Protest News Reel Complaint

THE Pennsylvania State Board of Censors, through its chairman, Harry L. Knapp, has taken exception to a complaint of a Washington (D. C.) producer of a news reel in which it was claimed that the producer's product had been held up because of unnecessary red tape. The story appeared in a recent issue of Motion Picture News.

Chairman Knapp claims the delays were occasioned, not by his office, but by the fact that the producer did not comply with state laws, over which the Board has no control. He writes in part:

"Our records show that the distributors originally sent certified checks payable to the state treasurer, which is a part of the state law, over which we, of course, have no control. Then on succeeding reels they sent cash, which we were forced to return with an explanation. Following that they sent money orders made out in the name of the State Board of Censors, which of course, we had to refuse and return. Again we advised them of the lawful procedure. But as subsequent applications proved, they paid no attention whatever to this communication, continuing to send money orders or cash. And, as is customary, these were returned."

## Library of Congress Seeks Back Numbers of News

A letter received this week from Yale O. Millington, acting chief, periodical division of Library of Congress, Washington, D. C., contains a request that copies of the following editions of Motion Picture News be forwarded to the Library of Congress to complete its file. As Motion Picture News has no available copies of the dates mentioned it calls the attention of its readers to the numbers desired in case they might wish to respond to the appeal of Mr. Millington.

Issues of 1919: June 28th, July 26th, September 20th, September 27th, October 4th, October 11th, October 18th, November 1st, November 8th, November 15th. November 22nd, December 27th.

Issues of 1921: June 25th.

## Single Seat Saves Troy House $42 Weekly

In Troy there is a city ordinance, which makes it mandatory upon the part of the theatre owner of a house with 700 seats or more, to have two firemen present at all performances, the house paying the expense which amounts to a matter of $42 a week.

J. C. Rosenthal, who is erecting a new house known as "The Rose," will install 699 seats and thereby get out of paying this amount. The Rose will open about January 1 and will charge an admission of 15 cents.

## Kansas City Turns Over Houses to Legion

In the future there will be no opposition in amusement between the American Legion and the Kansas City, Kas., exhibitors. At a meeting of the Kansas City, Kas., exhibitors this week it was decided to turn virtually every theatre in the city over to the Legion Armistice Day, the Legion to pay the operating expense of the theatres and receive the profit, and in return agree not to operate any carnival or amusement which would be in direct opposition to motion picture houses.

## Producers Plan Historical Pageant Next June

THE Motion Picture Producers' Association will, in June of next year, give an American historical review and motion picture industrial exhibition at Exposition Park, Los Angeles, or some other suitable place, according to a special wire from the coast.

In addition to industrial exhibition, continuing for 30 days, there will be a change of program daily, with different pageants based on American historical events, such as the Discovery of America, the First English Settlement, First Continental Congress, Declaration of Independence, Boston Tea Party, Birth of the American Flag, Founding of the American Army and Navy, and so on.

The exhibition will be international in scope and invitations are now going out to all foreign nations to participate. W. J. Reynolds, secretary of the Producers' Association, is acting general manager.

## *Famous Players Lease Toronto Hippodrome*

One of the most important announcements in the Toronto, Ontario, theatre field in many weeks was that made on October 26 that the Famous Players Canadian Corporation, Limited, Toronto, had leased Shea's Hippodrome, one of the largest theatres in the Toronto downtown district and that the attractions booked for the Regent theatre would be transferred to the Hippodrome.

The principal reason for the important change is that the Hippodrome is considerably larger than the Regent, the latter having approximately 1,000 seats less than the capacity of the Hippodrome. The Hippodrome is the property of Jerry Shea who is also proprietor of Shea's Vaudeville Theatre, Toronto, playing big-time vaudeville.

Scenes showing Enid Bennett as she appears in "The Bootlegger's Daughter," Assoc. Exhibitors release.

# *New Field Force Aids Jackie Coogan*

### *Department Created for Purpose of Rendering Service on Young Star's Pictures*

THE Jackie Coogan Productions have established, in addition to their eastern distributing offices, a field force. This new department consists of experienced salesmen whose duty it is to circulate throughout the entire territory, visiting all exchange managers, sales managers, and exhibitors. They will carry a slogan of service to the exhibitor.

Newt Levy has just been added to this newly formed department. Mr. Levy will confine his efforts in the Western field, keeping in constant touch with exhibitors in Portland, Seattle, San Francisco, Los Angeles, Butte, Denver, Des Moines, Omaha, Kansas City, Dallas, New Orleans, Charlotte, and Western Canada. He is now enroute to New York.

The field representatives will be under the direction of Irving M. Lesser, head of the eastern Jackie Coogan Productions offices.

Joseph Deitch, formerly of Educational, has recently been added to the Coogan eastern staff. Deitch will assist in the supervision of all Coogan bookings, checking and approving of contracts, particularly the "Oliver Twist" agreements and contracts.

Harry Rathner and Max Roth are both in the eastern field stopping in all key centers where they are presenting "Oliver Twist" In private exhibitor pre-views. This private preview scheme will be carried out in every key city.

Scenes from the Paramount picture "The Man Who Saw Tomorrow"

## Changes in Personnel of Hodkinson Branches

CHANGES in branch-office personnel have been announced by the W. W. Hodkinson Corporation. P. G. Morris becomes office manager of the Denver branch, effective October 16, replacing L. E. Hobson who has been transferred to the sales force of the Los Angeles office.

W. F. Marshall, booker for the Washington, D. C., branch of the Hodkinson Corporation, has been made office manager, replacing H. A. Gillespie, who has been transferred to the home office in the contract department.

# "Oliver Twist" Opens in New York

## Given Enthusiastic Reception at Both Press Showing and Premiere at Strand

JACKIE COOGAN'S production based on Charles Dickens' "Oliver Twist" got away to a most auspicious start in New York City this week. Preceded by a press showing on Friday, October 27th, at which representatives of the New York dailies, popular magazines, and trade publications viewed the production, the picture opened to the public at the Mark Strand Theatre on Sunday of this week. At both the press showing and the public opening the picture was given a cordial reception, many hailing it as a distinct achievement in screen art.

On Friday afternoon a luncheon was given the press representatives at the Knickerbocker Grill prior to the showing of the production. The gathering was a highly representative one of the scribes of Gotham, including such well-known writers and "colyumists" as Heywood Broun, Robert Sherwood, Ruth Hale, Alan Dale, Quinn Martin, Neil Kingsley, Frank Vreeland, Louella O. Parsons, Ruth Pollock, Adele Whitley Fletcher, Elizabeth Brady, Otto Kurth, Tommy Grey, Julius Cohen, S. M. Weller.

The showing followed at Wurlitzer Hall on West 42d street. The program consisted of a vocal rendition of the song "Oliver Twist" by Vaughn De Leigth, the composer, the showing of a few hundred feet of an "Oliver Twist" production of ancient vintage, and then the up-to-date Coogan version in feature length. The unfolding of the Dickens' tale was followed with rapt attention, and the closing brought a spontaneous burst of handclapping from the critical audience. The printed reviews and comments that appeared subsequently in the publications represented at the showing showed the uniformly favorable impression made by the picture and the work of its young star and his supporting cast.

The premiere of the picture at the Strand on Sunday last was the occasion of an unusually enthusiastic turn-out of Coogan admirers. It became necessary for Joseph Plunkett, the managing director of the theatre, to call for extra police assistance on Sunday afternoon to handle the crowds seeking admission. It became necessary at seven o'clock Sunday evening to suspend the sale of tickets for an interval of an hour, and again at nine forty-five the ticket-windows had to be closed down for a period. According to word from observers the long lines of patrons awaiting admission during theatre hours have continued almost uninterruptedly. The picture as evidenced by its audiences at the big Broadway house is attracting adult and juvenile patrons alike. The picture was preceded by a two-weeks' advance exploitation campaign which aroused interest in the production all over the Big Town.

The Dickens film opened at the Chicago Theatre, Chicago, last Monday, and latest reports indicate that in the Windy City, as in New York, it has made a tremendous success. These two engagements with the exception of one in Lexington, Ky., are the only ones to date on the new Coogan film.

## New Goldwyn Manager for Detroit

Harry S. Lorch has been named as manager of Goldwyn's branch exchange at Detroit, Mich., succeeding F. J. Downey, who has been given other work in the Detroit territory.

Lorch was originally an exploitation man with the Chicago Goldwyn exchange, later becoming a salesman there and then promoted to be manager of the Omaha exchange.

He was later placed in charge of the Chicago exchange.

Scenes from "Good Men and True," directed by Val Paul, with Noah Beery, Tully Marshall and Vola Vale in support of the F. B. O. star, Harry Carey.

"Pawned," with Tom Moore and Edith Roberts, a J. Parker Reid, Jr., production, will be distributed by Selznick.

## Goldwyn Appoints New Branch Manager

Goldwyn announces the appointment of Edgar Moss as resident manager of its branch exchange in Philadelphia following Felix Mendelssohn who was recently made supervisor of the territory embraced in the Philadelphia, Washington and Pittsburgh exchanges.

No one is more thoroughly familiar with sales and exchange problems in the Philadelphia territory than Mr. Moss. He was at one time sales manager in Philadelphia for Famous Players-Lasky and has had other film connections in that city.

## "The Scarlet Lily" to Have Strong Cast

An exceptionally well rounded cast has been signed by B. P. Schulberg for the filming of the Fred Sittenham story, "The Scarlet Lily," starring Katherine MacDonald. It includes in addition to the star, Orville Caldwell, Stuart Holmes, Edith Lyle, Adele Farrington, Lincoln Stedman and Grace Morse.

Victor Schertzinger, who directed Miss MacDonald in her last First National attraction, "The Lonely Road," will serve in a similar capacity for this production.

## Paramount Will Release Two Strong Features

FOR November 5 Paramount announces the release of two of its strongest features of the year—Thomas Meighan in "The Man Who Saw Tomorrow" and the Irvin Willat production, "On the High Seas," with Dorothy Dalton and Jack Holt.

In the leading feminine role is Leatrice Joy. The "other woman" is portrayed by June Elvidge. The rest of the cast includes Theodore Roberts, Albert Roscoe, Alac Francis, Eva Novak, Laurance Wheat, John Miltern, Robert Brower and Edward Patrick.

"On the High Seas," in which Dorothy Dalton and Jack Holt are featured, is the first story written for the screen by Edward Sheldon. Other players in the supporting cast are Mitchell Lewis, Winter Hall, Otto Brower, William Boyd and James Gordon.

## Metro Will Distribute Graf Productions

MAX GRAF, supervising director of Graf Productions, Incorporated, has returned to San Francisco after consummating a contract, under the terms of which the photoplays of the producing organization which he represents will be distributed throughout the world by the Metro Pictures Corporation.

During Mr. Graf's stay in the East he made a careful study of the present trend of the industry and is most enthusiastic over the outlook for the future.

"The Forgotten Law," the first production to be distributed through Metro will have its premier showing at Loew's Warfield Theatre in San Francisco on November 5th.

## *"Pride of Palomar" Is Near Completion*

"The Pride of Palomar," picturized from Peter B. Kyne's story of the same name for Cosmopolitan Productions, is now undergoing the finishing touches preparatory to release in December.

The picture, adapted for the screen by Grant Carpenter and John Lynch, was filmed in California under the direction of Frank Borzage, who directed Cosmopolitan's "Humoresque," amidst the very scenes where the author conceived and wrote the story on the picturesque ranch of Senor Cave Coutts.

## *New England Theatres Sell Two Houses*

The New England Theatres, Inc., have sold the Strand theatre at Randolph, Vt., and the Black theatre, at Bethel, Vt., to James F. Bennett.

This cut shows three scenes from "The Woman Who Came Back," a Playgoers-Pathe production

Some striking scenes from "The Forgotten Law," a Max Graf production for Metro release, in which Milton Sills, Cleo Ridgeley, Jack Mulhall and Alec Francis play important roles.

# *First Nat'l Names November List*

## *"Oliver Twist," "Brawn of the North," "Dangerous Age," "Woman Conquers," Due*

THE "Big Four" announced on the First National schedule for November are Jackie Coogan in "Oliver Twist," the National release date of which is Nov. 6; Strongheart, the Wonder Dog, in "Brawn of the North," released Nov. 13; "The Dangerous Age," a John M. Stahl production, with Lewis Stone and an all-star cast, released Nov. 20, and Katherine MacDonald in "The Woman Conquers," released Nov. 27.

"Oliver Twist" is now having its New York pre-release presentation at the Strand Theatre. This Sol Lesser production has been acclaimed by all who have seen it for its faithful portrayal of the spirit, atmosphere and characterization of Charles Dickens' famous story. An unusually strong cast supports Jackie Coogan. Lon Chaney is seen as Fagin; Gladys Brockwell is the unfortunate Nancy Sikes; George Siegman is Bill Sikes; Lionel Belmore is the tender-hearted Mr. Brownlow; Carl Stockdale is Monks; Eddie Boland is seen as Toby Crackit; Lewis Sargent is Noah Claypool and James Marcus is Bumble the Beadle. Frank Lloyd directed the subject.

"Brawn of the North," a Larry Trimble-Jane Murfin production shows the wonder dog of the screen, Strongheart, in another story of the North woods. Among the feature's highlights are Strongheart's battle with a tyrant of the North Woods.

"The Dangerous Age," is a John M. Stahl production with a powerful matrimonial theme as its basis.

Lewis Stone plays the part of the husband and Cleo Madison is the wife. Ruth Clifford is seen as the second woman in the case. Others in the cast are Edith Roberts, Myrtle Stedman, James Morrison, Helen Lynch, Lincoln Stedman, Edward Burns and Richard Tucker.

"The Woman Conquers" was directed by Tom Forman from the story by Violet Clark. Katherine MacDonald plays the part of a society favorite, who, deploring the seeming lack of physical fibre in the men about her goes to the Hudson Bay country to take charge of large trapping interests bequeathed to her. Washburn plays the part of a society youth. Mitchell Lewis carries the heavy role. June Elvidge plays the girl chum. Clarissa Selwynne, Boris Karloff, and Francis MacDonald are also seen in the east.

Besides these four big First National Attractions, a Mack Sennett Comedy, "When Summer Comes," is scheduled for release Nov. 13 and a Buster Keaton comedy, "Day Dreams" for Nov. 27.

## "The Village Blacksmith" Opens in New York

WILLIAM FOX'S screen adaptation of Longfellow's poem, "The Village Blacksmith," opened Thursday evening, November 2nd, at the Forty-fourth Street Theatre, New York City, succeeding Fox's other special, "Monte Cristo."

"The Village Blacksmith" was directed by Jack Ford, and Paul H. Sloane is responsible for the scenario. The cast includes: William Walling, Virginia Valli, Tully Marshall, Bessie Love, George Hackathorne, Lon Poff, David Butler, Ralph Yearsley, Virginia True Boardman, Gordon Griffith, Ida May McKenzie, Patric Moore, Jennie Lee, Caroline Rankin, George de la Garrigue, Cordelia Callahan, Simon Jenks, Francis Ford, Mark Fenton, Helen Fields, Jobie Amos, Alan Richmond and Edward Dribbon.

# F. P.-Lasky Convention For Coast

## Invitation of Los Angeles Mayor and Chamber of Commerce Accepted by Zukor

ON the invitation of Mayor Cryer of Los Angeles and the Chambers of Commerce of that city and of Hollywood, and at the earnest solicitation of Jesse L. Lasky, Adolph Zukor announced yesterday that the semi-annual convention of the department of distribution of the Famous Players-Lasky Corporation will be held November 21 in Los Angeles.

A special train, leaving the Grand Central Station the night of November 16, will carry the Paramount executives, heads of home office departments and many of the district and branch managers to the Coast, picking up other contingents at stops along the route. The party is due to arrive at Los Angeles Monday afternoon, November 20, and for the rest of that week the convention will be held at the Hotel Ambassador.

Both executives of the Paramount organization and the civic leaders of Los Angeles and Hollywood are completing plans which are expected to make this convention the most important of its kind ever held in the film industry. When Mr. Lasky arrived in New York Saturday he laid before Mr. Zukor and S. R. Kent, head of the distribution department, all of the plans which had been formulated by Los Angeles officials and business men for the entertainment of the Paramount organization. Mr. Zukor and Mr. Kent immediately accepted the arrangements and wired Mayor Cryer that he had won the convention for his city.

Details of the convention were not divulged by either Mr. Zukor or Mr. Kent further than the announcement that the sales policy of the company for the six months after February 1 will be discussed and announced. Details of the events scheduled for the entertainment of the party were also withheld, as several surprises have been planned.

Among those going to the convention with the main party are the following:

Adolph Zukor, Jesse L. Lasky, S. R. Kent, E. E. Shauer, Marcus Loew, A. M. Botsford, H. H. Buxbaum, John Clark, H. B. Franklin, G. B. J. Frawley, Charles E. McCarthy, Claud Saunders, Frank Newman, Oscar Morgan, George Meeker and A. O. Dillenbeck.

## Salesmen Added to Assoc. Exhibitors' Staff

W. B. Frank, general sales manager of Associated Exhibitors, announced this week the addition of several new members to that organization's staff of salesmen.

A. H. Livzey becomes a member of the force at the Detroit branch, Vincent Trainor at Newark, Floyd Rice at Atlanta, and John C. Cain at Pittsburgh, while Jack Schaefer is appointed sales representative in the New Orleans office.

## "The Headless Horseman" Booked for Symphony

The Symphony theatre, Los Angeles, Cal., has signed the Hodkinson special "The Headless Horseman" for an indefinite run, beginning November 5th.

"The Headless Horseman" is a C. S. Clancy production adapted from the story "The Legend of Sleepy Hollow" by Washington Irving. Will Rogers plays the role of Ichabod Crane, supported by Lois Meredith, Ben Hendricks, Jr., Mary Foy, Charles Graham, and Nancy Chase.

Scenes from the Sunshine Comedy "The Haunted House," Fox

## New Story For Alice Calhoun Is Completed

C. Graham Baker has finished an original screen story for Alice Calhoun, the Vitagraph star. The temporary title is "Mary Mixes In." The story concerns a little miss from the West thrown into the merciless intrigue of an Eastern family. How she remolds the characters around her and saves the selfish family from financial ruin is the theme of the photoplay.

## New Philadelphia Manager For American Releasing

American Releasing Corporation announces the appointment of Jack Greenberg as its resident manager in Philadelphia, succeeding Edgar Moss.

Mr. Greenberg comes to American from the Selznick organization, with which he has been connected in Philadelphia for several years.

## First National Exchanges in Sales Contest

EXCHANGES of Associated First National Pictures, Inc., are in the midst of a "Harvest Time" sales contest which shows that business has "come back" with a big punch.

The contest opened Oct. 2 and closes Nov. 25. Reports for the first three weeks indicate that sales records are being smashed in each of the Branch Exchanges, and Branch Managers and salesmen are enthusiastic over the big business which is being brought in under the First National banner.

The awards consist of a first prize of $300, a second of $200, a third of $150 and a fourth of $100 to the winning salesmen in each of the following sales districts: Canadian, Eastern, Western, Mid-Western, Central, and Southern.

Scenes in the Sennett production starring Mabel Normand, entitled "Suzanna," a First National picture

## Goldwyn Names Releases Up to January 21st

GOLDWYN PICTURES announces the order of release of its next six photoplays up to January 21st, 1923. Marshall Neilan's "The Strangers' Banquet" and Maurice Tourneur's adaptation of Hall Caine's "The Christian" are among the group.

"Brothers under the Skin," directed by E. Mason Hopper from Peter B. Kyne's story is scheduled for November 19th.

"Hungry Hearts," founded on Anzia Yezierska's book and directed by E. Mason Hopper also will be released to the trade November 26th.

"A Blind Bargain," adapted from Barry Pain's "The Octave of Claudius," has been set for December 10th. Lon Chaney is featured. Wallace Worsley directed the subject.

Goldwyn's prize story, "Broken Chains," is scheduled for release on December 24th. This is an Allen Holubar production.

"The Stranger's Banquet," produced by Marshall Neilan from Donn Byrne's novel, has been fixed for December 31st. Hobart Bosworth and Claire Windsor head an all-star cast of unusual calibre.

Goldwyn's picturization of Sir Hall Caine's novel, "The Christian," has been scheduled for January 21st. Richard Dix and Mae Busch head the cast in this Maurice Tourneur production.

All these productions are now in the final stages of editing and titling.

## DeMille Vice-President in Hollywood Bank

Cecil B. DeMille, director-general of the Famous Players-Lasky Corporation, has been elected vice-president of the newly organized Federal Trust and Savings Bank of Hollywood. This new financial institution will care for its share of the rapidly increasing monetary business of the film capital.

Associated with Mr. DeMille in the enterprise are prominent Hollywood business men, including C. E. Toberman, president; George L. Eastman, vice-president, and A. J. Olsen, vice-president and manager. Mr. DeMille's step into a vice-presidential position in the new bank was not altogether a new venture into banking as he has been for some time a director of the Commercial National Bank of Los Angeles.

The new Hollywood institution opened its doors to the public on October 14.

## Strong Cast to Support Bull Montana

An excellent supporting cast has been engaged for "Glad Rags," the next Bull Montana comedy now being produced by Hunt Stromberg for Metro. The players include Betty Francisco, Otis Harlan, Tom Gallery, Max Davidson, Billy Elmer, James Quinn, Thomas O'Brien, Marion Otis Harlan and Mervyn Le Roy. David Kirkland and Clyde Bruckman have been added to the Stromberg-Montana scenario staff.

Hugh Fay, who directed Bull Montana in "A Punctured Prince," will serve similarly for "Glad Rags."

The comedy is based upon two stories: Rene Rivierre's "Silk Purse and Cauliflower Ears," and Mr. Stromberg's "Lowry from the Bowery."

Some amusing moments from Harold Lloyd's new production, "Dr. Jack," which appears on the Associated Exhibitors-Pathe schedule.

# New Fox Special Opens at Astor

## "The Town That Forgot God" Is Well Received at Its New York Premiere

THE Astor Theatre, New York, was packed by a typical picture first night audience on Monday night, when "The Town that Forgot God," the newest William Fox special, received its first showing. The picture was accorded a tremendous reception, and at the climax of the picture the house fairly rocked with spontaneous applause.

From the moment the overture began, and the curtains parted on the main title of the picture, until the moment when the storm-tossed waif and his protector have found happiness, the audience was held in a tense spell of suspense and interest.

The main title itself proved a novelty, being tinted in color, with a rural landscape surrounding the printed title matter.

In the opinion of those who were present at the opening, there never has been quite such a storm scene on the screen. No mere wind-and-rain machine effect is this. It is a literal deluge, and the screen seethes with swirling storm tossed wreckage. As Quinn Martin, the New York World's reviewer, put it: "We were face to face with a cinema storm so terrifying, so catastrophic, so beastily real that we shivered in our boots and actually forgot that such a thing as a motion picture camera ever had been invented. If there ever was a scene of fury pictured on the cinema screen, here it is!"

Numerous comments on the emotional scenes, and on the performances of individual actors, were heard, but these were overshadowed by enthusiasm for Director Harry Millarde's masterly handling of the flood scenes, for which he built an entire village in New Jersey, to be completely wrecked by the deluge when the dam above it was opened.

The musical setting for the picture was arranged by Erno Rapee, who presides over the orchestra at the Capitol theatre, and this did much to enhance the effectiveness of the photoplay at all times. Many familiar airs, such as "School Days," "Mighty Lak a Rose," "Somewhere a Voice is Calling," "Somebody's Coming to Our House" and "Turkey In the Straw" were worked into the score at appropriate moments.

Will Hays was on hand for the initial showing, as also were Harry Millarde and his wife, June Caprice. Others in the audience included Violet Mersereau and her mother. Judge Corrigan, Elizabeth Marbury, Police Commissioner Richard E. Enright, Messmore Kendall, S. L. Rothafel and Joe Plunkett.

The concensus of opinion among those present seemed to be that William Fox and Harry Millarde had produced another "Over the Hill," plus a tremendous flood scene.

## Earle Williams Next in "Riddle and the Ring"

"The Riddle and the Ring" is the title of Earle Williams' next subject for Vitagraph. The story is one of adventure revolving around a young prince who is determined to marry the girl he loves instead of the woman chosen by his royal sire. Williams appears in the part of a young American who happens to resemble the prince closely enough to make him the center of numerous complications.

## "Little Red Schoolhouse" for Arrow Release

Arrow Film Corporation has just completed negotiations with Martin J. Heyl, under the terms of which Mr. Heyl will produce for Arrow release "The Little Red Schoolhouse," the famous old Hal Reid stage play which was sometimes enacted under the title of "In Convict Stripes."

John G. Adolfi has been engaged to direct the production. An all-star cast will be chosen to enact this drama.

# Lloyd Is Popular In "Dr. Jack"

## Sixteenth Multiple Reeler of Comedian Costliest of His Productions

BEGINNING with "Dr. Jack," announced for early release Harold Lloyd's new contract with Pathe lifts the golden rooster trade-mark from the long list of popular short comedies to a series of feature length productions heralded by a succession of multiple-reelers which have placed the comedian among the world's most celebrated laugh-makers.

"Dr. Jack" is Lloyd's sixteenth multiple-reel comedy, and his second of full feature length, the popular "Grandma's Boy" being the first excursion into the larger form. "Dr. Jack" is said to be the costliest of any Lloyd production to date, and was nearly five months in the making.

The Hal Roach technical staff was called on to build nearly a dozen big sets. These occupied, during the period of the production the entire 30,000 square feet of the Hal Roach dark stage. One important set was erected on the lawn in front of the home of one of Los Angeles' richest bankers, who is at the head of an active Better Films Committee—which explains the significance of the courtesy extended to Lloyd.

At least six times during the production work was held up while the scenario staff developed new and more original lines of action. The original story and continuity occupied this staff exclusively for three weeks, the authors being Hal Roach, Sam Taylor and Jean Havez. Later changes, including the introduction of new "gags" added a full month to the period that had been considered ample within which to complete the production.

Mildred Davis plays the heroine role. Others in the cast are Eric Mayne, John T. Prince and Norman Hammond.

## Famous Circus Story for Jackie Coogan

"Toby Tyler," that famous story of circus life and a wee small lad, will be the next Jackie Coogan production. Arrangements were concluded between Irving M. Lesser, representing the Jackie Coogan Productions in New York City, and Harper and Brothers, representing the estate of the author of the well known volume.

Work will commence on the production immediately. With this announcement comes also word that Eddie Cline has been secured to pilot little Jackie through the amusing episodes of the story.

## Rex Beach to Write for Thomas Meighan

Rex Beach is the latest famous author to devote his talents to the writing of Paramount pictures for Thomas Meighan.

Following the announcement that Booth Tarkington had been engaged to write an original story for the popular Paramount star, it was made public during the week that a story by Mr. Beach will also be placed in production in the near future with Mr. Meighan as the star.

Mr. Meighan is now engaged on George Ade's original story, "Back Home and Broke."

Scenes from "The Impossible Mrs. Bellew," starring Gloria Swanson (Paramount.)

## "My Friend the Devil" November Release

The famous characters of Georges Ohnet's novel "Dr. Rameau," have come to life on the screen in the William Fox version of the story adapted under the title of "My Friend the Devil," to be released on the November schedule of Fox Film Corporation.

Charles Richman depicts the role of George Dryden, eminent surgeon.

Barbara Castleton is the beautiful, but faithless wife whose love affairs with a youthful artist in his studio in the Latin quarter of Paris are revealed to her husband nearly a score of years later.

Peggy Shaw and William H. Tooker have prominent roles.

"My Friend the Devil" was directed by Harry Millarde.

Some of the scenes in the Associated Exhibitor's offering "Breaking Home Ties"

## Playgoers' Releases Named for Month of November

PLAYGOERS' schedule of releases for the month of November through Associate Exhibitors contains a dramatic offering and a western, titled respectively "The Man and the Moment" and "The Man Who Waited."

"The Man and the Moment," adapted from the novel by Elinor Glyn, is set for release on November 5th. The cast is of the all-star variety. The subject is in five reels.

"The Man Who Waited," another five-reel production, has been set for release on November 19th. This subject is declared by the Associated Exhibitors' home-office to be "far out of the ordinary run of westerns" and to present unusually artistic scenic effects.

## Robertson Directs New Producing Unit

A DEAL involving the launching of a new production unit to make pictures which are to be known as John S. Robertson Productions, was consummated this week between the former Famous Players director and Charles H. Duell, President of Inspiration Pictures Corporation.

Until he tendered his resignation a few weeks ago, Robertson was for a period of five years one of the mainstays of the directorial complement of the Famous Players-Lasky Corporation. During this period he created "Sentimental Tommy," "Dr. Jekyll and Mr. Hyde" and "Footlights."

Under the terms of the contract with Inspiration Pictures Corporation, it is expected that not only will Mr. Robertson handle his own unit, but he will also direct some of the stars under contract with Inspiration. Mr. Robertson will produce in the East.

## *Mae Murray's Next Has New Title*

Robert Z. Leonard, who presents and directs Mae Murray's pictures for Metro release, announces that the title of Miss Murray's forthcoming picture upon which she has been working at the Metro studio has been changed from "Coronation" to "Jazzmania."

Coincident with this announcement was issued a list of Miss Murray's supporting cast, including Rod La Rocque, Robert Fraser, Lionel Belmore, Herbert Standing, Wilfred Lucas, Mrs. J. Farrell McDonald, Jean Hersholt and Edward Burns.

"Jazzmania" is an original story by Edmund Goulding, and is produced by Tiffany Productions, of which M. H. Hoffman is vice president and general manager.

Frank Mayo in three scenes from "The Wolf Law," Universal.

Herbert Rawlinson in "Another Man's Shoes," Universal picture

# *"Shadows" Premiere at Biltmore*

## *One Thousand Guests Attend Second Release at Invitation of B. P. Schulberg*

ABOUT 1,000 guests attended the premiere of B. P. Schulberg's "Shadows" in the grand ballroom of the Hotel Biltmore on Friday evening, October 27.

The affair was the first to be held by the Al Lichtman Corporation since its formation and was arranged to introduce to exhibitors and the trade at large the second release of the company. Many of the Lichtman franchise holders made special trips to town for the premiere. Ben Amsterdam and L. Korson came up from Philadelphia with Walter Greene, their director of publicity; Sam Lefko, one of their crack salesmen, and several others in the party. Harry Asher was in from Boston. Sam Zierler and Herman Jans were kept busy most of the night greeting exhibitors from the Greater New York and Northern New Jersey territories.

Erno Rapee, conductor of the Capitol theatre orchestra, was engaged to direct the orchestra, which was composed of 26 pieces. A choir composed of eight men and women sang "Nearer My God to Thee" off-stage during certain sequences and also at the end, when Lon Chaney as Yen Sin drifts out to sea to his death.

There were many notables in the audience. Aside from a large gathering of local exhibitors, there were some from out of town. All important film executives who were in New York that evening were there. J. D. Williams, former general manager of First National; A. H. Blank, of Des Moines, and E. V. Richards, Jr., of New Orleans, were in the audience.

Sessue Hayakawa was present as the guest of Lester Blankfield, whose wife, Eve Unsell, is head of the scenario department of Preferred Pictures, Inc., which made "Shadows"; D. W. Griffith, Pedro De Cordoba, Leatrice Joy, Hope Hampton, George Melford, Julia Swayne Gordon and Gilbert Emery were among the stage folk present. Emery is the author of "The Hero," which, incidentally, will be the fourth Lichtman release.

Rowland Rogers, head of the deparment of photoplay instruction at Columbia, was a guest, as was Professor Leon Whipple, of the Department of Journalism of New York University. Dr. Stephen Wise was likewise a guest. All of the New York dramatic critics were on hand. The gathering included several magazine editors, among them Howard Brubaker, editor of *Success*, and Thomas B. Wells, editor of *Harpers*. The Hon. George H. Cobb and the Hon. Joseph Levenson, chairman and secretary respectively of the Motion Picture Commission of the State of New York were in the assemblage.

Earlier in the day the Lichtman office was advised by the Motion Picture Commission of New York State that the picture had been passed without a cut. Ben Amsterdam advised that the Pennsylvania board had taken the same action.

## *"Breaking Home Ties" Set for Nov. 12th Release*

"Breaking Home Ties," Associated Exhibitors' six-reel feature, has been scheduled for release on November 12th. The same homely touches and "appealingly dramatic situations" that contributed to the success of "Humoresque" are said to be found in this new subject.

# Tourneur To Make Four Specials

## Productions to Be Presented By M. C. Levee Through Associated First National

M. C. LEVEE, president of the United Studios, announces that he has completed negotiations with Maurice Tourneur whereby that popular director will make a series of four special productions of sensational size and quality during the coming year, to be known as Maurice Tourneur Productions, and to be presented by Levee through Associated First National Pictures, Inc.

Tourneur's first vehicle will be a picturization of the fantastic and colorful novel, "The Isle of Dead Ships," by Crittenden Marriott. Several other stories and plays are now under consideration by Messrs. Levee and Tourneur for future production.

Production will begin at the United Studios in about two weeks. The continuity is now being prepared under Mr. Tourneur's personal supervision. The production will be on a lavish scale and a special technical staff has been engaged to build the fleet of ships that are an important feature. More than thirty ships, in type to match nautical history for the last four centuries, will be used in the setting of the mysterious Sargossa Sea where, according to the lore of ancient mariners, wrecked, water-logged and derelict ships come together like "vessels in a fog" and, upheld by an area of tangled kelp, float wraith-like over the face of the sea. A location for these scenes has already been chosen, on the kelp beds off the coast of San Capistrano.

Selection of the cast for this production will begin almost immediately. Four players of stellar quality are being considered for the four important roles.

In addition to presenting the Maurice Tourneur Productions through First National, Mr. Levee is also sponsoring Allen Holubar's second production for that organization, which will be a picturization of Jeffry de Prend's "The White Frontier." It is probable that the title will be changed before the picture reaches the theatregoers, however. Dorothy Phillips will be the star and will be supported by a distinguished cast. "The White Frontier" is a big outdoor melodrama and is laid in the Canadian northwest. It is Mr. Holubar's intention to film many of the exteriors on the actual locale of the story.

## Howard Estabrook to Head F.B.O. Sales Promotion

Howard Estabrook, who joined the Film Booking Offices of America this spring, has been placed in charge of sales promotion of a number of F. B. O. features and short subjects and has also been made manager of the newly formed Educational Entertainment Service.

Mr. Estabrook came into the film business in 1914 and has been associated wtih Paramount, Metro and other companies, largely in connection with production. He also produced Aesop's Fables Cartoons, disposing of them to Fables Pictures, Inc., and is sponsor for "The Enchanted City."

## Marentette Again Heads Goldwyn Exchange

Goldwyn Pictures Corporation announces the return to that organization of J. L. Marentette, one of the best known motion picture figures in the South. He has been named as resident manager of Goldwyn's branch exchange in Atlanta, Ga. He assumed the duties of his new position on October 23.

Marentette was previously connected with Goldwyn, but has until recently been with the Southern Enterprises.

Scenes from "Only a Shopgirl," second of a series of C. B. C. Film Sales Corp. productions

## Foreign War Veterans See "Skin Deep"

Blase and busy Broadway stopped the other afternoon when a detail of mounted police outriders with sirens shrieking drew up in front of the Strand theatre and the twenty-four heroes of the World War, representing the Inter-Allied Veterans Association, halted on their sightseeing trip of New York to witness a presentation of Thomas H. Ince's "Skin Deep."

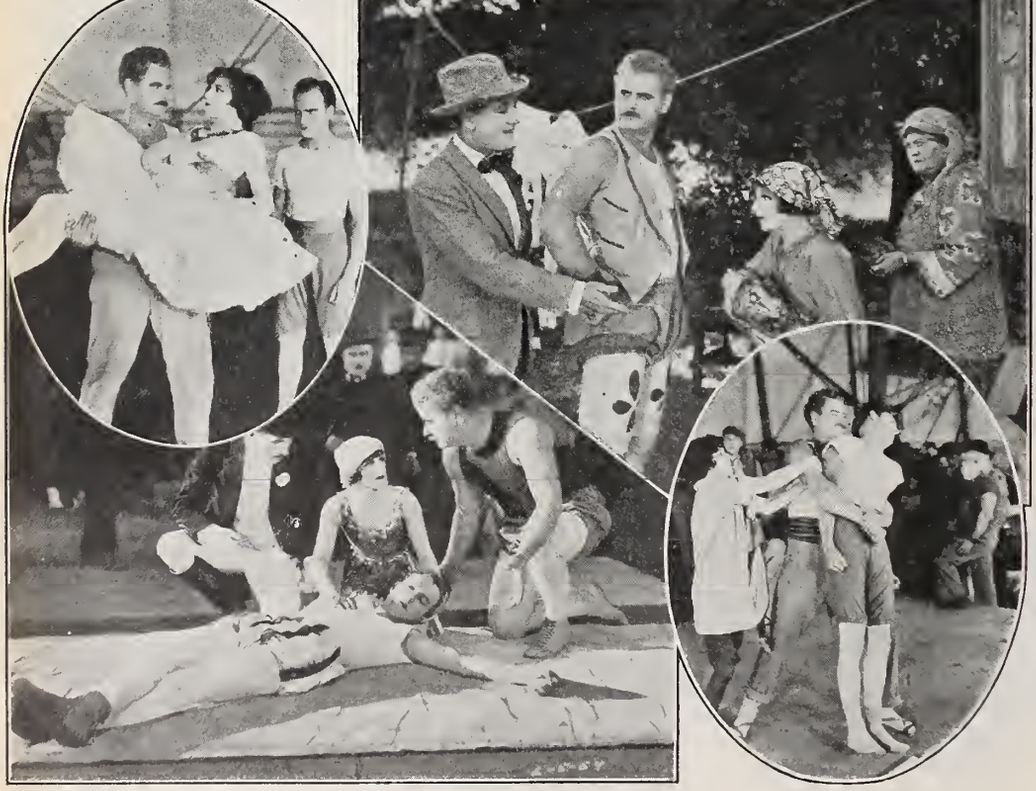
The distinguished foreign visitors were under escort of Colonel Alvin Owsley of Texas, new National Commander of the American Legion, and Lemuel Bolles, National Adjutant of that organization.

The delegates visited the Strand at the invitation of Thomas H. Ince, the producer, who wired his invitation to them at their dinner the night before at the National Vaudeville Artists Club where they were entertained by the N. V. A. Post of the American Legion.

## "Queen of Moulin Rouge" at N. Y. Cameo for Run

AMERICAN RELEASING CORporation has entered upon an eight weeks' occupancy of the B. S. Moss Cameo Theatre, New York, opening Sunday, October 29, with Ray C. Smallwood's Pyramid production, "Queen of The Moulin Rouge," from the famous play by Paul Potter.

Several of the special productions being distributed by American Releasing will follow "Queen of The Moulin Rouge" in the Cameo and then will be played across the metropolitan circuits in New York City and Brooklyn.



Scenes from "Shirley of the Circus," a William Fox production starring Shirley Mason

## Leon D. Nettor Joins Al Lichtman Staff

Leon D. Netter has joined the Al Lichtman Corporation where he will divide the sales management of the company with Henry Ginsberg. The new arrangement will relieve both Lichtman and Ginsberg of a number of details. Ginsberg and Netter will have complete charge of the foreign and domestic sales.

Mr. Netter was recently New York manager for Educational and before that was in charge of the Seattle office. Before affiliating with Educational, he was associated with Sol Lesser in the conduct of the latter's state rights business on the Pacific Coast for eight years, and also in Philadelphia, Pittsburgh and other cities.

## Amalgamated Exchanges Announces New Film

Amalgamated Exchanges, Inc., announces that its second production will be "Sunshine of Paradise Alley," by Denman Thompson. Jean Acker has been cast as one of the co-stars for the new production. The first Amalgamated Exchanges production, "The Madonna in Chains," is nearing completion.

## Six Feminine Players in "Dangerous Age" Cast

"The Dangerous Age," the new Louis B. Mayer-First National attraction, directed by John M. Stahl, presents in its cast six feminine players that have taken important parts in past productions for the screen. They are Cleo Madison and Myrtle Stedman, seen in mother roles; Edith Roberts, Ruth Clifford, Helen Lynch and Dellorice, the last mentioned player having been identified with Hal Roach comedies. In addition the cast includes Lewis S. Stone, James Morrison, Lincoln Stedman, Edward Burns and Richard Tucker.

## Page Represents Goldwyn in Carolinas

R. H. Page is the representative of the Goldwyn Distributing Corporation in the Carolinas. It was announced in error in the issue of November 4 that J. C. Pace was covering the Carolinas for Goldwyn.

## Sidney Olcott to Direct Marion Davies

SIDNEY OLCOTT has been engaged by Cosmopolitan Productions to direct Marion Davies in her next picture, a screen version of Rida Johnson Young's stage play, "Little Old New York." Work on the picture, the scenario of which is by Luther Reed, will begin about the middle of December. The engagement of Olcott to direct Miss Davies comes as a result of Robert G. Vignola's proposed world's tour. Mr. Vignola has directed Marion Davies in some of her biggest productions, including "When Knighthood Was in Flower." Vignola will start on his trip the latter part of November and will be gone about six months.

Mr. Olcott is at present on his way to Europe, but will be back ready to start work on "Little Old New York" in about five weeks.

## Fox Announces Schedule of November Releases

FOX FILM CORPORATION announces its releases for the month of November to comprise the following:

"My Friend the Devil," adapted by Paul H. Sloane from the French novel "Dr. Rameau" by Georges Ohnet, is scheduled for November 19th. Harry Millarde directed the subject.

"Tom Mix in Arabia" is to be released on November 19th also. Claire Adams plays opposite the star.

John Gilbert appears as the star of "The Love Gambler," written by Lillian Bennet-Thompson and George Hubbart. Joseph Franz directed.

"Boss of Camp 4" is the November vehicle for Charles Jones. W. S. Van Dyke directed.

Dustin Farnum is the star of "While Justice Waits." The story was written by Charles A. and Don Short. Bernard J. Durning directed.

"Shirley of the Circus," starring Shirley Mason, will be released November 12th. Rowland V. Lee directed the picture from a story by Robert M. Lee.

Lupino Lane in "My Hero" is set for November 19th.

"Lazy Bones," the Clyde Cook special, is set for November 5th.

Al St. John appears November 19th in "Out of Place," and the Lee Kids come in "Town Terrors," a re-issue re-edited by Ralph Spence.

## Viola Dana Supporting Cast Selected

The complete cast for "A Noise in Newboro," the next Metro photoplay in which Viola Dana is to be starred under the direction of Harry Beaumont, has already been selected. Actual production on this motion picture is to begin soon, according to advices received from the Metro studios in Hollywood.

In support of Miss Dana will appear Allen Forest, David Butler, Betty Francisco, Eva Novak, Joan Standing, Alfred Allen and Bert Woodruff.

Edgar Franklin is the author. Rex Taylor has already prepared the screen adaptation.

## Albert Kenyon Signs on Universal Staff

Albert G. Kenyon has joined the Universal City scenario department as a writer of continuities and originals. He is a brother of Charles Kenyon, one of the supervisors of the department, and is known to his new associates through active participation in the affairs of the Hollywood writers' world.

He has been associated with three of the largest studios on the west coast, and among his contributions to the screen are "The Spenders," "The Fan," "The Green Seal," "Faith," and "That's Good."

## "Miles Standish" Is to Be Directed by Sullivan

Charles Ray has engaged Frederick Sullivan to direct "The Courtship of Miles Standish," according to a wire from the Coast.

Four months' research work has been completed. The preparation of the script by Albert Ray will require three more months. The subject will probably not be released until one year from date.

## Annual Supper Dance to Be Brilliant Event

What promises to be the most brilliant social event in filmdom's busy whirl is the Third Annual Supper Dance, to be held under the auspices of the Theatre Owners' Chamber of Commerce. The Gold Room of the Hotel Astor, New York, has been engaged and if the plans of the committee are a criterion, the night of Saturday, Dec. 2nd, and the morning of the 3rd will be remembered and recalled long after the event is over.

Lee Ochs, Chairman, and the Members of the Ball Committee are crystallizing ideas that bid fair to make this yearly function not only the season's social sensation in the Annals of Celluloid Row, but the season's most colorful and distinctive entertainment flavored with outstanding attractions.

## Goulding to Adapt Story For Lillian Gish

Several weeks ago, when Edmund Goulding finished an original screen story called "Fury" as a starring vehicle for Richard Barthelmess, which is now in course of production by Inspiration Pictures Corporation, the producers were so well pleased, it is said, that Mr. Goulding was immediately signed to make an adaptation of F. Marion Crawford's novel, "The White Sister," which the photo-playwright is now completing.

This adaptation will serve to introduce Lillian Gish as the new star of Inspiration Pictures when the photoplay is produced. It is to be filmed in and about Italy, and Miss Gish and her company are expected to sail in a few weeks to commence production.

## Carey Starts Fourth for F. B. O. Releases

Having completed his third picture for release through the Film Booking Offices of America, tentatively titled "The One Man," Harry Carey started immediately on "Canyon of the Fools," which was purchased for him by F.B.O. Carey has already made for F.B.O.,

## "One Week of Love" to Have Ritz Showing

"One Week of Love," co-starring Elaine Hammerstein and Conway Tearle, will have its first and formal showing in the Grand Ball Room of the Ritz-Carlton Hotel, New York City, Friday evening, November 3.

## Three Titles Chosen for Paramount Pictures

THREE new titles have been chosen for as many forthcoming Paramount pictures.

William de Mille's recently completed production from an original story by Clara Beranger, in which Bebe Daniels, Lewis Stone, Kathlyn Williams and Harrison Ford have the important roles, has been permanently titled, "The World's Applause." "Notoriety" was the title originally chosen.

Mary Miles Minter's latest picture, just completed under the direction of Charles Maigne and adapted from Stephen French Whitman's novel, "Sacrifice," is to be called "Drums of Destiny."

"Racing Hearts" is the title chosen for the new picture Agnes Ayres is just starting under the direction of Paul Powell.

PROGRAMS FOR THE WEEK OF OCTOBER 29TH

# With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

## NEW YORK CITY

**Capitol Theatre—**
Overture—"Memories of Liszt."
Current Events—Capitol Magazine.
Novelty—Ballet, "Papillons."
Scenic—King Winter, from Lyman H. Howe's Hodge Fogde.
Feature—The Sin Flood, Goldwyn.
Specialty—Impressions of Vienna, with assorted dances.
Short Subjects — Northwestern Mounted Police, a Sport Review and How Autos Are Made, from Lyman H. Howe's Hodge Podge.
Recessional—Organ.

**Rivoli Theatre—**
Overture—"The Merry Wives of Windsor."
Current Events—Rivoli Pictorial.
Vocal — "Danny Deever," Ford Palmer, baritone, and Rivoli Ensemble.
Feature—The Man Who Saw Tomorrow, Thomas Meighan—Paramount.
Specialty—Dance Intermezzo.
Cartoon—Pay Day, Out of the Inkwell Comedy.
Recessional—Organ.

**Rialto Theatre—**
Overture—"If I Were King," and Riesenfeld's Classical Jazz.
Added Attraction—Wonders of the Sea, J. E. Williamson.
Musical — "Aria" and "Moment Musical," Cyril Towben, violinist.

KINEMA
GRAND AVE AT SEVENTH
NOW PLAYING!
THE STORY OF A BOY BOUND OUT AS A SLAVE-CLINGING TO HONOR, SINKING INTO THE SHADOW OF THE GALLOWS FOR A WOMAN HE SCORNED
A Drama That Creates a Bond Still Stronger Between Barthelmess and the Hearts of the World
Directed by HENRY KING
RICHARD BARTHELMESS
in "THE BOND BOY"
Program

*Display with excellent contrast on "The Bond Boy" at the Kinema theatre, Los Angeles.*

He cursed her—He hated her—
But her eyes Burned into his soul.
WILLIAM FOX presents
PORTER EMERSON BROWNE'S - STAGE SUCCESS
"A FOOL THERE WAS"
With ESTELLE TAYLOR
THE 1922 VAMPIRE
AND LEWIS STONE AS THE FOOL
EVERYTHING NEW BUT THE TITLE
EXTRA ADDED FEATURE
TOPICS OF THE DAY
Next Attraction
MARY CARR in "SILVER WINGS"
STRAND
PROSPECT AT E. 9TH

*Six column space used to advertise "A Fool There Was," at the Strand theatre, Cleveland.*

Feature—The Impossible Mrs. Bellew, Paramount.
Comedy—My Wife's Relations.

**Cameo Theatre—**
Overture — Selections from "The Red Mill."
Current Events—Cameo News Pictorial.
Novelty—Cameo Cartoon.
Specialty — Violin Solo, "At the Canebrake."
Comedy—Accidental Wealth.
Feature — Queen of the Moulin Rouge, American Releasing.
Recessional—Organ.

**Lyric Theatre—**
Feature — Robin Hood, Douglas Fairbanks—U. A.—Indefinite.

**Astor Theatre—**
Feature—The Town That Forgot God, Fox—Indefinite.

**Apollo Theatre—**
Feature—One Exciting Night, Griffith.

**Criterion Theatre—**
Feature—When Knighthood Was in Flower, Paramount—Indefinite.

**Mark-Strand Theatre—**
Overture—"Martha," Strand Symphony Orchestra.
Added Attraction—"The Fokine Ballet."
Current Events — Mark-Strand Topical Review.
Prologue—"Scene in An Old Book Shop."
Feature—Oliver Twist, Jackie Coogan—First National.
Cartoon—Aesop's Fable.
Recessional—Organ.

## BROOKLYN

**Mark-Strand Theatre—**
Overture — (Rossini) "William Tell" by Mark-Strand Symphony Orchestra.
Vocal—(Forsythe) "Old King Cole," Mendelssohn Quartette.
Pantomime—"A Hallowe'en Episode." Scene representing field, pumpkin with cutout eyes, nose and mouth in foreground. Witches' broom sticks standing stacked together in three parts of stage. Four dancers—one as big black cat, with yellow ribbon about neck—three as witches frocked in black and yellow. Music: (a) "Creepy Creeps" (b) "Nola."
Current Events — Mark-Strand Topical Review, augmented with Fun from the Press.
Vocal—(O'Hara's) "I'll Weave a Song for You," Estelle Carey, soprano.
Prologue—For "The Old Homestead."
(a) "When You Were Sweet Sixteen," Mendelssohn Quartette.
(b) Polka by Helen, Dorlose, Grace and Alma.
Original scene of exterior of old homestead undergoes transformation by the casting of different colored lights upon scene. As number (c) "In the Gloaming" is concluded by quarette scene has changed from ramshackle old homestead into new house—trees turn green and flowers gain natural colors.
Feature — The Old Homestead, Theodore Roberts — Paramount.
Recessional — (Boisdeffre) "By the Brook," Strand Organ.
Next Week—Monte Cristo—Fox.

## LOS ANGELES

**California Theatre—**
Overture — Symphony Concert, "Tannhauser March" and other selections—Orchestra.
Current Events — International News and Fox Weekly; Topics of the Day.
Comedy—Ali Baba and the Forty Thieves.
Novelty — Prizma, Moonlight Sonata."
Feature—The Sin Flood, Goldwyn.
Recessional—Organ.
Next Week—One Week of Love, Selznick pre-release.

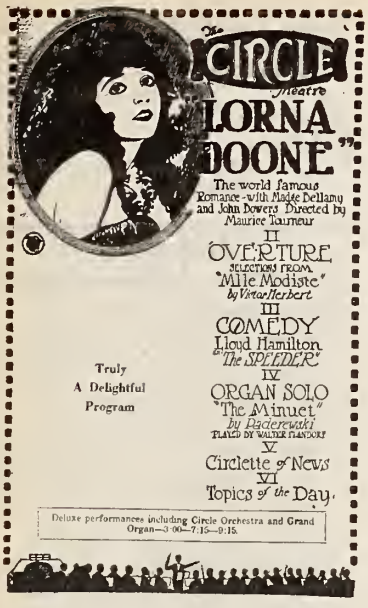
**Kinema Theatre—**
Overture — "Tomorrow Will be Brighter than Today."
Current Events — International News.
Novelty—Topics of the Day.
Vocal—"Nice People," duet.
Specialty—"Valse Ballet."
Comedy—Fresh Fish, cartoon.
Musical—"Lorna Doone" with orchestra and organ.
Feature—Lorna Doone, First National.
Next Week—Brawn of the North.

**Miller's Theatre—**
Overture—Orchestra.
Novelty—Screen Snapshots.
Current Events — International News.
Cartoon—The Romantic Mouse.
Feature—Do and Dare.
Recessional—Organ.

**Superba Theatre—**
Overture—Orchestra.
Current Events — International News.
Vocal — "For the Sake of Auld Lang Syne."
Added Attraction — The Soul Herder, Harry Carey.
Comedy—The Cabby.
Feature—Wolf Law, Universal.
Recessional—Organ.
Next Week—Another Man's Shoes.

CHARLES RAY
Gives You a few Pointers
Dear Friends:—
You know a fellow can't be perfect. We all make mistakes. I haven't been exactly proud myself of some of my recent pictures.
But they didn't give me Charles Ray stories and no one can make a good dinner out of a rubber boot.
In my latest picture 'SMUDGE' now playing at the Sun Theatre I am not disappointed, and I KNOW YOU WON'T BE !!
It is the type of story and character just suited for me.
I run a country newspaper in the orange district.
I pick a pretty peach, but have to squeeze a lot of lemons to get her.
Altogether making sour PUNCH
Believe me
Charles Ray
PS Webster says—SMUDGE—a black spot (but this will not be one on my picture reputation) CR
A PERFECT SUN DOUBLE PROGRAM
in Conjunction with Chas Ray in 'Smudge' we present
LARRY SEMON
in his latest laughing success
"A PAIR OF KINGS"
Daily Mats 25c
PRICES THIS SHOWING
Eves-Sun Mat 35c
Children 10c
SCHNAUDER'S INCOMPARABLE SUN ORCHESTRA
EDWIN STEVENS ON THE SUN ORGAN

*How Charles Ray in "Smudge," and Larry Semon in "A Pair of Kings," were featured in the advertising compiled by the Sun, Omaha.*




*Hand-lettered ad, selling entire program, used by the Circle theatre, Indianapolis, on "Lorna Doone."*

**Loew's Theatre—**
Overture—"Faust."
Current Events — International News.
Comedy—The Chicken Parade.
Specialty — Harp, Cello and Flute Trio, "The Serenade."
Feature—Rags to Riches—Warner Bros.
Recessional—Organ.
Next Week—Silver Wings.

**Mission Theatre—**
Feature—"What's Wrong with the Women"? Second week.

**Symphony Theatre—**
Feature—The Country Flapper. Second week.

**Grauman's Hollywood Theatre—**
Feature—Robin Hood, continued.

**Grauman's Rialto Theatre—**
Feature—When Knighthood Was in Flower—Paramount — Indefinite.

**Grauman's Theatre—**
Overture—American Festival with Ince Firemen and Policemen propaganda picture.
Current Events—Pathe News.
Music—"Suppose the Rose Were You," organ.
Comedy—Golf—Larry Semon.
Added Attraction — Larry Semon in person. Five minutes of chatter and Serviss's The Shooting of Dan McGrew.
Prologue—Western Ranch set with visiting couple from the cast arriving in a Ford, the sketch including vocal numbers and quartette of eccentric dancers; duet with chorus of twenty.
Feature—The Cowboy and the Lady.
Recessional—Organ.

## DALLAS

**Palace Theatre—**
Overture—Forty-fourth Symphony Concert—Palace Orchestra.
Current Events—Palace News.
Scenic—Palace Tours.
Cartoon—Aesop's Fable.
Vocal—Baritone.
Feature — Burning Sands—Paramount.
Comedy—Poor Boy.
Recessional—Organ.

**Old Mill Theatre—**
Feature—The Valley of Silent Men—Paramount.
Current Events—Fox News.
Comedy—Educational.
Specialty—Old Mill Melody Men.
Recessional—Organ.

## SEATTLE

**Coliseum Theatre—**
Overture—Selections from "Firefly."
Current Events—Pathe and Kinograms.
Novelty—Topics of the Day.
Cartoon—Felix All at Sea.
Prologue — Chinese Lullaby—Orchestra.
Feature—East Is West.
Recessional—Organ.
Next Week—Remembrance.

**Columbia Theatre—**
Feature—Under Two Flags; continued.
Next Week—Broad Day Light.

**Strand Theatre—**
Overture—"Mighty Lak a Rose."
Current Events—Kinograms.
Prologue—"Down Trail to Home Sweet Home"—Vocal.
Feature—The Old Homestead—Paramount.
Recessional—Organ.

**Blue Mouse Theatre—**
Overture—"Little Grey Home in the West."
Current Events—Fox News.
Musical—"When You and I Were Young, Maggie"—Organ.
Comedy — Pop Tuttle's Clever Catch.
Vocal—"My Wild Irish Rose," sung during feature.
Feature—My Wild Irish Rose—Vitagraph.
Next Week—Queen of the Moulin Rouge.

**Liberty Theatre—**
Overture—Orchestra.
Current Events—Liberty and Selznick News.
Scenic—Pathe Review.
Cartoon—Henpecked Harry.
Vocal—"Lovely Lucerne."
Feature—Skin Deep—First National.
Recessional—Organ.
Next Week—The Sin Flood.

## SAN FRANCISCO

**California Theatre—**
Overture — Selections from "Pagliacci" and "Tomorrow."
Current Events—California Topical Review.
Specialty—Recitation with Organ, "Where Bamboo Babies Grow."
Comedy—The Reporter.
Divertissements—Special Dances, introducing Greetings from Little Movie Bear and five special dances and songs, celebrating fifth anniversary.
Feature—The Face in the Fog.
Recessional—Organ.

**Granada Theatre—**
Overture—Granada Orchestra.
Current Events—Granada News—Pathe.
Comedy—Let 'Er Run.
Novelty—Days of Ninteen two, twenty-two and forty-two in three scenes—one for each period.
Feature—The Sin Flood.
Specialty—Organ and Vocal Selections.
Recessional—Organ.

**Imperial Theatre—**
Overture—"Ave Maria."
Current Events—Imperial Screen and International News and Screen Magazine.
Feature—Monte Cristo—Fox.
Musical—Special March, "Two Little Wooden Shoes."
Recessional—Organ.

**Loew's Warfield Theatre—**
Overture—"The Fortune Teller," Orchestra.
Musical — Violin Solo, "Gypsie Sweetheart" and "Home Sick."
Current Events—Pathe News No. 87.
Novelty—Topics of the Day.
Comedy—His First Vacation.
Prologue — Trio singing — Boat scene and dressed as players in feature.
Feature—On the High Seas, Paramount.

**Tivoli Theatre—**
Overture—Orchestra.
Current Events—Kinograms.
Comedy—A Penny Reward.

Premiere Canadian Presentation
COMMENCING MONDAY
LYRIC
In Excellence There is Satisfaction
Not a Play—But a Vision of Life Itself
Dedicated to The Mothers of the World by CARL LAEMMLE
HOUSE PETERS
EDITH HALLOR, GERTRUDE CLAIRE, MARY PHILBIN, RUSSELL SIMPSON, RAMSEY WALLACE, GEO. HACKATHORNE...
FROM THE PLAY by HAL REID
DIRECTED by KING BAGGOT
IN A STUPENDOUS DRAMA of LIFE
HUMAN HEARTS
Notable Added Attraction
MISS MARION O'NEAL
Canadian Artiste of the Violin
Selected Program Each Evening Only
A Challenge to the Press
Atmospheric Prologue

*This ad copy was employed by the Lyric theatre, Kitchener, Ontario, Canada, announcing the attraction "Human Hearts"*

*"Fast Mail" ad, with strong black-and-white effect, used by the Alhambra theatre, Los Angeles.*

Feature—East Is West, Constance Talmadge—First National.
Special—Oriental music to accompany picture.
Recessional—Organ.

**Strand Theatre—**
Features—They Like 'Em Rough, Viola Dana, Metro, and The Man Who Saw Tomorrow, Paramount.

**Winter Garden Theatre—**
Overture—Orchestra.
Current Events — International News.
Novelty—Screen Snapshots.
Comedy—Count the Votes.
Feature—The Fighting Guide.
Recessional—Organ.

## WASHINGTON, D. C.

**Crandall's Metropolitan—**
Overture—Excerpts from "Pagliacci."
Current Events—Pathe News—Fun from the Press.
Feature—The Masquerader—First National.
Next Week—East Is West.

**Loew's Columbia—**
Feature—When Knighthood Was in Flower—Paramount.

**Loew's Palace—**
Overture—Hallowe'en Episode.
Current Events—Pathe News—Topics of the Day.
Comedy — Pop Tuttle's Movie Queen.
Feature—The Ghost Breakers—Paramount.
Next Week—June Madness.

**Moore's Rialto—**
Overture—Jolly Robbers.
Current Events—Fox News.
Comedy—Entertaining the Boss—De Haven.
Feature—Rags to Riches, Warner Brothers.

## PITTSBURG

**Olympic Theatre—**
Current Events—Pathe News.
Feature—To Have and to Hold, Paramount.
Comedy—Fire, Fire.

**Grand Theatre—**
Current Events—Grand News.
Novelty—Topics of the Day.
Scenic—Urbans Movie Chats.
Feature—Lorna Doone, First Nat'l.

*The Miller theatre, Wichita, Kans., used this on "The Eternal Flame"*

**Cameo Theatre—**
Current Events — International News.
Feature — Another Man's Shoes, Universal.
Comedy—Century.

**State Theatre—**
Current Events—Kinograms.
Feature — Burning Sands, Paramount.
Comedy—City Chap.
Next Week—The Man Who Saw Tomorrow.

**Liberty Theatre—**
Current Events—Kinograms.
Feature — Burning Sands, Paramount.
Comedy—City Chap.
Next Week—East is West.

**Regent Theatre—**
Current Events—Kinograms.
Feature—Lorna Doone, First Nat'l.
Comedy—Ocean Swells.
Next Week—The Man Who Saw Tomorrow.

**Blackstone Theatre—**
Current Events—Pathe News.
Feature—My Friend the Devil, Fox.
Comedy—Aesop's Fables.
Next Week—Queen of the Moulin Rouge.

**Minerva Theatre—**
Current Events—Selznick News.
Feature—A Rogue's Romance, Vitagraph.
Comedy—Oh, What a Circus.
Next Week—Not announced.

**Cameraphone Theatre—**
Current Events—Selznick News.
Feature—Love Is an Awful Thing, Selznick.
Comedy—The Agent.
Next Week—The Siren Call.

**Alhambra Theatre—**
Current Events—Pathe News.
Feature—Prisoner of Zenda, Metro.

## CINCINNATI

**Walnut—**
Current Events—Pathe News.
Novelty—Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables, Pathe.
Feature — Grandma's Boy, Harold Lloyd—Second week.
Next Week—The Ghost Breaker.

**Strand—**
Current Events—Pathe News.
Short Subject—Sport Review, Rice.
Feature — Broadway Rose, Mae Murray—Second week.
Next Week—Forget-Me-Not.

**Lyric—**
Current Events—Fox News.
Comedy—Rent Day, Monte Banks.
Feature—Fair Lady.

**Capitol—**
Current Events—Capitol News.
Short Subject — The Devilish Dragon, Tony Sarg.
Feature — Burning Sands, Paramount.
Next Week—Sherlock Holmes.

## PHILADELPHIA

**Stanley Theatre—**
Current Events—Fox and Pathe News—Kinograms—Topics of the Day.
Musical Feature—Overture "1812," Tchaikovsky—Stanley Concert Orchestra, Albert F. Wayne, conductor.
Feature—To Have and to Hold—Paramount.
Next Week — Clarence — Paramount.

**Stanton Theatre—**
Feature—Silver Wings—Fox.
Next Week—The Old Homestead—Paramount.

**Aldine Theatre—**
Current Events—International News.
Feature—The Prisoner of Zenda—Metro.
Next Week—Same.

**Karlton Theatre—**
Current Events—Pathe News—Kinograms.
Feature—Under Two Flags—Universal.
Next Week—Same.

**Arcadia Theatre—**
Current Events—Pathe News.
Novelty—Movie Chats—Hodkinson.
Feature—Love Is An Awful Thing, Owen Moore—Selznick.
Next Week—Slim Shoulders—Hodkinson.

**Regent Theatre—**
Comedy—Cold Turkey—Fox.
Feature—His Back Against the Wall—Goldwyn.
Next Week—Very Truly Yours—Fox.

**Palace Theatre—**
Current Events—Pathe News—Topics of the Day.
Comedy—The Steeplechase.
Scenic—King Winter.
Feature—On the High Seas, Dalton-Holt—Paramount.
Next Week—The Man Who Played God.

**Victoria Theatre—**
Current Events—Pathe News.
Feature—For Big Stakes—Fox.
Next Week—Manslaughter — DeMille.

**Capitol Theatre—**
Comedy—The Tailor Made Chauffeur.
Current Events—Kinograms.
Feature—The Face in the Fog—Paramount.
Next Week—More to Be Pitied Than Scorned.

## DETROIT

**Adams Theatre—**
Overture—"Orpheus."
Current Events — Free Press Weekly.
Specialty—Katherine Galloway, soprano.
Feature—The Man Who Saw Tomorrow, Thos. Meighan—Paramount.
Comedy—Toonerville Trolley.
Recessional—Organ.
Next Week—When Knighthood Was in Flower. Victor Herbert, 'conductor of orchestra of 40.

**Broadway-Strand—**
Feature—Hands of Nara, Clara Kimball Young—Metro.
Recessional—Organ.
Next Week—Rags to Riches.

**Capitol Theatre—**
Overture—"Force of Destiny."
Current Events—Pathe News.
Scenic — Public institutions—Gov. Grosbeck.
Specialty—Lillian Polis, soprano, and H. Drufresne, tenor.
Feature—East Is West, Constance Talmadge—First National.
Recessional—Organ.
Next Week—Impossible Mrs. Bellew.

**Madison Theatre—**
Overture — Selections "Sweethearts."
Current Events—Pathe News.
Specialty—Loos Bros. Syncopated Songsters.
Feature—Valley of Silent Men—Paramount.
Comedy—Ocean Swells—Christie.
Recessional—Organ.
Next Week—Cowboy and the Lady and Larry Semon in the Agent.

## BUFFALO

**Shea's Hippodrome—**
Overture—"Zampa"—Herold.
Vocal — Selections by Suzanne Clough, soprano.
Novelty—Xylophone solo — Frank Browne.
Feature—To Have and to Hold—Bert Lytell and Betty Compson—Paramount.
Comedy—The City Chap—Al St. John.
Current Events—Hippodrome Review.
Next Week — The Bond Boy — Richard Barthelmess.

**Loew's State—**
Overture—Medley of popular airs.
Current Events—Pathe News.
Feature—The Ghost Breaker—Wallace Reid—Paramount.
Comedy — Treasure Bound—Mermaid.
Next Week—Missing Millions—Alice Brady.

**Lafayette Square—**
Overture—Selections on organ by C. Sharpe-Minor.
Current Events—Fox News.
Feature—The Hands of Nara—Clara Kimball Young—Metro.
Comedy—"Snub" Pollard.
Local Events—Courier Camera.

**Mark-Strand—**
Overture—"Morning, Noon and Night in Vienna"—Suppe.
Current Events—Kinograms.
Feature—Honor First—John Gilbert—Fox.
Comedy—Ali Baba—Joe Rock.
Special—Hope—Triart production.
Next Week—My Dad — Johnny Walker.

**Olympic—**
Overture—"Human Hearts."
Current Events — Universal News.
Feature—The Girl Who Ran Wild—Gladys Walton.
Comedy—Gingerface—John Fox.
Special—White and Yellow—Jack London story.
Next Week—Human Hearts.

**Shea's North Park—**
Feature—To Have and to Hold, Paramount.
Comedy — The City Chap, Al St. John.

**Palace—**
Feature—The New Moon, Norma Talmadge—Re-issue.

## OMAHA

**Rialto Theatre—**
Overture—Orchestra selections.
Vocal—Baritone, "I Wish I Knew," and "The Sneak."
Current Events—Kinograms.
Comedy—The Eskimo.
Music—Organ selection by Julius K. Johnson.
Feature — Skin Deep. Ince—First Nat'l.

**Strand Theatre—**
Overture—"Halka."
Current Events—Selznick News.
Cartoon—Mixed Drinks.
Feature—The Prisoner of Zenda, Metro.

**Moon Theatre—**
Current Events — Universal News and Movie Chats.
Comedy—Designing Husbands, and Wedding Pumps.
Feature—I'm Guilty, First National; Don't Shoot, Universal.

**Sun Theatre—**
Overture—Selected.
Current Events—Pathe News.
Comedy—One Terrible Day.
Novelty—Tony Sarg's Noah Put the Cat Out.
Feature—Rags to Riches. Warner Bros.

**World Theatre—**
Overture—Arthur Hays, organ solo, "Berceuse."
Current Events—Pathe Review and Screen Snapshots.
Comedy—Ginger Face.
Feature—Under Oath, Elaine Hammerstein—Selznick.
Vaudeville—Six acts.

**Muse Theatre—**
Current Events—Pathe Review.
Comedy—Out on Bail.
Feature—Rags to Riches, Warner Bros.

WHERE PARAMOUNT PICTURES PREVAIL
EMPIRE
ONE WEEK ONLY BEGINNING TOMORROW
Cecil B. DeMille's
PRODUCTION
"Manslaughter"
with
Thomas Meighan
Leatrice Joy, Lois Wilson
a Paramount Picture
Scenario by Jeanie MacPherson
THE spectacular romance of a daring daughter of luxury and the man who, loving her, sent her to prison. A torrent of emotional thrills and exciting climaxes. With settings of lavish beauty and the greatest De Mille cast ever assembled.
SPECIAL MUSICAL SCORE
Deluxe Performances at 2-30-4-30-7-30-9-30
PRIMARILY
Paramount Pictures

*Specimen "Manslaughter" ad prepared by Harold B. Franklin, director of theatres for Famous Players-Lasky*

## ATLANTA

**Howard Theatre—**
Overture—"Love Me and the World Is Mine"—Howard Orchestra.
Current Events—Howard News and Views.
Prologue — "When Romance Ruled," featuring "To Have, To Hold, To Love," with Mae Whitten, mezzo soprano, and George McNulty, tenor, assisted by Nellie Sullivan, dancer.
Feature—To Have and to Hold, Betty Compton and Bert Lytell —Paramount.

**Metropolitan Theatre—**
Overture—"Hallowe'en Memories," Metropolitan Symphony Orchestra, Buel B. Risinger, conducting.
Current Events—Kinograms.
Prologue — Saint-Saens, "Danie Macabre" featuring Annie Mae Coleman and her ballet, including Mildred Ross, Lillian O,Neil, Doris Cornwell and Bessie Sellers.
Comedy—One Old Cat—Educational Novelty.
Feature—Rich Men's Wives—Al. Lichtman.

**Rialto Theatre—**
Overture—Rialto Melody Artists.
Current Events — International News.
Instrumental—Violin solo, "Conzonette d'Ambrosio," Charles Gessler.
Comedy—The City Chap—Al St. John.
Feature—The Queen of the Moulin Rouge—American Releasing.

## CLEVELAND

**Stillman—**
Overture—"Evolution of Dixie," Stillman Orchestra.
Specialty—Violin solo, "Let the Rest of the World Go By."
Comedy—The Steeplechaser.
Feature—The Old Homestead—Paramount.
Next Week—Continued.

**Allen—**
Overture—First Hungarian Rhapsody.
Current Events — International News—Literary Digest—Plain Dealer Screen Magazine.
Comedy—The Challenge.
Cartoon—Out of the Inkwell.
Feature—Sherlock Holmes—Goldwyn.
Next Week—Clarence.

**Park—**
Overture—"Semiramide" by Rossini.
Current Events—Kinograms—Literary Digest.
Comedy—Tailor Made Chauffeur.
Special—Hallowe'en Sextette.
Feature—The Man Who Saw Tomorrow, Thomas Meighan—Paramount.
Next Week—The Face in the Fog.

**Strand—**
Current Events—Fox News.
Comedy—All Wet—Al St. John.
Feature—Silver Wings—Fox.
Next Week—My Friend the Devil.

**Hippodrome—**
Overture—Popular Selections.
Current Events — Pathe News — Pathe Review.
Feature—Yellow Men and Gold—Goldwyn.
Added Feature—The Three-Must-Get-Theirs—With Max Lindner.
Specialty—Bobby McLean & Co. in skating novelty on real ice and seven other acts of vaudeville.
Next Week—Under Two Flags.

**Standard—**
Current Events — International News.
Comedy—Accidental Wealth.
Western—Blue Blood and Red.
Feature — For Your Daughter's Sake—State Rights.
Next Week—The Lone Wolf.

## INDIANAPOLIS

**Circle Theatre—**
Overture—"Evolution of Dixie."
Current Events—Pathe News and Kinograms.
Music—Organ solo—"Tomorrow."
Feature—The Storm—Universal.
Novelty—Literary Digest Topics.
Next Week—East is West.

**Colonial Theatre—**
Current Events—Pathe News.
Comedy—Shiver and Shake.
Comedy—Aesop Fable.
Feature—The Cowboy and the Lady—Paramount.
Music—American Harmonists and Liberty Entertainers.
Next Week—Heedless Moths.

**Apollo Theatre—**
Current Events—Fox Weekly.
Comedy—Court Plaster—Mutt and Jeff.
Novelty—Fun from the Press.
Feature—Silver Wings—Fox.
Next Week—Rich Men's Wives.

**Palace Theatre—**
Feature—Your Best Friend— Warner Bros.
Current Events—Pathe News.
Vaudeville—Six acts, Keith family.
Next Week—Love Never Dies.

## BALTIMORE

**Rivoli Theatre—**
Overture — "Finlandia," Rivoli Symphony Orchestra.
Current Events—Rivoli News, selected.
Vocal—Solos by Fenwick Newell.
Feature—The Light in the Dark, Hope Hampton—First National.
Novelty — Screen Magazine, selected.
Comedy—Home-Made Movies, Ben Turpin—Mack Sennett.
Recessional—Organ solos.

**Century Theatre—**
Overture—"Dance of the Hours," Century Symphouy Orchestra.
Comedy—Pardon My Glove—Bobby Vernon.
Specialty Dance—"From the Carnival," Miss Frances Marchant.
Current Events—Century Topical Review, selected.
Scenic—Special Review, selected.
Vocal—"Songs of Long Ago," Miss Anna Balthy.
Feature—Remembrance—Goldwyn.
Recessional—Organ solo, John H. Eltermann.

**New Theatre—**
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Our Gang, Pathe.
Feature—My Friend the Devil—Fox.

**Parkway Theatre—**
Overture—Parkway Orchestra.
Current Events—Parkway Topical Review.
Comedy—Ginger Face.
Scenic—Nippon—Prizma.
Vocal—"Kiss Waltz," Elizabeth Stidman, soprano.
Feature—The Isle of Doubt—Pathe.

## KANSAS CITY

**Newman Theatre—**
Overture—Selections.
Current Events — Newman News and Views.
Comedy—Snub Pollard Comedy.
Specialty—Piano, violin and vocal.
Novelty—Coon-Sanders novelty orchestra in "Desert Jazz."
Musical—Organ selections.
Feature — Burning Sands, Paramount.
Next Week—Rich Men's Wives.

**Liberty Theatre—**
Overture—Selections.
Comedy — The Blacksmith, Buster Keaton.
Musical—Organ selections.
Novelty—Capitol Shots—Fun from the Press.
Current Events — Pathe and Fox News.
Feature—Remembrance, Goldwyn.
Next Week—Broadway Rose.

**Royal Theatre—**
Overture—Special written musical score by William Frederick Peters and Victor Herbert.
Current Events — Royal Screen Magazinc.
Musical—Organ selections.
Feature — When Knighthood Was in Flower, Marion Davies—Paramount.
Next Week—Continued.

**Twelfth Street Theatre—**
Overture—Selections.
Musical—Organ selections.
Comedy—Rolin Comedy.
Current Events — Twelfth Street Magazine.
Short Subjects—Deputized, western drama.
Feature — Flesh and Blood, Lon Chaney, Western Pictures Exploitation.
Next Week—Rose O' the Sea.

## ST. LOUIS

**Missouri Theatre—**
Overture—"Musical Moments"—Missouri Symphony orchestra.
Current Events—Missouri News—Fun from the Press.
Vocal—Songs of Long Ago. Audience invited to participate.
Novelty—Goose Hunting on Mississippi River.
Specialty—Salvo and Gertrude interpreting "Alice Blue Gown" waltzes.
Feature — The Impossible Mrs. Bellew—Paramount.
Recessional—"Blue"—Organ.

**New Grand Central—**
Overture—Concert orchestra.
Current Events—News and Vicws.
Novelty—Topics of the Day.
Specialty—Third semi-annual revue "Fads and Fancies of 1922."
Feature—Remembrance—Goldwyn.
Cartoon — Aesop Fable "Henpecked-Harry."
Recessional—Organ.

**West End Lyric—**
Overture—Lyric Concert orchestra.
Current Events—News and Views.
Novelty—Topics of the Day.
Comedy—A Dog's Life—Charlie Chaplin.
Feature—White Shoulders—Katherine MacDonald.
Cartoon — Aesop Fable "Henpecked-Harry."
Recessional—Organ.

**William Fox Liberty—**
Overture—Liberty Concert orchestra.
Current Events—Fox News and Views.
Feature—Nero—Fox.

**Delmonte Theatre—**
Overture — Humfeld's Delmonte orchestra.
Current Events—News and Views.
Fun from the Press.
Vocal—Basso solo.
Vocal — "Harpland" — Irish quartette.
Feature—Human Hearts—Universal.

**Capitol Theatre—**
Current Events—News and Views.
Novelty—Topics of the Day.
Feature—Orphans of the Storm—Griffith.
Cartoon — Aesop Fable — "Henpecked-Harry."

**Columbia Theatre—**
Overture — Columbia Concert orchcstra.
Current Events—Fox News and Views.
Cartoon—Mutt and Jeff.
Comedy—Step Lively—Sunshine.
Serial—Second episode of "Speed."
Feature—Calvert's Valley.

## DES MOINES

**Des Moines Theatre—**
Current Events — International News.
Comedy—The Agent—Larry Semon.
Music—"Broadway Rose," violin solo.
Feature—Broadway Rose, Mae Murray, Metro.
Next Week—The Tailor Made Man, Charles Ray—U. A.

**Strand Theatre—**
News—Educational Kinograms.
Music—"Dear Old Girl," organ solo.
Feature—The Old Homestead—Paramount.
Next Week—The Valley of Silent Men.

**Garden Theatre—**
Comedy—Doin' 'Em Good—Neely Edwards.
Music—"Just Been Wond'ring" and "Love Sends a Gift of Roses," soprano soloist.
Feature—The Ruling Passion, George Arliss—U. A.
Next Week—The Cowboy and the Lady.

**Pantages Theatre—**
Overture—Orchestra.
Current Events — International News.
Cartoon—Andy Gump for Congress.
Serial—The Timber Queen.
Feature—The Snow Shoe Trail.

**Capitol Theatre—**
Overture—Capitol Symphony Orchestra.
Current Evcnts—Capitol Digest.
Specialty—Dance of the Inferno—Ballet.
Comedy—The Frozen North—Buster Keaton.
Vocal—"The Spring Maid," duet.
Novelty—Hy Mayer's Laughograph—Cartoon Scenic.
Feature—Kindred of the Dust——First National.
Novelty—"Dixie" Vizualization of composer of "Dixie's Dream."
Recessional—Organ.

EXHIBITORS' REPORTS ON NEW RELEASES

# What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

### FAMOUS PLAYERS

***The Cowboy and the Lady—***
Very fine picture with good box office value. (West.)

Fair picture and business normal. (East.)

Played to only fair business. (Middle West.)

***The Old Homestead—***
This is going good. Starting a mid week run on Thursday and now running into next week. Packs them in at the hours when business is best. (Middle West.)

Got off to flying start and held up fairly well during week's run. Has much good photography, but some patrons thought it little old-fashioned. (Middle West.)

Fair production and fair box office receipts. (West.)

***To Have and to Hold—***
Went over very well. Receipts up to expectation. (Middle West.)

***Pink Gods—***
Difference of opinion. Many thought this a splendid picture both as to story and acting. Others thought it silly. This diversity of opinion helped the theatre and we had a good week. (Middle West.)

***Valley of Silent Men—***
The attendance for the week was good. (Middle West.)

***Manslaughter—***
Thomas Meighan supporters turned out well for this one which did a good week's business. (Middle West.)

***Nice People—***
Went over to capacity because it was surrounded by the strongest bill in the history of the house. (East.)

***The Top of New York—***
May McAvoy not much of a drawing card. Business fair. (East.)

### ASSO. FIRST NATIONAL

***The Eternal Flame—***
Best Talmadge picture in a long time. Stood them up for two solid weeks. Matinees better than in weeks. Really excellent picture with great appeal. (Middle West.)

***The Barnstormer—***
Picture and business both bad. (East.)

***Lorna Doone—***
Went over well with intelligent class but not so well with those who do not appreciate the finer and more artistic things. (Middle West.)

Very good picture and good business. (West.)

***The Bond Boy—***
Business just fair. Rather somber note in the picture. There seems to be some dissatisfaction and O. E. S. Convention did not seem to strengthen business. (Middle West.)

***Skin Deep—***
Fairly good business and entertainment value. (West.)

***East Is West—***
Moderate business. Mediocre feature. (West.)

### FOX

***Silver Wings—***
Very poor week all through. Started out with a startlingly light house and didn't win any more. Mary Carr did not draw a sufficient number and the picture didn't hold those who did come. (Middle West.)

A very good picture but being regarded by patrons and those who passed the front boards as "sob stuff." Did not draw exceptionally well. (Middle West.)

Mary Carr is very popular here. Very good patronage. Some regarded it on a par with "Over the Hill" (Middle West.)

***A Fool There Was—***
Excellent version of old story. Fair business. (Middle West.)

***Shackles of Gold—***
William Farnum always attracts a good number in this town. This picture held up well all week. (East.)

### METRO

***Hole in the Wall—***
Mystery story and seems to draw well. Wonder if this is the general trend of interest now. (Middle West.)

***Prisoner of Zenda—***
Good picture and excellent business. (East.)

***Broadway Rose—***
About the usual Mae Murray production. Drew well. (Middle West.)

***Sherlock Brown—***
Fair picture and fair business. (Middle West.)

### GOLDWYN

***Remembrance—***
This is a disappointment. The picture was not as good as the "Old Nest." Business started out well but fell off towards the end of the week. (Middle West.)

***When Romance Rides—***
Good Zane Grey picture. Wonderful photography. Has all the ingredients of success. We did well with it and had full houses all week.

***The Sin Flood—***
Fine production and good business. (West.)

***The Dust Flower—***
Bad picture and business off. (East.)

### ASSOCIATED EXHIBITORS

***Grandma's Boy—***
Up to Lloyd's usual standard in all respects. A sure fire box office value. (Middle West.)

This one which was originally booked for a week, did three week's business. (Middle West.)

### UNIVERSAL

***The Lone Hand—***
One of the best thrillers of its kind. Business correspondingly good. (Middle West.)

***Wolf Law—***
Moderately good picture and box office value. (West.)

***The Storm—***
Immense. One of the best of the year. (Middle West.)

***The Kick-Back—***
A good western which did good business at the box office. (East.)

### SELZNICK

***Handcuffs or Kisses—***
Fair picture which failed to attract even average business. Strong competition nearby blamed. (East.)

***Love Is an Awful Thing—***
Proved a very popular feature and did excellently throughout run. Has all the qualities a high class film entertainment should have. (Middle West.)

### UNITED ARTISTS

***The Man Who Played God—***
Good picture but business only fair. (East.)

### VITAGRAPH

***My Wild Irish Rose—***
Both picture and business was fair. (West.)

***The Fighting Guide—***
Found this to be a fairly good picture with average box office value. (West.)

### STATE RIGHTS

***After Six Days—***
Called a masterpiece by patrons and newspaper critics. Held for second week. (Middle West.)

***Sure-Fire Flint—***
Picture very good and went over first rate. (East.)

***Flesh and Blood—***
Excellent picture and average box office attraction. (Middle West.)

***I Am the Law—***
Only average picture and box office attraction. (Middle West.)

***Rags to Riches—***
Fine picture and good business (West.)

*Effective use of black background in "Remembrance" ad carried by the Sun theatre, Omaha.*

*Windmill for "The Queen of the Moulin Rouge," built in the lobby of the Strand theatre, Spartanburg, S. C., by Manager Charles H. Amos. It is built of beaver board painted red and marked off in white. A motor was concealed behind the mill, making the wings revolve at a slow speed. All lights in the lobby were dyed red.*


## Advisory Board and Contributing Editors, Exhibitors' Service Bureau

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**Watch the Mails for the October issue of**

**THE BOOKING GUIDE**

**Same will go forward at once. Notify Motion Picture News if your copy does not arrive promptly.**

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Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.
Paul A. Nobie, Manager, Liberty theatre, Portland, Ore.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

*Decorations in oriental style used in lobby of the Colonial theatre, Seattle, Wash., during the run of "The Sheik's Wife," by Manager John Danz. House attendants in oriental costume are also seen*

## Insurance Underwriters Tie Up on "Remembrance"

Ottawa, Ont.—The Life Underwriters' Association, through its Ottawa branch, ran an advertisement in local newspapers during the showing of "Remembrance" at the Regent theatre which was of decided exploitational value.

A three-column six-inch advertisement was run in the papers. The ad read as follows: "*SEE* 'Remembrance' and remember 'A life insurance policy is the sincerest love-letter a man can write.' Endorsed by the Life Underwriters' Association of Ottawa."

## Clever Catch Lines on "If You Believe It, It's So"

El Paso, Texas—In addition to an unusually heavy use of cut-out letters, satin-draped three-sheet frames, a 24-sheet on the front of the house, and such material, Manager J. M. Edgar Hart, of the Plaza, used large cards carrying teaser copy taken from the subtitles of the picture. Some of these read as follows:

"Jno. D. Rockefeller hocks his watch to buy a gallon of gasoline." IF YOU BELIEVE IT, IT'S SO.

"Cold and probably snow tomorrow." IF YOU BELIEVE IT, IT'S SO.

"The United States is going wet." IF YOU BELIEVE IT, IT'S SO."

"The Kaiser gives his support to the American Legion." IF YOU BELIEVE IT, IT'S SO.

*Street ballyhoo for "East Is West," at the Des Moines theatre, Des Moines, Iowa. The small electric spotlight on the dashboard made it possible to use this at night*

## Football Rooters and Team Aid "Smilin' Through"

**PAOLA, Kans. — Manager Willard Frazier of the Empress theatre evolved a really new piece of exploitation on "Smilin' Through," when he got each member of the local football team to wear a banner on his back reading "Let's Go Smilin' Through," and had the cheering section drilled in this yell:**

**"You'd better go home**
**You'd better go home**
**We're going to do it to you**
**We'll hit that line**
**Hit that line**
**And all go SMILIN' THROUGH."**

**The yell made such a hit that the newspapers ran it in special boxes and on the sporting page and it was good advertising for the picture.**

## "Blood and Sand" Exploitation Suitable for Small Towns

Newburgh, N. Y.—Cohan's opera house played "Blood and Sand" simultaneously with the New York and Los Angeles runs, and Manager Gilbert P. Josephson put it over to enormous business with a well-planned exploitation campaign for a small town.

Mr. Josephson kept a crowd hanging around his lobby two days in advance with his art gallery. One hundred and thirty-six stills from the picture were displayed in frames.

The opening was on a Monday and the preceding Friday Mr. Josephson wrote letters to every preacher in town, calling attention to the fact that a chapel is an indispensable part of a bull ring. Four or five of the ministers made mention of the picture in their sermons the following Sunday.

A curt, business-like letter was sent to each club secretary listed in the city directory. It stated that the demand for tickets was so great that the management had been asked to set aside blocks of seats for certain organizations. This told more by indirection than the usual press-agency harangue. Sixteen organizations took advantage of the offer and many secretaries placed the notices on their bulletin boards.

Mr. Josephson sent a negro ballyhoo to sit in the park and attract the attention of the crowds usually gathered there, with the window card.

## "Slim Shoulders" Gowns Given Guard of Marines

Springfield, Ill.—C. D. Hill, manager of the St. Louis Hodkinson exchange, arranged a live exploitation stunt on the "Slim Shoulders" fashion promenade that gathered in considerable publicity for its showing in Springfield at Gus Kerasotas' Strand theatre.

Hill hiked down to the division commandant of the United States Marines in the Federal building and sold him the idea that $25,000 in pretty gowns was too big and important a package to travel from St. Louis to Springfield, Ill., without special protection of Uncle Sam. It seemed easy enough to get the Marines, but to arm them was another story, but Hill took care of that.

But this took time and the Springfield opening was but a few hours away. Train service was uncertain. He couldn't take a chance on the interurbans. So he called on John Schroeder, vice-president of the Schneel Motor Corporation, and talked him into donating a high-power touring car for the trip.

Schroeder said he would drive the car. Under the protection of two armed Marines the precious package was put in the back of the car. The car carried a large banner which read: "This car is delivering $25,000 worth of Irene Castle gowns made of Corticelli Silk to the Strand theatre, Springfield, Ill., for their fashion show starting Sunday."

*This eye-catching cut-out was prepared by Manager G. M. Phillips of the Strand theatre, Atlanta, Ga., on "Sky High"*

*The new Cameo theatre, Pittsburg, Pa., made effective use of its lobby to put across the atmosphere of "Under Two Flags" recently, as seen in the decorative panels shown above*

## Novel Trailer Copy Is Used on "Love Is an Awful Thing"

San Francisco, Cal.—J. A. Partington evolved trailer copy for "Love Is An Awful Thing" which put a personal touch into it, and which added no small measure of interest to the trailer itself, when shown at the Granada. The copy was as follows:

"Love Is An Awful Thing." Ask Peggy Joyce, Mme. Walska, Mme. Matzenauer, Nora Bayes or Geraldine Farrar.

They might not agree on the subject but they will all agree that "Love Is An Awful Thing" is the most riotously funny seven-reel farce ever made. The excellent cast includes Owen Moore (who ought to know something about the subject), Katherine Perry (who, by the way, was named by Howard Chandler Christy as the most beautiful girl in New York), Marjorie Daw, and other celebrities.

In keeping with the spirit of "Love Is An Awful Thing" the Granada's entire program will be of a jolly, jazzy joyful nature and I promise that "a good time will be had by all."

Just think of 3,000 people—all at one time—laughing as they have never laughed before. Can you afford to miss it. It starts next Saturday. I thank you. J. A. Partington. P. S.—These few scenes from "Love Is An Awful Thing" will give you an idea of what it's all about.

*Lobby display, with cut-outs, three-sheets and banner, on "Golf" and "A Rogue's Romance" at the Orpheum theatre, Cleveland.*

## Gets Run Over by Auto to Call Attention to "Manslaughter"

**PEORIA, Ill.—Bill Danziger, Paramount exploiteer, caused considerable excitement in Peoria by a street stunt on "Manslaughter."**

**After arranging for an automobile from a local agency, Danziger stretched himself out in the street and let the automobile run over him—almost. Bill, however, is such a considerable chunk of humanity that the wheels stopped just before they started climbing over his chest.**

**Every time he did his little act, everybody on the street ran to the scene of the "tragedy," and just as they were about to murmur "poor chap, and so young, too," Bill jumped up and delivered a lecture on reckless driving. "This is the way the accident happened in the Paramount picture, 'Manslaughter,'" he said. "You can see it for yourself at the Ascher's Palace theatre."**

## Thorough Campaign Put Over for "The Old Homestead"

Peoria,, Ill.—The Palace theatre opened its "Old Homestead" campaign with a series of five interviews with prominent local celebrities, all of whom reminisced sentimentally about "old homesteads." These interviews were dug up through William E. Danziger, Paramount's cub exploiteer, and the newspaper carried them as straight news, as the name of the theatre and the date of the run were omitted. This prepared the town for the campaign which followed.

Danziger next tied up the Peoria Fire Insurance Company for a cyclone policy, which was photographed and printed in the morning paper. The cyclone ties up with the stupendous storm of the picture. Inasmuch as there hasn't been a cyclone in Peoria within the memory of man, the insurance company risked the policy gratis.

The State Fair being in full swing, the hotels were naturally crowded. The Palace put out a rube ballyhoo carrying an umbrella reading:

"You can always get accommodations at Uncle Joe's 'Old Homestead.'"

Three hundred window cards were placed, each reading:

"Tell Reuben—if you see him—to come back to 'The Old Homestead.' Eph, Uncle Josh and Ann are waiting for him."

## "Remembrance" Contest Tied Up with Newspaper

Jackson, Mich.—Manager H. Frank, of the Majestic theatre, in association with Earl Hall Payne, Detroit Goldwynner, got a newspaper tie-up on "Remembrance" which resulted in much publicity.

Following a press book suggestion, they interested the editor of the Jackson Citizen-Patriot in a contest which appealed to the remembrance of old settlers as to past happenings in their city. Two questions a day for five days were asked. The answer that was correct, or nearest correct, won $5 in gold, the second prize a three months' pass to the Majestic theatre, and other prize tickets for "Remembrance." The contest was called Remembrance Contest and was tied up definitely with the showing of the picture.

Another press book suggestion that attracted attention was a display in the windows of a shoe store. A long shelf was placed in the window with a huge pair of old shoes in the centre and very pretty shoes on either side. Running from the bottom of the shelf to the front of the window was a banner reading, "See how the old shoes pay for the new in 'Remembrance' by Rupert Hughes, Majestic theatre, October 8."

*Animated display in miniature over box-office of the Pheil theatre, St. Petersburg, Fla., on "The Fast Mail," arranged by Manager H. G. Griffin*

*Unusual front on "The Primitive Lover" arranged by I. C. Holloway, manager of the Rialto theatre, Columbus, Ga.*

## Checks on Bank of Joy Issued on "Grandma's Boy"

SPRINGFIELD, Mass.—Manager McDonald of Fox's theatre arranged a Joy Week celebration in connection with his run of "Grandma's Boy." "Let's have done with tears, with heavy drama, for a while," he said in a letter which he sent to many citizens. "Let's devote ourselves to having ONE GOOD TIME. And there is no other way quite so good as seeing Harold Lloyd, that joyous boy, in the Master Mirthquake, "GRANDMA'S BOY."

Mr. McDonald also issued checks on the Bank of Joy, each good for 2,912 laughs and signed by Harold Lloyd. The endorsements on the back of the checks read: "Endorsed by every newspaper in New York and Los Angeles as the greatest comedy achievement of any age."

## Friday the 13th Tied Up with "Nice People" at Tampa

Tampa, Fla.—Opening "Nice People" on Friday the 13th for a three days' run, may look like disaster if one is superstitious, but the old hoodoo jinx thing did not phase C. D. Cooley, manager of the Victory theatre. He capitalized on it and put it over.

Friday morning's Tribune carried a big double page tie-up spread. Clear across the top of the two pages, three inches deep, was the caption that Friday the 13th was Lucky Day, and that here were many bargains for "Nice People." Then came a little talk on "Lucky Day" and another on "Lucky Folks."

In the center of this double page spread was the announcement of the theatre, using a space four columns wide and 14 inches deep. Surrounding this were the ads of the merchants. Three of the merchants offered 13 bargains each. A laundry offered to do all family wash that day at just half the regular price, and the other ads all offered some special bargain. All ads were so worded that the "Nice People" and "Lucky Day" were brought in.

## Proposes Renaming Broadway as "Easy Street" Stunt

New York, N. Y.—Charles Verhalen, who recently staged a campaign in New York City on "Easy Street" for its simultaneous showing at 92 theatres, had the clubs and associations around New York guessing for a time.

A letter was sent to the secretary of each club proposing that Broadway be renamed "Easy Street," and setting forth various reasons why. This was on the stationery of the Progressive Civic League, a non-existant organization, and to further aid the appearance of genuineness a regulation petition was enclosed, to be signed by the members and returned.

A window card was also used extenisvely around the city, setting forth twelve reasons for renaming Broadway "Easy Street," signed "Progressive Civic League," and bearing no hint of the picture. Large illuminated signs were also taken on Times Square bearing a similar message.

Approximately 60 of the 92 theatres also used a Chaplin impersonation contest for children, as suggested by Mr. Verhalen.

## "Short Skirts or Long?" Basis of "Broadway Rose" Stunt

YOUNGSTOWN, Ohio.—The management of the Dome theatre got front page publicity on "Broadway Rose," with pictures of the star, through a contest for the best essay on "Shall Skirts be Long or Short?" Miss Murray was quoted in special articles as being in favor of the short skirt, and pictures of her were published with the articles.

The first prize was $10 in gold, the second and third, $5 each, and the next 10 passes to "Broadway Rose."

## Bank Mails Out Photoplay Ads with Monthly Statements

WILMINGTON, N. C.—Ernest G. Stellings, manager of the Grand theatre, has uncovered a new way to get advertising matter mailed to a selected mailing list, which almost any exhibitor can adopt, provided that he stands in well with his bank.

Stellings is having advertising material the same size as the bank statements printed, and the bank sends these out with the monthly statements to all its depositors. It was given a trial recently on "Manslaughter."

*Manager Charles Sasseen of the Queen theatre, Galveston, Texas, prepared this lobby on "Blood and Sand" recently*

*Manager Earl D. Sipe of the Fox American theatre, Paterson, N. J., resurrected this fire apparatus of 1864, and used it as a street ballyhoo on "The Fast Mail"*

## Naval Cadets Parade as Stunt on "Oathbound"

Winnipeg, Man.—The management of the Province theatre effected a splendid tie-up during the run of "Oathbound."

Naval cadets of the Naval League of Canada, in full uniform, paraded down the main street the night of the opening bearing a banner reading: "We're on our way to see 'Oathbound' at the Province." The front of the house was dressed with signalling flags, life buoys and other appurtenances of the sea, while the Canadian Pacific Railway people added to the success of the exploitation by loaning the management a fine model of one of their boats, which, along with a large and handsome painting of a motor-boat racing a yacht, depicting one of the thrilling scenes of the Fox production completed the picture.

A feature of the exploitation was the putting out by the management of the Province of over 10,090 novelty folders bearing the caption, "The Lucky Rings of the Sea," and announcing that specially imported mother-of-pearl rings, exquisitely carved, would be given out to the first 50 women who attended the showing of "Oathbound" after 7:30 in the evening.

*Airplane stunt on "Skin Deep," used by Stanley Chambers of the Miller theatre, Wichita, Kans.*

## Exhibitor Gets Benefit from Saturday Evening Post Ad

**TUSCALOOSA, Ala.—Manager C. B. Grimes of the Belvedere theatre started his "Manslaughter" campaign with a tie-up that got him the full benefit from the double page Saturday Evening Post ad carried nationally.**

**Every copy distributed in Tuscaloosa carried a hand written notice attached to the front cover calling attention to the double spread. Then attached to the double spread was another notice stating that it would play the Belvedere and giving dates. About 250 "Posts" were thus labeled.**

**There was a circus in town one week before opening. Mr. Grimes bannered one of the elephants for the parade. He also distributed heralds to the circus crowd as they returned from the matinee.**

## Old Settlers' Homesteads Get Stories Over in Paper

Milwaukee, Wis.—Manager Ralph Wettstein of Ascher's Merrill theatre, in conjunction with R. C. Gary, Paramount exploiteer, obtained considerable publicity in the Milwaukee Journal on "The Old Homestead," through a tieup with the Old Settlers' Club and a little extra effort in digging up photos and stories on "old homesteads" around Milwaukee.

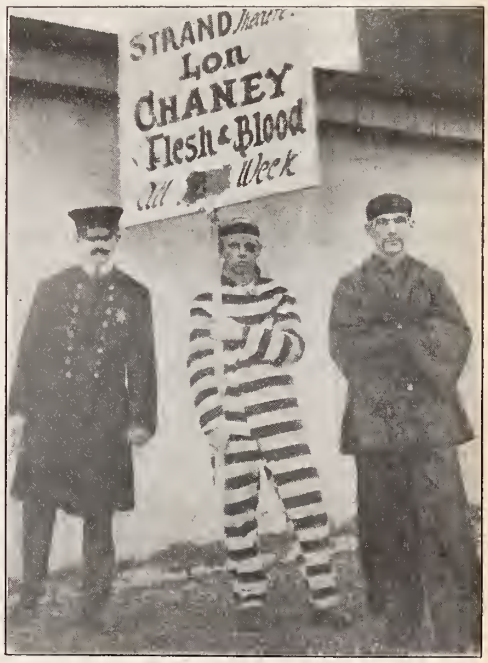
The Old Settlers' Club consists of 750 members, many of whom are the town's leading citizens. All the high "sassiety" hearkens back to the old days. Manager Ralph Wettstein and R. C. Gary, Paramount exploiteer, invited the entire membership to a special showing, and they turned out one hundred per cent. They liked it so well they gave interviews to the Journal reporter who covered the event.

Gary and the Journal reporter and a staff photographer visited several of the old-timers in their "old homesteads" tucked away in some forgotten corner of town, or hidden by years of fauna growth. Pictures were taken of the dwellings and their owners and ran for a week as a feature in the Journal.

## Happiest Recollection Contest Exploits "Remembrance"

Brockton, Mass.—The management of the Colonial theatre obtained an unusual amount of newspaper publicity through a newspaper contest on "Remembrance," in the form of a "Happiest Recollection" contest conducted by the Brockton Times. Cash prizes to the amount of $40 and 50 pairs of theatre tickets were offered for the best manuscripts submitted in the contest. The first cash prize was $20, the second $10, and the third $5, with five of $1 each. The Times made the first announcement of the contest under a four-column head.

Kash's Photo Studio used a large window card, tieing up with the photoplay, suggesting that readers send their photo for "remembrance" to their friends. The United Talking Machine Company used a large card advertising the screening of the film and calling attention to its records of old time songs.




*Three characters used as street ballyhoo on "Flesh and Blood" at the Strand theatre, Atlanta, Ga., of which G. M. Phillips is manager*

*Unusual and appropriate front on "Penrod," constructed at the Empress theatre, Owensboro, Ky.*

## Talmadge Hair Wave Exploited at Oklahoma City

Oklahoma City, Okla.—Manager Tom Boland of the Empress theatre exploited the wave in Norma Talmadge's hair in his campaign on "The Eternal Flame." It was good for a tie-up with the *Oklahoma City Times* and the leading Marinello shops.

Not only were Oklahoma City beauties invited to compare their hair waves with Norma Talmadge's but a gorgeously arrayed woman demonstrated the Norma Talmadge wave from the theatre.

The *Times* gave the idea publicity and the Marinello shop was swamped with applicants who thought their hair was just like the well known star's on Saturday—the first day after the first story had been printed.

Incidentally "The Eternal Flame" won a window display in the W. C. Dean Jewelry company, which has never before allowed its windows to be used for the advertising of goods other than its own.

## Phonograph Dealer Co-operates on "Remembrance" Stunt

LANCASTER, Pa.—Manager George M. Krupa of the Hamilton theatre, in conjunction with Saul Silver, Goldwynner, recently staged an effective campaign on "Remembrance."

They obtained window displays with two jewelry stores, the United Cigar store a drug store, a toy shop and a phonograph store.

The phonograph dealer not only helped with a window display but loaned to Mr. Krupa a Victrola and the record of "The Sweetest Story Ever Told," sung by Sophie Breslau of the Metropolitan Opera company, which was played, behind the screen, during the scene in which "Pop" Grout deliriously recalls the early days of his courtship and marriage. This proved a most effective presentation aid and received much favorable comment.

## Telegrams Sent to Patrons on "Turn to the Right"

PIKEVILLE, Ky.—One hundred and fifty selected patrons of the Weddington theatre received telegrams, delivered by regular Western Union messengers on "Turn to the Right."

The telegrams used were worded as follows:

"The crowd is with the crooks to a man and 'Turn to the Right' is an established success. Shown at the Weddington Thursday, September 28, 1922. I am going to see it. Meet me there. Bill."

## Shopping Story Makes New Sort of Co-operative Ad

WICHITA, Kans.—A different angle on co-operative advertising was originated by Stanley Chambers of the Palace theatre on "Nice People." It was variant on the "girl shopper" idea used by many newspapers as a co-operative ad stunt.

The story was captioned "Dolly Varden Goes Shopping for 'Nice People.'" Dolly starts off praising the picture, then describes her visits to the leading stores of the town, using such headings as: "Nice People" Have Attractive Hair. Distinctive Hats for "Nice People." Seven more in a smilar vein followed.

## Prologue to "The Sheik" Given Without Expense

Madison, Wis.—A successful prologue that did not cost Manager St. Pierre a cent introduced "The Sheik" at Fischer's Majestic here. Mr. St. Pierre found two Madison girls who were eager to do dancing, and ready to give their services in exchange for the publicity involved in order to introduce their talents. Even the costumes were furnished. "The Sheik" dance proved popular with the audience, and the local talent prologue attracted notice in the news columns of the newspapers. The girls were rewarded with photographs of Rodolph Valentino.

An oriental setting made by Mr. St. Pierre, who designs and constructs sets for all the Fischer theatres, added to the atmosphere. The set, all of which was made in the workshop of the theatre, consisted of two side transparent windows, with four great columns shading from deep purple at the bottom to light cream at the top, all stippled. The transparencies painted with Egyptian figures, and lighted from the rear. Real lamps hanging from the arches of the windows and great flower vases below them added to the reality of the illusion.

*Cut-out from 24-sheet used in the lobby of Loew's Palace theatre, Memphis, Tenn., on "The Prisoner of Zenda," by Manager A. B. Morrison*

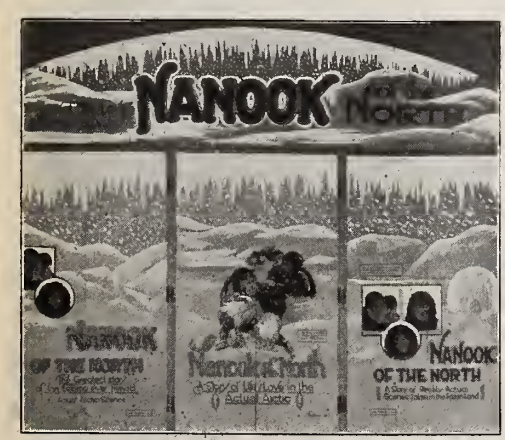
*Tie-up with dairy company obtained by Publicity Director Gallagher of the Haring & Blumenthal circuit, in Jersey City, N. J., in which a chocolate milk drink was served in the lobby of the theatres to exploit "The Curse of Drink"*

## "Remembrance" Linked Up with Political Campaign

Uniontown, Pa.—Fielding H. O'Kelly, manager of the Main theatre, made effective use of a political tie-up when "Remembrance" was shown at that house.

Gifford Pinchot was due to make a political speech a day or two preceding the first showing of the photoplay and Manager O'Kelly, assisted by Goldwynner William A. Robson, arranged for the children of Uniontown to present the gubernatorial candidate with a bouquet of chrysanthemums. A large yard-long ribbon with the word "Remembrance" printed on it in large gold letters was tied about the bouquet.

Miss Geraldine Harader, daughter of the manager of Uniontown's two daily newspapers, presented the bouquet to Mr. Pinchot just after he had been introduced to the crowd of 3,500 persons who had gathered at the court house, to listen to his speech. The small son of Manager O'Kelly also presented to Mr. Pinchot a half-sheet card reading, "A Remembrance from the children of Uniontown to our next Governor, Gifford Pinchot."




*Decorative treatment of theatre entrance at the Aris, Pittsburg, Pa., for "Nanook of the North." The management reproduced it in the newspaper advertising*

## Needle Gives Novel Angle to "Sherlock Holmes" Card

PITTSBURGH, Pa.—A novel idea was originated by William A. Robson, local Goldwynner, for the trade showing of "Sherlock Holmes" at the State theatre.

Robson issued ordinary admission tickets for the showing, but the top line read, "Quick, Watson, the Needle," and at the left an ordinary needle was pinned through the card.

The idea is adaptable to use by theatres, as well, and is inexpensive.

## Safety Council Ties Up with "Manslaughter" Campaign

Cleveland, Ohio.—What is perhaps the biggest teaser campaign ever put over in Cleveland was pulled in connection with "Manslaughter" at the Stillman theatre.

Through the aid and co-operation of the Cleveland Safety Council cards were attached to 1,000 trolley poles in the most traveled parts of the city bearing the inscription, "AVOID MANSLAUGHTER. Drive Carefully."

It is contrary to a city ordinance to attach cards to trolley poles, but the influence of the Safety Council was great enough to overcome the objections.

The main traffic sections of Cleveland have huge instructions painted on the pavements. In these sections Sladdin had the slogan, "Avoid MANSLAUGHTER. Drive Carefully," painted in letters four feet high. The signs faced both directions, and each one covered one-half the width of the street.

The Cleveland Chamber of Commerce issued 2,000 cards with the same slogan printed in heavy type to members who have trucks.

Five hundred 22 x 28-inch trolley dash boards were used for the same purpose, and another 500 cards were tied to the rear end of the street cars.

## Spelling Bee Linked Up to Ads on "Skin Deep"

Terre Haute, Ind.—A spelling bee was on in Terre Haute when "Skin Deep" began its run at the Liberty theatre. Advantage was taken of this on Sunday, when a double truck co-operative advertisement appeared with half its words misspelled, centering about the picture.

Coming at a time when there was interest in spelling and with passes for the first identification and correction of the misspelled words, residents who hadn't looked at a grammar for years took up the study again and dictionaries were at a premium.

Then to top the puzzle, a special reward was offered to the first person who put the misspelled words in a sentence advertising the picture. The obvious line up for the letters was: "Skin Deep. Liberty Theatre. All Week."

*Miniature lobby display on "Hurricane's Gal," used by Manager W. A. Doster of the Strand theatre, Montgomery, Ala.*

*Lobby display built up at the Plaza theatre, Worcester, Mass., on "Remembrance," and embodying the theme of the picture*

## Puzzle Picture Contest Is Run on "Rags to Riches"

Toronto, Ont.—Manager Miller of the Pantages theatre conducted a picture puzzle contest in connection with the presentation of "Rags to Riches" for which no less than 2,551 prizes were given for boys and girls 13 years of age and under.

A scene from the feature was cut into 25 sections and these were run wild throughout the theatrical section of the Toronto Star Weekly. Boys and girls were invited to assemble these pieces and to bring the made-up picture to the theatre. First prize of $25 was given to the first child bringing a perfect assembly of the picture and the next 25 received $1 each. The next 25 received a pass for the show and the next 2,500 received a combination dunce cap and false face for Hallowe'en. This stunt caused a tremendous stir among the youngsters of Toronto.

## Streetcars and Taxis Tie Up on "Fools First"

SAN FRANCISCO, Cal.—The management of the Tivoli theatre arranged a tie-up on "Fools First" in which the municipal street cars used a Safety First campaign.

During the picture's run every car carried the sign "FOOLS FIRST in accidents. Use the Crossings for SAFETY FIRST." It was a campaign against jaywalking across the streets in which the Checker Taxi company also co-operated and which was adequately tied up with the feature at the Tivoli.

## Theatre Makes Guests of Bobbed Haired Girls

ATLANTA, Ga. The day before the opening of "Bobbed Hair" at the Rialto, Manager William Bedell offered free admission to all bobbed hair girls between eleven and one.

## "Hurricane's Gal" Gets Story Through Foundling

SIOUX FALLS, S. D.—An orphaned baby girl was found in Sioux Falls just about the time Manager Dundee of the Strand theatre was ready to start his advertising campaign on "Hurricane's Gal."

Immense interest attached to this foundling and capital was made of the fact that a mysterious character had been seen in the vicinity where the baby was found.

A story found its way into the paper that this was a character known as Hurricane Wilson and the child was referred to as "Hurricane's Gal."

It was pure fabrication by a press agent to build up attendance, but it brought good business to the Strand and found a home for the baby as the result of the publicity given the child.

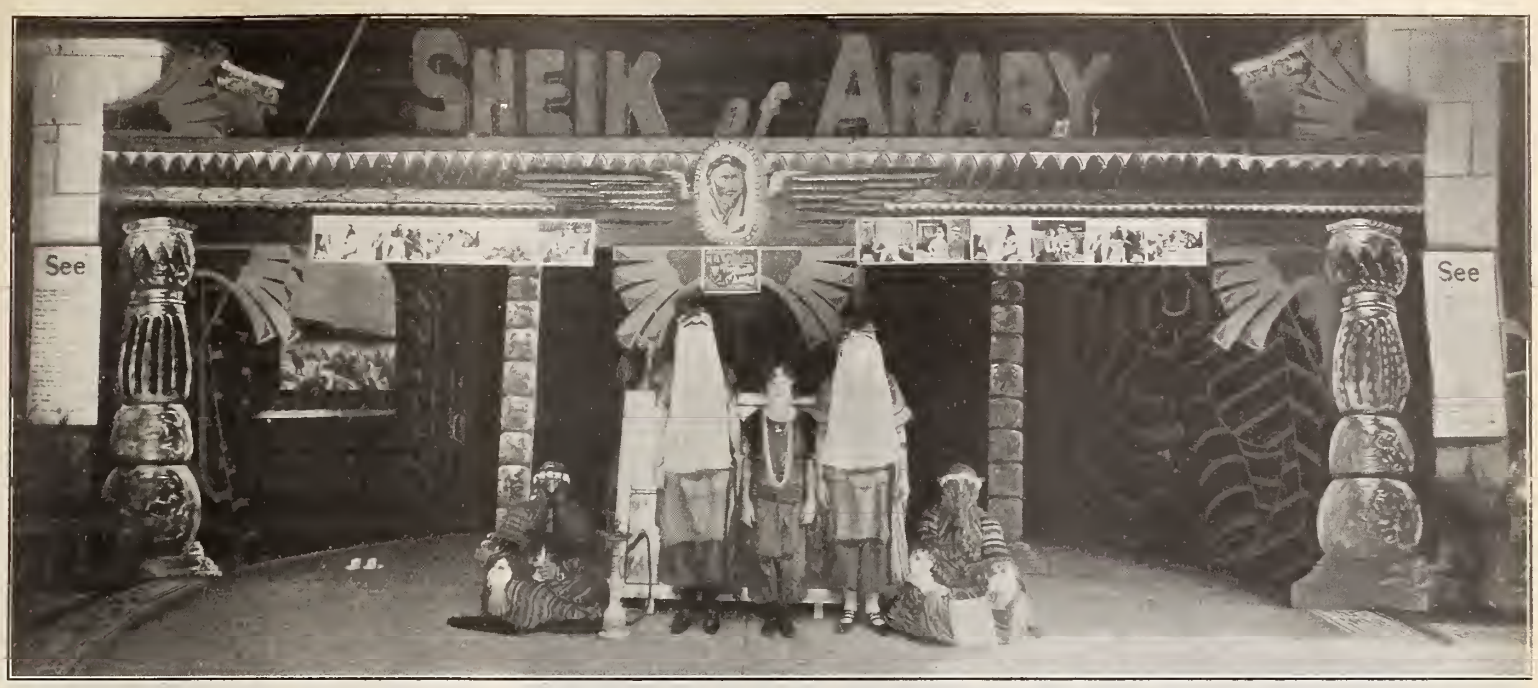
## "Old Homestead" Tied Up with Real Estate Campaign

St. Louis, Mo.—Mike Vogel, St. Louis Paramount exploiteer, used an unusual method of exploiting "The Old Homestead" which showed at the New Grand Central, West End Lyric and Capitol theatres, controlled by Skouras Brothers.

Harry E. Prettyman, realty salesman, has been selling lots in the Pennsylvania Park subdivision for several weeks. That gave Vogel an idea. The appeal of "The Old Homestead" would make an ideal argument in selling building lots, not to speak of the advertising it would furnish the picture's title. Prettyman thought so to, and he arranged an "Old Homestead Day" at Pennsylvania Park, inviting all St. Louis to attend.

He took large space in the advertising colums of the newspapers and hired brass bands and sent them about the city attired as countrymen. He printed hundreds of thousands of hand bills, literally flooding the city with them.

*Striking front on "Blood and Sand" arranged by Arthur Swanke, advertising and exploitation manager, at the Rialto theatre, El Dorado, Texas. Red and yellow was the color scheme*



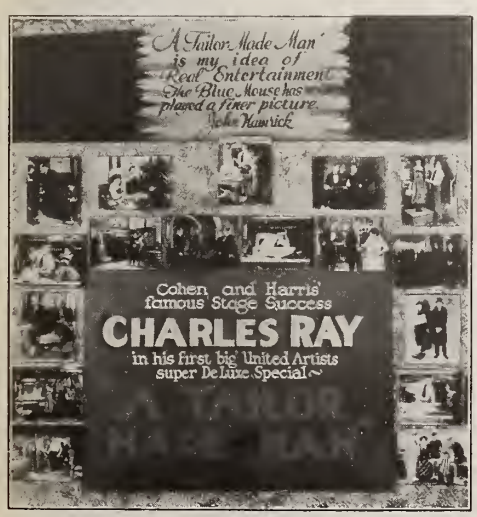

*Elaborate lobby display and costumed house employes at the Plaza theatre, Wheeling, W. Va., arranged by Manager E. J. Bauman for the run of "The Sheik of Araby"*

## Varied "Remembrance" Campaign Put Over in New York

New York, N. Y.—S. L. Rothafel, managing director of the Capitol theatre, and W. A. Ferguson, Goldwyn's special exploitation man, staged a strong and varied exploitation campaign on "Remembrance."

The biggest single exploitation feature was the tie-up with the United Cigar Stores by which a card advertising "Remembrance" and tying it up with the United's advertising campaign for one of its own brand of cigars was obtained in each of the 750 stores of the company in Greater New York. This tie-up, arranged for by Mr. Ferguson, was of national scope, as the United is using the card in every town where it has stores during the first run showing of "Remembrance."

Another national tie-up was with the Victor Talking Machine Company. This resulted in a fine window display in New York. A large painted Victor record, with a portrait of Pop Grout, of the picture, holding his grandson, with lettering which read, "The Old Songs for 'REMEMBRANCE,'" was placed in the window, flanked by a sign giving the date of showing and theatre.


"A Tailor Made Man" is my idea of Real Entertainment. The Blue Mouse has played a finer picture.
John Hamrick
Cohen and Harris famous Stage Success
CHARLES RAY
in his first big United Artists super De Luxe Special

*Lobby display stand, with "Tailor Made Man" stills and personal endorsement of Manager John Hamrick of the Blue Mouse theatre, Seattle*

## Names from Directory Exploit "The Eternal Flame"

TERRE HAUTE, Ind.—The manager of the Liberty tied up with a local department store to good effect on "The Eternal Flame."

Every article on its counters was tagged with slips bearing an ad for "The Eternal Flame" and the name of some woman, a resident of Terre Haute, picked at random from the city directory.

The woman who came to the store and identified the tag with her name was given two passes to the theatre.

To obtain the full results of this it was necessary to advertise it. A two column six ad was used at first but the crowds drawn to the store as a result were so promising that the store followed up with a half page advertisement.

## "Fast Mail Week" Put Over as Postoffice Link-Up

Los Angeles, Cal.—By obtaining the consent of the postmaster, the exploitation campaign on the showing of "The Fast Mail" at the Alhambra theatre was tied up with the work of the mail carriers.

The first thing the postmaster did was to proclaim the week of September 23-30 as "Fast Mail Week." During this stretch of seven days, all Los Angeles mail carriers, after having divided their districts into a series of zones, were entered in a "Fast Mail Contest." The mail carrier in each zone who displayed the best record of fast mail delivery was to receive a prize granted by the Alhambra theatre. Similar opportunities were offered to the letter handlers and the drivers of U. S. mail trucks.

So spirited began the quest for the prizes and resultingly, so improved became the mail service to the citizens of the city that the newspapers carried many columns of favorabl comment on the idea, and recommended the people of Los Angeles to give a vote of thanks to the theatre management.

The U. S. Mail trucks for a period of ten days carried large banner signs advertising the run of the picture at the Alhambra.

Another feature of the campaign was a race between a modern mail truck and an old-fashioned pony-express stage on a main street.

## Candy Kisses and Cigarettes Are Tied Up With "Arabian Love"

Winnipeg, Man.—The National theatre obtained two exploitation tie-ups on "Arabian Love" which proved of great assistance.

Four Winnipeg candy manufacturers were impressed by the management of the National, and a number of their retail stores in prominent locations of the city sold candies specially made by the manufacturers called "Arabian Love Kisses," samples of which were distributed in the lobby of the theatre by a girl in an Arabian costume.

Leading tobacconists of the city tied up with the National management by displaying in their windows oriental brands of cigarettes, and four stills in colorful frames, showing in the center a large card similar to the one used by the candy stores.

## Three Boys and Dog Ballyhoo "Penrod" on Streets

Lakeland, Fla.—Manager B. B. Garner, of the Casino theatre, took extra newspaper space to announce the coming of "Penrod," featuring Booth Tarkington and "Freckles" Barry.

A street ballyhoo was arranged for the day before opening and on opening day. Three boys were dressed, one like "Penrod" and two like the little negroes in the picture. They were placarded back and front and went all over town. With them was a shaggy dog who did his part of the work by carrying a blanket banner.

*Manager Harry Frank of the Majestic theatre, Jackson, Mich., got this window tie-up with a shoe store on "Remembrance."*

*Improvement on the log cabin effect for the lobby, with windows made of translucent cloth and light shining through, constructed for "The Man from Hell's River," by Frank J. Miller, manager of theatres, at the Rialto, Augusta, Ga.*

## Duplicates Page of Old Paper as "Buffalo Bill" Stunt

LEXINGTON, Nebr.—Manager R. E. Falkinburg of the Majestic theatre used a page ad on "The Days of Buffalo Bill" which possessed many unusual features. Down either side of the page was reproduced a string of advertisements from the Dawson County Pioneer of 1884, set in the old style, fancy type.

Down the two center columns was a signed message from Manager Falkinburg, tying up the historical features of the chapterplay and of the town of Lexington. The residents of the town found the page extremely interesting, and much valuable publicity for the picture resulted.

## Dignified Lobby Display Used on "Under Two Flags"

Pittsburg, Pa.—Manager Charles T. Hoskins of the new Cameo theatre believes in dignified, artistic lobby displays, rather than crude, circus effects. He demonstrated this on "Under Two Flags," on which the general scheme of the Cameo front was that of a cyclorama depicting a desert scene. Superimposed on this were cut-outs of an Arabs' tent camp, camels and Priscilla Dean in the role of "Cigarette." Concealed lights (red, white and blue to correspond with the coloring of the British and French flags which adorn the marquee) gave an original touch to the display.

Manager Hoskins also used two six-sheet side cases with cut-out scenes against a background of artistically illuminated Arabian locale. To enhance the effectiveness of the cyclorama, Mr. Hoskins painted the under side of the marquee and the wide panel above his doors a vivid sky blue, relieved by white cloud effects, thus adding atmosphere and perspective to the artistic display.

## Boy Scouts Parade in Uniform for "Remembrance"

St. Paul, Minn.—Manager William Mick, of the Tower theatre, enlisted every Boy Scout possessing the regulation uniform to exploit the showing of "Remembrance."

Their bugle and drum corps gave a half hour concert in front of the State Capitol Building before parading through the business section of the city to the Tower theatre.

This concert was given on a Saturday when the streets were crowded and attracted much attention. Arrived at the theatre, every Boy Scout in the parade was admitted to the first de luxe performance. Scoutmaster Neilis gave Manager Mick and Chas. C. Perry, Goldwynner, remarkably fine co-operation in this stunt. He had a drive on among his Boy Scouts to get them all to buy the Boy Scout uniform and used their free admittance to see a showing of "Remembrance" as inducement to urge those who had no uniforms to buy them.

## Automobile Hook-Up Made on "Across the Continent"

JAMESTOWN, N. Y.—Howard Waugh, exploitation manager of the Winter Garden theatre, arranged a Ford parade with 50 cars in line on "Across the Continent."

## Engraved Invitations Sent Out on "Her Gilded Cage"

SIOUX CITY, Iowa. — Invitations from Gloria Swanson, requesting everybody's presence at the showing of "Her Gilded Cage" at the Plaza theatre were sent out to an extensive mailing list.

Miss Swanson's invitation was in the form of an engraved card which bespoke class and conservativeness quite in keeping with the picture.

As an added part of the Plaza attraction Miss Bonnie Murray, who has won the beauty prize for the state in the series of beauty contests staged by John J. Friedl, Paramount exploiteer, was engaged to make personal appearances.

*Pleasing effect obtained through use of irregular-shaped compo board flats in lobby by Manager H. B. Clarke of the Majestic theatre, Memphis, Tenn., on "Heroes and Husbands"*

# Reviews of the Latest Features

**Conducted by LAURENCE REID**

## "Hungry Hearts"

### Goldwyn—6517 Feet

*(Reviewed by Charles Larkin)*

HERE is another "Humoresque." Just as good in every way and just as finely acted by a cast that could not have been improved upon.

If your patrons crave heart interest pictures—the kind that strum at the heart strings—the kind that keep the eyes moist in sympathy with the characters—"Hungry Hearts" will satisfy them 100 per cent.

If your audience likes a finely produced, exquisitely photographed picture, with a story that is a reflection of real life as it is lived by thousands of immigrant families who daily pour into the maelstrom of America's great "melting pot," "Hungry Hearts" is the next attraction for you to book.

Last year it was Vera Gordon in "Humoresque." This year it will be Rosa Rosanova in "Hungry Hearts." The work of this star in the role of Mother Levin is nothing less than an achievement. It is a masterpiece, because it is lived, not acted. Her emotional work when she destroys her little white kitchen after her rent has been raised for making her home so attractive and during the moments when she is on the stand in court is pantomime par excellence.

There is a charming romance woven into the plot with Helen Ferguson as Sara, the daughter who seeks just a little of the happiness that others about her enjoy, and Bryant Washburn, as the young lawyer, carrying it along in an appealing manner.

The Ghetto scenes are good because they were photographed there. The trial scene is filled with emotional as well as comedy moments. One of the real high-lights comes when Mother Levin crazed at having her rent raised starts in to destroy her little home. Another arrives when the tenement owner visits the home and finds his nephew dining with the "low lifers." "Hungry Hearts," is a human document that should find a place in the film hall of fame.

The Cast

Abraham Levin.....E. A. Warner
Hanneh Levin.....Rosa Rosanova
Sara.....Helen Ferguson
Gedalyeh Mindel.....Otto Lederer
Benjamin Rosenblatt.....George Seigmann
David Kaplan.....Bryant Washburn
Sopkin.....A. Buckin
The Judge.....Edwin B. Tilton

By Anzia Yezierska. Directed by E. Mason Hopper. Scenario by Julian Josephsen. Photographed by Robert Newhard.

*The Story*—Deals with the pathetic struggle of newcomers to our great melting pot, of a little Russian heroine and her family, seeking sunshine and happiness in America and finding at first only shadows and sorrow and persecution. Love comes at last and the little heroine finds joy in the home of her lawyer husband—who takes in mother Levin, father Levin and all the little Levins.

*Classification*—A heart interest drama that stands out from the average run of pictures like a lighthouse on a barren coast. A joy to behold.

*Production Highlights*—Rosa Rosanova's colorful character portraiture in the role of Hanneh Levin. The excellent work of the cast. The very fine and intelligent titles. The correct mounting of the scenes in Russia and in New York's Ghetto.

*Exploitation Angles*—They liked "Humoresque." They'll like this too if you tell them how good it is. Play up Roda Rosanova in the role of Mother Levin. Advise ballyhooing picture by putting man on the street dressed as a Russian emigrant. Advise dressing your lobby with strings of red hearts.

*Drawing Power*—This one should draw them in most anywhere.

## "Tom Mix in Arabia"

### Fox—Five Reels

*(Reviewed by Laurence Reid)*

WITH Doug Fairbanks setting the fashion for using his name for the title of a picture, and Tom Mix coming along with the same idea, we may expect that selling one's self through the title will get some attention from the passing throng. Bull Montana will hear of the stunt soon and will probably exploit himself as "Bull Montana in Evening Clothes." Tom Mix, as the title indicates, does a "Valentino" here to the tune of snappy action, adequate love interest and comedy. It's a rattling good attraction—with the star putting on several new gags to make his Westerns enjoyable. Leave it to this star—he usually gets off the beaten track.

We find him here in the opening shots acting as guide to a girl who specializes in dead languages—a girl en route to Arabia with her father and brother. The cowboy takes things easy on his ranch. So when he is resting pretty in his hammock, he little dreamed that he might be tossed out of it by a speeding roadster. The girl has made her departure for the Orient. The occupant of the car is an Arabian prince who explains that he is fleeing from retainers of his court, who are determined to prevent him from marrying a Follies girl. So he asks the adventurous rancher to double for him. The hero steps into the car for the purpose of throwing the pursuers off the track until the Arab has had time to escape. The retainers, however, refuse to listen to the cowboy's explanation. And they lug him off to the Orient.

It is all good hokum and naturally cannot be taken too seriously. The comic opera character of the plot may be appreciated in the subsequent scenes which place him in the midst of a scheme to overthrow the prince. He discovers that the pretender to the throne has abducted the heroine, while her father and brother are captured by brigands. Then it is up to Mix to rescue him in heroic fashion. The real prince arrives in time to save him from further embarrassment. The picture is well directed, carries a quota of atmosphere and is capably acted by a well balanced cast. It is fully as interesting as anything Mix has done—which is saying a good deal.

The Cast

Billy Evans.....Tom Mix
Janice Terhune.....Barbara Bedford
Arthur Edward Terhune.....George Hernandez
Pussy Foot Boggs.....Norman Selby
Ibrahim Bulamar.....Edward Piel
Waldmar Terhune.....Ralph Yearsley
Ali Hasson.....Hector Sarno

By Tom Mix and Lynn Reynolds. Directed by Lynn Reynolds. Photographed by Dan Clarke.

Produced by Fox.

*The Story*—Cowboy meets pretty girl who specializes in dead languages. She travels on to Arabia. The hero then tastes adventure when he is tossed out of his hammock by a speeding roadster which is driven by an Arabian prince. The latter employs the cowboy to double for him in order to evade pursuing Arabs. However, they lug him off to the Orient, where he meets the girl and rescues her.

*Classification* — Comedy romance featuring Tom Mix cutting up didoes. Plenty of spirit in this one.

*Production Highlights*—Fast action. Good comedy. Fine exteriors. Snappy work of star and capable support by cast.

*Exploitation Angels*—Novel title here which suggests a teaser campaign featuring the star "sheiking" around the Orient. Would advise playing up star and cashing in on his pupularity.

*Drawing Power*—Will draw well wherever shown provided your crowd likes the star.

## "Another Man's Shoes"

### Universal—4251 Feet

*(Reviewed by Laurence Reid)*

IT'S an actionful melodrama, even if it is old stuff and smacks of comic opera heroics. To give you your money's worth the author has assembled several familiar ingredients. There is a dual role—an adventurous hero who is bribed to double for another—there is the attractive ruler of a mythical Balkan kingdom who employs a trio of assassins to kill a wealthy youth in revenge for killing her father—there is attempted kidnapping and what not to give you an evening of excitement. It's all far-fetched but because it keeps moving all the while one must accept it as fair entertainment. You'll have to overlook the fact that no two people resemble one another.

Here we have Herbert Rawlinson masquerading as—Herbert Rawlinson. He willingly steps into the rich man's shoes. And then the fun begins. His fiancee doesn't know the difference, nor do any of the servants. One night he is surprised by the pretty queen attempting to shoot him. But he persuades her to give up her desire and does it so effectively that they develop a serious love affair. Then it's up to the girl to save him from her vicious retainers. He saves himself on several occasions by keeping his wits about him—such as putting a dummy figure in the bed when the assassins would stab him to death. The suspense is not so good, though events do happen. The climax arrives with the foreigners killing the other man, and the gay adventurer bobs up smiling to take the girl to the marriage altar.

It is never explained how Mr. Briber happened to be accused of the murder of the fair queen's father. Herbert Rawlinson is never at ease in his portrayal. He acts as much with his elbows and knees as he does in sending expressions across his face. The cast is competent enough, though the players have little to do except run around wildly. Call it an average program feature and let it go at that.

The Cast

Stuart Granger / Jack Burton.....Herbert Rawlinson
Mercia Solano.....Barbara Bedford
Grace Burton.....Una Trevelyn
Ropal.....Nick de Ruiz
Gouret.....Joseph Swickard
John Alvara.....Jean De Briac
Lawrence.....Harry Carter
Milford.....Nelson McDowell
Mrs. Chetwell.....Lillian Langdon
Duenna.....Jessie Deparnette

By Victor Bridges. Scenario by Arthur Statter. Directed by Jack Conway. Photographed by Ben Reynolds. Produced by Universal.

*The Story*—Wealthy youth in fear of assassination induces his cousin to assume his identity. The latter accepts, little realizing the danger. A girl attempts to shoot him, and several efforts are made to put him out of the way by her retainers. But he escapes death. The wealthy man, however, is eventually killed. Which clears up the complications and romance ushers in the happy ending.

*Classification*—Adventurous melodrama balanced with strong romantic interest. Case of dual identity based upon outwitting a group of assassins.

*Production Highlights*—The pep in the action. The poise of Barbara Bedford as the heroine. Good production.

*Exploitation Angles*—This suggests a campaign along teaser lines, and several ballyhoos which can be exploited around the title.

*Drawing Power*—Good for second class downtown and neighborhood houses.

## "Shadows"

### A1 Lichtman-Preferred—Seven Reels

*(Reviewed by Laurence Reid)*

ASIDE from the entertainment values of this picture, an adaptation of Wilbur Daniel Steele's prize story which appeared in the Pictorial Review under the name of "Ching," Ching, Chinaman,"—aside from its spiritual quality, its human note, its pathos and sentiment, one must consider that it gives Lon Chaney, an opportunity to demonstrate his remarkable versatility for characterization.

Playing the role of a Chinaman tossed up by the sea, who opens a laundry in a houseboat in a fishing village, who is scorned because of his race and religion but who eventually accepts Christianity when he appreciates the faith and forgiving nature of one of its disciples—Chaney carries you along. You marvel at his make-up and the manner in which he catches the psychology of the character. He is the Chinaman to the life—the inscrutable, mystic heathen.

He watches and waits. He believes in returning kindness. And at his death-bed he solves the pastor s problem.

The opening scene shows the villagers accepting the loss of their relatives who have perished in an angry sea. A pastor comes to town and wins the love of a young widow, whose husband (listed among the missing) had made her life a nightmare. Eventually the minister receives a note from the supposedly missing husband asking for money. Perhaps the blackmailer's identity is made too apparent. We all know that the pillar of the church is responsible for his sorrow because of his failure in winning the attractive widow. The Chinaman watches and waits. He knows the true sinner. Meanwhile the pastor has given up the church and his home —a pitiful figure of fate. The climax presents the Chinaman sending for the minister. And the villagers flock to his little houseboat. And he wrings a confession from the hypocrite and accepts Christianity through the faith and forgiving nature expressed by his friend.

The closing scene shows the Chinaman cutting the ropes which have held his houseboat to the pier and sailing away to his own country. It is highly effective, though the concluding shot of a love embrace should be eliminated. The picture could be trimmed a reel.

Its strongest points are Chaney's characterization, the atmosphere and the spiritual quality.

#### The Cast

Yen Sin, "The Heathen".....Lon Chaney
Sympathy Gibbs..... ...Marguerite De La Motte
John Malden.....Harrisen Ford
Nate Snow.....John Sainpolis
Daniel Gibbs.....Walter Long
Mister Bad Boy.....Buddy Messenger
Mary Brent.....Priscilla Bonner
Emsy Nickerson.....Frances Raymond

By Wilbur Daniel Steele. Scenario by Eve Unsell and Hope Loring. Directed by Tom Forman. Photographed by Harry Perry.

*The Story*—Young wife becomes a widow when brutal husband is lost at sea. In time she marries a young minister. He becomes a good friend of lonely Chinaman, one of the derelicts washed up by the sea. And the Chink values his friendship enough to watch over him. In time the Mongolian exposes the false friend of the pastor and accepts Christianity before he dies.

*Classification*—Human interest story based upon faith, revenge and devotion. Locale a fishing village in New England.

*Production Highlights*—The marvelous characterization by Lon Chaney. The human appeal. The conflict between the "pillar" of the church and the pastor. The scenes in the Chinaman's houseboat. His death. The final shot showing him cutting the ropes.

*Exploitation Angles*—Suggests a tie-up with papers featuring fact that this is prize story of the year. Suggests a colorful prologue with a Chinese background, using Chinese music, etc.

*Drawing Power*—Should go big in every community.

Head of Charles Murray being held fast by Raymond McKee in the C. C. Burr comedy "Faint Heart."

## "Another Man's Boots"

### Aywon—Five Reels

*(Reviewed by Laurence Reid)*

THIS western may not be original, nor carry any novel highlights, but it is crowded with action. Therefore, it is easy to say that it will please those audiences who do not discriminate too carefully. The customary fighting, shooting and riding carry the spectator along and his interest is sustained even though he may anticipate the climax from the opening reel. This plot is based upon the assumed identity idea—which shows a man stepping into a friend's character at the latter's request, and the dying man recovering in time to go to his pal's defense. Of course the plotting of the villain furnishes most of the excitement.

The director has done fairly well by the plot, although he hasn't eliminated the obvious note. One might say that he has played safe. The hero incurs the wrath of the native for posing as the wounded man. You anticipate the latter's arrival, and you are not disappointed. It would have added suspense to show the injured man completely eliminated by death. The hero has his moments when he pleases the girl. Yes, he rescues her from death on her galloping horse. A little comedy strays in the picture here and there. It is not novel any more to show a bar-room fitted up to sell ice cream cones and advertising the beverage known as milk.

The picture did not cost a great deal of money to make. This is noticeable in the manner in which scenes are duplicated. But despite its obviousness, it manages to prove acceptable as entertainment. The action sees to that. Francis Ford, an old-timer these days, has the leading role and gives a satisfactory performance even though he becomes too emotional in the close-ups. The other players are unknown with the exception of Frank Lanning who plays one of his familiar Indian roles. The exteriors are first rate. Since you do not expect much from interiors in this type of picture why worry about them?

#### The Cast

"The Stranger".....Francis Ford
Ned Hadley.....Harry Smith
Neil Hadley.....Elvira Weil
"Injun Jim".....Frank Lanning
"Sly" Stevens.....Robert Kourtmann

By Daniel F. Whitcomb. Directed by Wm. J. Craft.

*The Story*—Man is injured and thinking he is going to die he begs his pal, known as "The Stranger," to assume his identity and go to his home with the money he has saved. The villagers discover that he is not the other man and plan to lynch him. But the injured man recovers and goes to his rescue. "The Stranger" develops love affair with his friend's sister.

*Classification* — Western melodrama based upon assumed identity.

*Production Highlights* — First rate action. Good atmosphere. Some thrills. Cast competent.

*Exploitation Angles*—Would advise playing it up through the 3 and 6 sheets. Also would suggest teaser campaign based upon title. Catch lines would be a good angle.

*Drawing Power*—Wherever westerns are popular this one will be liked. Best suited for second-class downtown houses.

## "The Town That Forgot God"

### Fox—8500 Feet

*(Reviewed by Lillian Gale)*

YOU recall, with satisfaction, "Over Hill," because of its human interest val a picture women enjoyed crying through a men actually took seriously, making it a sı ject of extensive comment and resulting in success.

Here, we have another, made by the sa director, containing the identical elements pathos, rural comedy, preachment and me drama, perfectly blended. In addition, it pı sents the greatest of all storms yet to rea the screen. That is a broad statement, sin the season has offered "storms" in variatio Nevertheless, for a genuine, realistic, righ in-our midst disaster, picturizing a simil catastrophe to the Dayton flood, of a fe years ago, it's all there, showing complete d struction of an inland town.

The fact that the cast contains no "names of established value means nothing. F "The Town that Forgot God" brings to th screen two players headed straight for bi things. One is Warren Krech, who chara terizes the town carpenter, and the other Bunny Grauer, in the role of "David," te year old orphaned son of the village scho teacher. No assignment could make mo drastic commands upon the histrionic abil ties of a senior actor than does the emotiona role delivered by this boy, who gives a finishe and charming performance. Jane Thomas, a the teacher-mother, and Harry Benham, th village Squire, also make lasting impression in their respective parts. In fact, there is n fault to find with the cast, including some o the best selected "types," depicting smal town characters, yet found.

Harry Millarde, who directed "Over th Hill," has hit the mark again as surely as h did with his masterpiece. It is a picture tha will command reverence, gratify admirers o thoroughly clean, enlightening entertainmen and satisfy followers of worth while motio pictures.

#### The Cast

David, the boy.....Bunny Graue
Eben, the carpenter.....Warren Krec
Betty Gibbs, the teacher.....Jane Thoma
Harry Adams, the surveyor.....Harry Benha
The Squire.....Edward Denisor
His wife.....Grace Bartor

(In the Epilogue)

David Adams.....Raymond Bloome
His wife.....Nina Casavan

Scenario by Paul H. Sloane. Directed by Harry Millarde. Photography by Joseph Ruttenburg assisted by Albert Wilson. Edited by Hetty Grey Baker. Produced and Distributed by William Fox.

*The Story*—Relates of an unspoken love the village carpenter has for the township's attractive school teacher. She does not realize it and in turn gives her heart and hand to a surveyor. This couple are blessed with a son. Soon after his birth the father dies. The mother has to teach school again. On account of jealousy existing among parents whose children do not grasp as fast as "David," the teacher's son, her life is made miserable. She dies and David is adopted by the town Squire, an unjust and cruel foster-father. In due time the town carpenter returns from his wanderings, devotes his love to the boy and finally, after heartbreaking tribulations, these two survive the storm that destroys the village whose people have forgotten kindness, mercy, God. In the end, the boy grown up is a successful man, having patterned his life after great men of American history.

*Classification*—Rural melodrama, relieved by comedy situations characteristic of a small town community. Spectacular, from standpoint of the storm. Dramatic in that it tells a story by realistic happenings.

*Production Highlights* — The storm, in its realism, drowns other high-lights, including fine acting and plentiful heart-throbs.

*Exploitation Angles*—A picture that can be tied up with various religious and general welfare organizations. It could be shown, without compunction, at a Church benefit. Also, with educational concerns, book stores and schools.

*Drawing Power*—Recommend as a picture comparing favorably with "Over the Hill."

## "Enter Madame"

### Garson-Zierler-Metro—Six Reels

*(Reviewed by Laurence Reid)*

THE stage has given another of its smashing hits to the screen in "Enter Madame," a play which sparkled with wit and color—a play based upon the so-called temperament of an opera singer who, when she learns that her husband is contemplating divorce proceedings with the object of marrying another, calls upon all the artifices of her sex and the tricks of her profession and succeeds in winning back his affection. Of course the play depended entirely upon dialogue and stage "business," so in transferring it to the screen the substance of the conversation loses its emphasis deprived of the human voice. Consequently we see a wealth of subtitles, most of which have been lifted from the play. And these captions carry the action.

There are practically no pictorial qualities present. The settings are few in number and these feature the home of the husband. One in particular, where most of the conflict occurs, is almost an exact duplicate of the set which formed the background of the stage play. It is an unusually faithful adaptation—too faithful for screen purposes. The thought arises, however, that the adaptor could not have treated it otherwise, unless he wanted to eliminate the character of the original and make an entirely new screen version. Had he followed this course he probably would have invited criticism among those who detest seeing a brilliant play made over into something totally different.

The picture has its interesting moments. Why not? The idea is sound and it is well developed. But in seeing it reminds us that it has served for a number of our film comediennes—Constance Talmadge, for example. And it looks best when treated lightly. Madame comes home and exudes her temperament. She gets on her husband's nerves. A stormy scene develops betwen her stepson and his father, since the woman is the only mother he has ever known. So he goes away. Then the opera singer gives a dinner and before the evening is over the husband, one of the guests, is faithful again to his marriage vows. The picture is well staged and directed and competently acted by Clara Kimball Young in the role which Gilda Varesi played upon the stage, and Elliott Dexter as the husband. It could be profitably shortened to five reels.

The Cast

Prima Donna Lisa Della Robbia (Mrs. Gerald Fitzgerald)....Clara Kimball Young
Gerald Fitzgerald....Elliott Dexter
Mrs. Flora Preston....Louise Dresser
Archimede....Lionel Belmore
Doctor....Wedgewood Nowell
Bice....Rosita Marstini
Miss Smith....Orra Deveraux
John Fitzgerald....Arthur Rankin
Aline Chalmers....Mary Jane Saunderson
Tomamoto....George Kuwa

By Gilda Varesi and Dolly Byrne. Scenario by Frank Beresford. Directed by Wallace Worsley. Produced by Harry Garson. Photographed by L. William O'Connell.

*The Story*—Temperamental opera singer carries on amours in Italy. Husband, thinking that his romance is over, develops another during the diva's absence. She returns home and is chagrined to discover that she has lost his affection. She resolves to win him over again, and succeeds by calling upon the artifices of her sex as well as the tricks of her profession.

*Classification*—Romantic comedy-drama based upon different treatment of eternal triangle—showing wife determined to win back husband's love.

*Production Highlights*—The fine settings. The faithful adaptation of stage success. The good work of cast. The intimate scenes in his home.

*Exploitation Angles*—This suggests a teaser campaign based upon big hit of stage play from which picture is adapted. Also suggests a teaser campaign based upon theme. Advise exploiting the title.

In "Chop Suey," Educational-Christie comedy, Dorothy Devore appears in the role of the young Oriental girl.

## "The Girl From Rocky Point"

### Pacific Film Company-S. R.—5,000 Feet

*(Reviewed by Eugene Carlton)*

CONTRARY to the title, the "Girl From Rocky Point" is nothing more or less than a "re-hash" of the neighborhood religious question. But there is one thing that saves it from being associated too closely with the tangled mass of film that has gone before it. The plot, what little there is of one, is presented with tact and diplomacy, creating the same effect that a political argument would have on election day, while the actual merit of the production is lost sight of by the average audience, amid the excitation of partisanship. Therefore, if a picture must be judged by its possible box office value, this production must be labeled "good."

The story is a simple one. The pretty daughter of a sea captain could be expected to do nothing else but fall in love with a much objectionable stranger that happened to be washed ashore. But the punch of the theme is brought out when the religious fanatic of the village, who brings about much grief for all parties concerned, is discovered to be an inmate of an insane institution, leaving a feeling of much gratification in the hearts of those who oppose such characters, while a bad taste is left in the mouths of the wearers of the long, sober faces.

The outdoor settings, while nothing lavish, are to be commended.. Ora Carew, who is starred in the production, does some good work, while the supporting cast "hits the ball" from start to finish.

The Cast

Samuel Hotden....Milton Ross
Betty....Ora Carew
Corrine....Gloria Joy
Daniel Williams....Charles Speare
Timothy Smith....F. G. Davidson
Robert Griffing....Theodore Von Eltz
Mignon....Verna Brooks
The "Devil"....Walter Whitman

By Sherwood MacDonald. Produced and directed by Frederick G. Becker. Photography by John Thompson.

*The Story*—Daughter of sea captain falls in love with stranger who is washed ashore and who is an infidel. She is driven from home by father and seeks aid from old gentleman known as the "Devil." Damaging rumors are spread by religious fanatic, who is discovered to be a lunatic, while eyesight of the infidel is restored, as well as his faith, and he and the girl are united, with the blessings of the sea captain.

*Classification*—A domestic drama featuring the extreme in religious fanatics.

*Production Highlights*—Battle on cliff between fanatic and the hero; outdoor settings and the restoration of the hero's eyesight.

*Exploitation Angles*—The line, "Remember the 'Miracle Man?' See Walt Whitman in 'The Girl from Rocky Point," can be used effectively. Suggests an essay contest among children on infidelity.

*Drawing Power*—If properly advertised it should do a good business in the neighborhood or rural houses, but it is not a strong prospect for the large first run theatres.

## "The Man Who Saw Tomorrow"

### Paramount—Five Reels

*(Reviewed by Laurence Reid)*

IF the idea behind this story was practical it would solve the question of unhappy marriages. If a man was in a quandry as to which girl would make him the better wife, all he would ned to do is to be wafted to sleep by some hypnotist and peer into the future. Then he could be guided correctly. It's a fantastic idea, but implausible. Therefore it cannot be taken seriously. In the first place, a constant lover would only have one romance. And he would take the plunge and let the future take care of itself. There would be no thrill nor suspense in his life if he could visualize accurately what takes place as he grows older.

As a picture, it fails in holding one's interest. Here is Tom Meighan, who meets two girls who are widely separated in their stations in life. One is the daughter of an eccentric skipper whom he has met in the South Seas, the other belongs to England's highest society. He meets her while returning to America. The scenes up to the moment that he enlists the services of the hypnotist are fairly rich in action of a melodramatic character. But the moment that he seeks solution of his romantic problem the story loses its punch. And it's apt to invite ridicule.

Meighan goes to sleep. And the spectator, if he is not paying strict attention, is liable to yawn a bit himself. The puzzled romancer sees what would happen if he married the titled lady, then the scene shifts while he develops his other love affair. We would call this fellow a coward for wanting to be so sure of his future life. Really he hasn't a spark of romance in him for being so practical. The scenes which attend his courtship and marriage to the two girls are filled with sufficient adventure and are pictorially satisfying. The hero wakes up but is immediately wafted back to sleep. Meanwhile the society girl is waiting for him in a car out front, while the other girl and her father are inside patiently waiting for him to finish his seance or conference with the learned hypnotist.

It is all hokum, and would make much better reading via the printed page than from the silver sheet. Leatrice Joy is not given much opportunity to flash her emotional talent. In fact, there is very little opportunity for real expression by any member of the cast.

The Cast

Burke Hammond....Thomas Meighan
Capt. Morgan Pring....Theodore Roberts
Rita Pring....Leatrice Joy
Jim McLeod....Albert Roscoe
Sir William De Vry....Alec Francis
Lady Helen Deene....June Elvidge
Vonia....Eva Novak
Larry Camden....Laurence Wheat
Prof. Jansen....John Miltern
Bishop....Robert Brower
Botsu....Edward Patrick
Mayau....Jacqueline Dyris

By Perley Poore Sheehan and Frank Condon. Scenario by Will Ritchey and Frank Condon. Directed by Alfred Green. Produced by Famous Players.

*The Story*—Man in love, uncertain of which girl would make him the better wife, goes to a hypnotist with his problem. The hypnotist sends him to sleep and the future is visualized. It is all made clear as to which girl he should marry. And the youth governs himself accordingly.

*Classification*—Romance based upon problem of lover uncertain of his future. Fantastic plot, punctuated with adventure and melodrama.

*Production Highlights*—The fine cast containing several favorites. The scenes in the South Seas. The good production. The work of Tom Meighan, Leatrice Joy and Theodore Roberts.

*Exploitation Angles*—This suggests a teaser campaign based upon title and theme. It suggests a tie-up with newspapers featuring the novel idea. The cast features names which should be exploited. Also suggests a prologue, carrying atmospheric background with quartette singing "Mandalay" or "Danny Deever."

*Drawing Power*—Good for first run houses and liable to draw on the star's popularity.

## "The Streets of New York"

### Burton King-Arrow—Six Reels

*(Reviewed by Laurence Reid)*

IT takes ten shots of New York streets and three or four heavily "moralized" subtitles to start this sob sister type of plot on its conveniently melodramatic way. "The Streets of New York" is burdened with most everything which appealed to the gallery god some twenty years ago. There is the crooked Wall Street man and his clerk who "gets" something on him; there is the rich man's daughter, unaware of his villainy; there is her car which the chauffeur uses to run over the son of the wealthy skipper who was trimmed by the wealthy banker; there is his mother who scrubs out the magnate's office and who tries to steal five hundred dollars to secure an operation for the crippled youth; there is the scene when the daughter gives her the needed sum only to have it stolen by a footpad; there is the scene when the landlord evicts the ill-fated family; there is the scene of the youth who becomes a street musician to keep the wolf from the door.

And so it goes. If the author or the director have left out anything we would like to know what it is. The action is always convenient and obvious and conventional. The blackmailer holds the receipt and gets blood money—the receipt given the rich skipper when he gave up a hundred thousand dollars to the banker to invest for him. We call your attention to the fact that the captain met with foul play. Coincidence plays a strong factor in gathering the characters together, and the captions are written with an eye on the moral value. The daughter falls in love with the crippled son who is cured by means of the subtitle. For comedy relief there is the typical Irish family. The bright spot in the scenes which feature this family is the "Amarilly" study by Dorothy Mackaill.

The trouble with this picture is the fact that it is old-fashioned. The climax features the banker and the blackmailer fighting it out for the receipt at a shack on a river bank. A storm effect is employed. There is quite a thrill here when the men and the girl who has been a witness to the combat are swept into the river. But the hero jumps to the rescue and saves his sweetheart. Neighborhood audiences in certain districts will doubtless like it. The title has exploitation possibilities.

The Cast

Gideon Bloodgood.....Anders Randolf
Lucy Bloodgood.....Barbara Castleton
Paul Fairweather.....Edward Earle
Badger.....Leslie King
Sally Ann.....Dorothy Mackaill
Mrs. Fairweather.....Kate Francke

By Leota Morgan. Directed by Burton King.

*The Story*—Rich Wall Street banker near financial ruin mulcts a wealthy investor of his money. His clerk, however, discovers his crookedness and blackmails him. The financier's daughter accidentally runs over the son of the investor who has died from the excitement caused by the argument in demanding back his money. She falls in love with the youth, who is cured eventually. The magnate and the clerk are eliminated in the end when they fight for possession of the investor's receipt. Love triumphs.

*Classification*—Melodrama based upon frenzied finance coupled with blackmailing, pathos, heart interest and sentiment.

*Production Highlights*—Good work of Anders Randolf, Barbara Castleton, Edward Earle and Dorothy Mackaill. The atmosphere. The climax when financier, blackmailer and hero fight in shack on edge of river. The rescue.

*Exploitation Angles*—Would advise dressing lobby with atmosphere. Also advise using old time songs, such as "East Side, West Side" for musical prologue, etc. Suggests a teaser campaign based upon plot.

*Drawing Power*—Will in all probability be liked in neighborhood houses, and some second class downtown houses.

One of the attractive sets of "Omar, the Tentmaker," Richard Walton Tully's second production starring Guy Bates Post, directed by James Young

## "Blazing Arrows"

### Western Pictures—Five Reels

*(Reviewed by Laurence Reid)*

THE old "Strongheart" model is used for this western—a picture which features an Indian for its hero. They efface the barrier which separates racial differences through making the girl unduly grateful toward the youth who has rescued her from the villainous would-be suitor. This girl in question has a wealthy guardian who has come under the influence of the villain through the latter's effort in having the rich man finance a gold expedition. The Indian, a graduate of Columbia (this university was Strongheart's alma mater) has met her at college and the way the plot develops it is easy to assume that he will go to her defense. This picture is an obvious little affair, relying upon the customary western detail which is quite tame here and shows a fair amount of the necessary conflict.

But the author hasn't much faith in his hero. Afraid of the much talked-of racial barrier and the effect it might have upon our audiences he reveals in the denouement of the plot that his redskin is really white—a youth brought up by an Indian chief. Much Indian hokum is presented. The hero shoots the blazing arrow and discovers that there is no barrier which separates him from the girl insofar as the blood which courses through his veins is concerned. The author resorts to the antiquated device of having the hero learn of his real identity through a locket.

It is an "exterior" picture of an ancient vintage, but it carries a good sample of western scenery. It is fairly well acted by Lester Cuneo as the Indian and Francelia Billington as the girl. For houses which show a daily change of program or offer double feature day, this attraction should find a place.

The Cast

Sky Fire.....Lester Cuneo
Martha Randolph.....Francelia Billington
Gray Eagle.....Clark Comstock
Mocking Bird.....Lura Howard
Elias Thornby.....Lafayette McKee
Bart McDermott.....Lew Meehan
Scarface.....Jim O'Neil

Written and Directed by Henry A. McCarthy.

*The Story*—Indian youth, a college graduate, goes to rescue of girl he knew while in Columbia. He saves her from villain. The girl is perplexed over the fact that he is a redskin, but it is proven in the end that he is white. Thus she gives him her love.

*Classification*—Western featuring racial barrier theme.

*Production Highlights*—Some good western exteriors.

*Exploitation Angles*—This suggests all the paper you can get which will attract a crowd. Would advise playing up the racial barrier theme for teaser campaign. Also suggests a colorful prologue featuring Indian songs, backgrounds, etc.

*Drawing Power*—Might draw in second class downtown houses and in small towns.

## "The Broadway Madonna"

### Film Booking Offices—Six Reels

*(Reviewed by Charles Larkin)*

WE can't have masterpieces every day There have got to be some average pictures. This is one. It hasn't much originality in the way of a story, but is saved from mediocrity by a good-looking star, an adequate cast and some attractive settings.

Dorothy Revier appears in the role of Vivian Collins, a cabaret dancer, who is forced by her husband, a crook, to try and "marry" a son of wealth so that they can get their hands on some much needed cash. Miss Revier is easy on the eyes, but there is too much footage devoted to closeups of her. The story is too slim in dramatic material to warrant its being dragged out to six reels. It would have been much better in five.

The opening scenes of Broadway at night, the cabarets and the dances performed by the star are all good and attractively mounted. It is quite a la Mae Murray for a moment. Jack Connolly appears in the leading male role, Eugene Burr is a convincing "Slinky" Davis and our old friend of serial fame, Juanita Hansen, is seen as Gloria Thomas, a nurse.

The murder of Judge Bradshaw during the masque ball is a dramatic moment. Lee Willard, who portrays the judge, is inclined to overdo the part. The inquest furnished some more sob stuff when the mother, thinking her son killed his father, takes the blame on her own shoulders. The old mother is sent to jail. The story does not ring true here. The action of the son in allowing the mother to go to prison takes a lot of sympathy from the role.

The titles are good, but smack much of the style of "Foolish Wives." The author, scenario writer and photographer are not credited. We don't blame them for not wanting their names used.

The Cast

Vivian Collins.....Dorothy Revier
Tom Bradshaw.....Jack Connolly
Dr. Kramer.....Harry Van Meter
"Slinky" Davis.....Eugene Burr
Gloria Thomas.....Juanita Hansen
Judge Bradshaw.....Lee Willard

Directed by Harry Revier.

*The Story*—Deals with the effort of two crooks, husband and wife, aided by a gang of ruffians, to get the woman "married" to Tom Bradshaw and thus get their hands on some of the wealth possessed by the family. One of the crooks in robbing a safe in the Bradshaw home, meets up with Judge Bradshaw and in the scuffle which follows, kills him. The gang tries to do away with Tom when the ringleader becomes suspicious that he knows the real murderer. They fail, however, and in the end justice prevails.

*Classification*—A society drama possessing an attractive star, some elaborate sets and a lively ending.

*Production Highlights*—The beauty of the star. The scenes in the cabarets. The murder of the judge in his home. The dances performed by the star. The birthday celebration at the Bradshaw home on the Hudson. The masque ball. The inquest where the mother takes the blame for the murder of the father, thinking that her son committed the crime and seeking to shield him.

*Exploitation Angles*—The title is a good one for box office uses. Would advise featuring the elaborate cabaret scenes and the dances. There is a striking Roamer roadster used in the picture. Suggests a tieup with the local dealer to use a similar model in the streets suitably covered with your advertising signs.

*Drawing Power*—This is just an average program picture. It should go well in house that do not care as much for logic as they do for melodramatic action.

NEWSY BRIEFS FROM CENTRAL FILM BELT

# Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

A MOST successful get-together dinner was held by the F. I. L. M. Club of Chicago in the banquet room of the Morrison Hotel on Monday night, with close to three hundred exchange managers, film salesmen, bookers and other exchange employees having to do with the distribution of films representatives of the state exhibitors' association and the press in attendance. The event was the first of its kind ever held in Chicago and marks another milestone in the advancement and improvement in the business methods of the film industry.

Joe Friedman, who acted as toastmaster, having been delegated by President Eddie Silverman to this important post, introduced the speakers in a series of brief, but witty, speeches which kept the crowd in a good humor.

H. O. Martin, manager of Pathe's Chicago exchange, outlined the object of the meeting, which, he stated, was to bring the salesmen closer together and make them realize that they are part of a great industry and have corresponding responsibilities and backing. He also declared that the meeting was intended to show the magnitude and power of the industry to those connected with the exchanges, as well as to politicians and others who might have a voice in the legislation affecting its welfare. He served notice that the producers and distributors, in conjunction with the strong exhibitors' organization, from now on were prepared to fight for their rights, and spoke for the strongest and closest co-operation between the exchange men, salesmen and exhibitors, with fair dealing paramount at all times. Particularly impressive in his address, as in others made during the evening was the spirit of friendship and confidence towards exhibitors. Salesmen Friemel, of Paramount, was listened to with interest as he declared that salesmen no longer are film peddlers, but are representatives of producing and distributing companies and carry the reputation of their employers with them. He asserted that, in their direct contact with exhibitors, they should right the idea that this is a crooked industry and that they should regard this as their mission. He also cautioned them that honest and fair dealing is the only basis for success.

President L. M. Rubens, of the Illinois M. P. T. O., stated that it is his belief that both exhibitors and exchanges in this territory were playing fair and commented on the friendly terms the various branches of the industry were on in the Chicago territory. He pointed out the advantages of the exhibitors' organization to the industry as a whole, assuring better business methods and a powerful voice in civic and state affairs, and suggested that the salesmen, who are in closer touch with the country exhibitors than anyone else, do some missionary work for the M. P. T. O. in securing members. One of the outstanding features of the meeting was the acceptance of this suggestion by exchange managers, as voiced by Joe Friedman, who declared that the salesmen would be instructed to do this work for the benefit of all.

Secretary Dibelka, of the M. P. T. O., followed President Rubens and praised the work of the Arbitration Board, composed of exchange managers and representatives of exhibitors, and declared that the five hundred cases which had been settled during the year by this tribunal, were satisfactory to both parties, and that not more than one or two objections to decisions had been heard. He paid tribute to the fairness evinced by the men who sat on the board, whether exchange men or exhibitors.

Clyde Eckhardt, manager of the Fox Chicago exchange for the past five years, who is about to leave for New York to assume a more important position, was given a rousing send-off, and spoke a few words of parting advice and friendship to the boys with whom he had been associated for so many years. Other speakers were Martin Quigley and Fred McQuigg, better known to Chicago motion picture men as Bob Reel, of the Chicago American.

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District Manager Harry Danto, of Goldwyn, informs us that "Remembrance" is making a remarkable booking record, and that exhibitors are enthusiastic over the way the picture is going over. Among the successful out of town runs was one at the Merrill Theatre, Milwaukee, where a number of tie-ups, including window displays, were arranged for by Manager Ralph Wettstein, of the Milwaukee branch, and Walter D. Nealand, Chicago publicity man for Goldwyn; and at Ascher's Palace Theatre, Peoria, where Roy McMullen is manager.

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Three high class salesmen have recently been added to the sales force of Universal and assigned to country territory under the management of Sales Manager I. L. Leserman. They are W. H. Tracy, who had been connected with Vitagraph for a long time, who will cover northern Illinois; T. Stover, formerly of Paramount, who will also work Illinois territory; and H. O. Hullinger, who comes from Universal's Pittsburgh exchange.

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Clyde Eckhart, manager of Fox's Chicago exchange since 1917, in point of service the oldest exchange manager on Film Row, will end his Chicago duties on November 6th, having been appointed assistant to General Manager Winfield R. Sheehan of the Fox Film Corporation. Sidney Myers, manager of Fox Omaha exchange, has been promoted to fill the vacancy caused by Mr. Eckhart's advancement and will take charge next week. Mr. Eckhart will leave to assume his new duties in New York about November 17th, after intalling his successor. Both are veterans of the Fox organization, with which Mr. Myers has been connected for five years and Mr. Eckhart for eight, the latter having come to Chicago after seeing service at Pittsburgh, where he was exchange manager, and at the home office.

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Manager Klein of F. B. O. recently has added three men to his sales staff; they are J. J. Lynch, brother of Vincent T. Lynch of the new Tiffin, who will cover the west side; J. M. Duskin, who has been operating a state right exchange at Cleveland, O., who will travel northern Illinois, and Fred Swanson, a former Indiana exhibitor, who has been assigned to central Illinois territory.

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F. R. Martin, Vitagraph's Milwaukee manager, was at the Chicago exchange this week and reports theatres in his territory are doing much better business than for some time past, with the exception of the smaller class of theatres, where attendance is still poor in spots. Mr. Martin is well known in Chicago where he formerly made his headquarters.

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L. R. Nelson is now selling film for United Artists in the Indiana territory. He for some time past has been connected with the Chicago office of Select and also covered Milwaukee territory for Select.

Clay Roberts, who has been working country territory for Vitagraph, has been assigned to cover Chicago's north side.

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One of the largest audiences to attend a trade showing in many months filled Orchestra Hall last week where "Oliver Twist" was given its first Chicago screening. First National had Belaban and Katz Riviera orchestra on hand to play the picture and the musical setting was most effective.

Although, of course, much was expected of Jackie Coogan, he surpassed himself in the role of Oliver Twist, which was played with a sincerity and pathetic appeal which puts young Jackie on a par with the greatest actors. Nor were comedy touches lacking. Lon Cheney and the rest of the fine cast gave the diminutive star splendid support.

The exhibitors present were practically unanimous in declaring this one of the most remarkable and powerful pictures they had ever witnessed.

Murray Rathner, representative of Sol Lesser and Frank Hall, were among those present at the showing.

Following the screening Publicist Lazarus, of First National's Chicago exchange, was host to a group of representatives of the press, at Congress Hotel luncheon.

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Julius Stern, president of the Century Comedy Company, accompanied by David Bader, his west coast publicity representative, passed through Chicago en route to their Pacific Coast studios this week. Mr. Stern had just returned from an eight months' tour of Europe and is returning to his headquarters full of new ideas for Century pictures, and carried a trunk full of photos and notes for furthering the interests of Century's product.

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Manager Carl Harthill has moved the offices of the Cosmopolitan National Exchanges from 806 South Wabash to the main floor of 732 S. Wabash. Starting the middle of November, Mr. Harthill states that his company plans to release a feature picture each month, the first of the series to be "Just a Mother," in five reels.

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The opening of Vincent T. Lynch's New Tiffin theatre, at North Avenue and Karlov, was an important event of Monday night, and Chicago now has another beautiful and commodious neighborhood house, which ranks with the best. A great crowd thronged the streets about the new theatre throughout the evening and the house was filled three times, and many were unable to gain admittance. 2,600 seats is its capacity and its architecture is impressive and the interior well arranged, beautifully decorated and equipped with the best throughout. Mr. Lynch will continue the policy which made the old Tiffin a success in this rapidly growing neighborhood and will show high class feature pictures and provide his patrons with splendid orchestra and organ music. Walter Kipkowski has been engaged as director, and the music of his orchestra was given hearty applause on the opening night. Ambrose Larson, organist of ability, presided at the magnificent Wurlitzer organ, which has been installed. A large delegation from film row and many exhibitors were at the premier of the New Tiffin, and united in con-

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The Peerless, which has undergone extensive alterations and improvements, has been reopened by Howard Donaldson.

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Robert Harris and Roy Feltus are planning to rebuild their Princess theatre at Bloomington, starting early in Spring, and according to reports, will have a commodious and well equipped movie house when it is completed.

MEN AND EVENTS IN THE FILM CENTRES

# With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

## Buffalo Chatter

Elmer C. Winegar, well known western New York exhibitor, has been appointed manager of the Elmwood theatre, succeeding Bruce Fowler, who leaves Saturday, November 4, for Terre Haute, Ind., where he wil manage the Indiana theatre. Mr. Winegar was formerly manager of the Central Park and Premier theatres. He is Pathe News cameraman in these parts and has been engaged in the production of industrial films for the past few years.

Mrs. Eli T. Hosmer, New York state's woman censor, is actively lending her support to the campaign of Governor Miller for re-election. Mrs. Hosmer is vice chairman of the Erie County Republican county committee and general chairman of the women's committee of 2,000 members. She is taking a very active part in the work of gathering in votes for Miler—and the continuation of censorship.

The Olympic theatre is now under the control of Universal Pictures corporation. The house will be used for the presentation of the company's Jewel productions. T. C. Leonard of the Universal exploitation staff, will manage the theatre. "Human Hearts," is the attraction for the week of Nov. 5. The new management will give special attention to presentation, elaborate prologues being planned by Mr. Leonard for the various special attractions of his company.

The new Shea Hippodrome Wurlitzer organ will be dedicated Sunday, November 5. Albert Hay Malotte who has been connected with several of the largest houses on the coast will preside at the console.

The Buckley-Ferguson Productions, Inc., of Binghamton, N. Y., have arranged to have their first feature, "Her Own Story," released by American Releasing corporation, according to Edward Ferguson, director of the company. The producers are now planning for a second picture which will also be filmed in the Southern Tier.

Associated Theatres, Inc., have taken over the Park theatre in Bath, N. Y., and the Strand and Andrews in Salamanca, N. Y. O. T. Schroeppel, formerly of Buffalo, will manage the latter two houses.

Bill Van Dyne, the Lafayette Square assistant manager, is now a full fledged Elk. Together with a brother exhibitor, H. Minuse, manager of the Elk theatre, he was taken into the order at the last ceremonial session.

## In the Canadian Film Centres

VARIOUS changes have been made recently in the personnel of moving picture exchanges in Western Canada. Joe Hunter, who was, for some time, on the road for Fox Film Corporation, is now the manager of the Fox exchange at Calgary, Alberta. Announcement is also made that George Kohn has been appointed manager of the Goldwyn exchange at Calgary, this being under the jurisdiction of the Famous Players Film Service. Norman Smith is also making good headway as the manager of the Calgary branch of Regal Flims, Limited.

Leslie Lamb, formerly manager of the Osborne theatre, Winnipeg, Mantioba, is now identified with the Winnipeg office of Regal Films, Limited.

Perry Wishart, who was manager of large moving picture theatres in Winnipeg for some years, is now on the sales staff of the Canadian Universal Film Company, Limited, at Winnipeg.

"Izzy" Allen, manager of the Famous Players Film Service, Limited, office at Winnipeg, is interested in the organization of a new chain of moving picture theatres in Ontario.

E. E. Harris, representing the Perkins Electric Company, Limited, at Winnipeg, Manitoba, recently completed a business trip through the Canadian West to the Pacific Coast. He reports that the theatre business is picking up wonderfully in the Western Provinces. New theatres have been opened at Shellbrooke and Willow Bunch, Sask.

Clair Hague, general manager of the Canadian Universal Film Company, Limited, Toronto, has been elected president of the Moving Picture Bowling League which has been organized at Toronto for the present season. Jack Droy, general manager of Vitagraph, has been elected vice-president, and L. J. Haag of the Famous-Lasky Film Service, Limited, is secretary-treasurer. Teams have been entered by Fox, Vitagraph, First National, Universal, Famous-Lasky, Famous Players Film Service, Famous Players Canadian Corp., and the Allen Theatres executive staff.

## Buffalo's Film Row News

CHARLES HUSBAND, formerly with Niagara Pictures corporation, is now representing Nu-Art in the Southern Tier. Fred M. Zimmerman, president and general manager of Nu-Art, is tickled to death over the reception given "Sure Fire Flint" in Rochester last week.

Bob Murphy, manager of the local Filkins & Murphy office, distributors of Merit products, has received a number of prints of the new Bill Fairbanks features. The first, "Peaceful Peters," he is taking on the road this week for screening.

"Hub" Taylor who is now plugging Pathe pictures writes Manager W. A. V. Mack that he is coming toward Buffalo in a new sedan. The one question on everybody's lips is "Where did he get it?" He may have bought it at that! It is reported that he has ordered a large magnet attached to the rear of the car so that it will pick up the parts as they leave the chassis.

Irvin Zeltner, who has been doing exploitation for the Goldwyn home office, especially for "Remembrance," which was shown at the Capitol, has arrived in town to take charge of exploitation for the local exchange. Mr. Zeltner before entering the film business was on various New York newspapers. He has been in Syracuse, Utica and Niagara Falls on exploitation work the past week.

Jack Berkowitz, manager of the First Graphic Exchange, announces the acquisition of the upstate rights on "The Door That Has No Key," a feature based on Cosmo Hamilton's story of the same name. In the future all the Aywon product will also be released in these parts by First Graphic.

Sydney Samson of Grand & North reports "The Jungle Goddess" going big in Rochester. The following Kodak Town houses have booked this serial—Lyndhurst, Hudson, Empire, Lincoln and Lyric. Mr. Samson has received a print of "Shadows," which he will screen for local exhibitors at a big party in a few davs.

Chester A. Saunders, manager of the local United Artists exchange, is anxiously awaiting a print of "Tess of the Storm Country," about which exhibitors are inquiring daily. Mr. Saunders has closed "A Tailor Made Man," for showing at Shea's Hippodrome.

Jesse Weil, formerly in charge of exploitation in the local F. B. O. office, has been transferred to Detroit. Jesse says it's too cold in Buffalo for him. Wait till he gets in Detroit. He'll wish he had been assigned to the Congo Free State. Harry Dixon, F. B. O. salesman de luxe, is cleaning up in the city and surrounding territory these days. Debonair as ever, there is no exhibitor who can resist this young man. His latest one, "A Broadway Madonna," is making a hit.

## Canadian Paragraphs

The new Gaicty Theatre, Winnipeg, Manitoba, was re-opened for the week of October 23 in a highly auspicious manner, the re-constructed house making a hit with large crowds of patrons. Manager Henry Morton chose "One Clear Call" as his opening attraction and this was followed by "Trouble," starring Jackie Coogan. The policy adopted is to change programmes twice weekly. General admission for evening performances is 25c with children 15c; afternoon prices are 10c and 15c, including tax.

Manager P. D. Egan of the Lyceum Theatre, Winnipeg, Manitoba, received a fine letter of appreciation a few days ago from Her Excellency, Lady Byng, wife of Lord Byng of Vimy, Governor-General of Canada, the letter being sent by Capt. the Hon. O. H. C. Balfour, secretary to the Governor-General. Lady Byng recently witnessed a presentation of "Orphans of the Storm" at the Lyceum. The letter was as follows:

"I am desired by Her Excellency, Lady Byng of Vimy, to write and tell you how very much she enjoyed the extremely interesting production, 'Orphans of the Storm' which she saw at your theatre. I am also to express Her Excellency's thanks for the comfortable arrangements that were made to allow her to see the film."

Exhibitors of Winnipeg, Manitoba, decided at a meeting of the Manitoba Moving Picture Exhibitors Association on October 24 to hold a special Moving Picture Theatre Week starting Monday, November 13. A feature of the week is to be a popularity contest for Winnipeg young ladies, three of whom are to be entered by each theatre or for each residential district. Patrons at each theatre will be given the opportunity to vote and prizes will be awarded to the leading girls. The ladies will have their pictures flashed upon the screens. Special speakers are to give short talks on appropriate subjects at various theatres during the week. The movement to hold the special week was started by G. de Grandcourt, representtive of the Fox Film Corporation.

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131 Meadow St., New Haven, Ct.

## Cleveland Bulletins

Bellvue and Bucyrus, Ohio, have been the hotbed of contention against the Sunday moving picture show for the past year and a half. The ministers of these towns, near neighbors, have been fighting the Sunday show. Mayor C. F. Picking of Bucyrus is opposed to shows on Sunday. The federal prohibition officers are dead set against Sunday shows. And still one exhibitor of Bucyrus, who also has a house in Bellvue, keeps open on Sunday. He has been arrested for breaking the law. In fact, he has been arrested for this offense no less than ten times. The other day the case of his first count came up and the Judge fined him $50 and let him go. It is thought the other nine cases will never come up. This exhibitor says that if they ever do close him on Sunday, he will put on concerts and keep the people in the habit of coming to his theatre. "It's the theatre habit that counts," he says. "Keep 'em coming, whether for music or pictures, only keep 'em coming, and you'll be all right."

Cleveland Motion Picture Company, 219 Film Exchange building, a newly formed company for the purpose of making news, industrial, educational and social films, pulled a real scoop last week when it showed Saturday's Michigan-Ohio State football game on the screen in Cleveland, Detroit, Columbus and Ann Arbor Sunday afternoon. Twelve hours after Jack Flannigan, cameraman for the Cleveland Motion Picture Company got back to Cleveland from Columbus, the prints were showing at the Majestic Theatre, Columbus; Capitol Theatre, Detroit; Circle Theatre, Cleveland, and at Ann Arbor. The Ann Arbor folks saw the picture of the game before the boys got back home. Special interest in this game was aroused because of the opening of the new $2,000,000 stadium at Columbus.

The Cleveland Motion Picture Company will specialize in things other than speed. It is doing social films in great numbers, showing that motion pictures are taking the place of the old family album.

The Film Board of Trade of Cleveland is now an incorporated body, papers having been filed in Columbus last week.

E. J. Flesher has just taken over the management of the Glenside Theatre, Buckeye Road, Cleveland, and has re-opened it after giving it a new coat of paint, and a complete new lighting installation. The Glenside has been closed for several months. A daily change policy has been adopted.

The Regent Theatre, Cleveland, a well known neighborhood house, has added vaudeville to its regular feature picture policy. No advance in prices with the added entertainment.

Scoville, Essick and Reiff have added the Gordon Square Theatre to their present string of eight motion picture theatres. The Gordon Square is one of the largest theatres on the West Side and has always been successful. The theatre was formerly owned by G. C. Sharp.

# With the Cleveland Branches

J. A. KOERPEL, central western division manager for Goldwyn, was back in Cleveland for a few days this week, after a fortnight tour of his exchanges, which since last week, includes Indianapolis. The Indianapolis office is open for business but there's to be an official opening in the near future, which will include eats, n' drinks n' congratulations and a good time for everybody in and around Indianapolis.

E. Mandelbaum, president of Associated First National Exchange of Ohio, is in New York serving his time on the rotating executive committee of the company.

First National office manager Walter Lusk forsook his comfortable desk chair last week and personally pursued the lion in his den —meaning that Lusk was out in the territory grabbing off contracts.

H. A. Bandy, First National district manager out in these parts has been reported missing from Cleveland for some time, but was located in Cincinnati where he has been quietly but efficaciously, putting the final periods to a lot of interesting contracts.

Cleve Adams, personal representative of Art Schmidt, general manager for Universal, is on the last lap of a two-weeks visit in Cleveland. Adams has been getting into personal touch with local exhibitors and local conditions, with a view to meeting both exhibitor and conditions fairly in order to hasten the return-to-prosperity that is slow in arriving.

# With the Washington Exchanges

ED McSHANE, veteran film manager of the Washington branch of the Federated Films of Baltimore, handling sales and shipments to the south and west, resigned as of Saturday, October 21, Manager Simon Feldstein of the Baltimore office of Federated Films has come to Washington and is in charge of the affairs of this office. Mr. Feldstein confirms the announcement that his exchanges would be consolidated into the Washington branch in the Mather building, and that Louis Fleisher will continue as city salesman in the Baltimore field. After the change has been made effective November 1, a manager for the Washington office will be selected.

Rumors that the Strand Film Service, owned by D. M. Thomas, has been for sale, were denied by Mr. Thomas last week.

The recent policy of the Hodkinson Independent Exchanges has been to give bonus checks to the offices showing the best collections for and during each current month. Sam Galanty, manager of the Washington exchange, carries a broad smile, having secured 100 per cent collections for October.

Special Representative Ossermann of the Universal Exchanges is handling the duties of Laemmle men, off the road temporarily, out of the Washington office.

The recent promotion of Mr. Gillespie of Hodkinson's to the New York office has caused a re-arrangement in the local office. The new sales force as announced by Mr. Galanty, branch manager, includes Dan Dolan and Clarence Eiseman. Both the above film salesmen are popular hustlers in the territory and give reason for Galanty to expect big things from their efforts.

Harry Hayner is special representative of President Arthur Kane of Associated-Exhibitors for the Washington territory, George Schwartz being in charge of the Virginia field as aide to Mr. Hayner. Where this work was formerly handled by W. E. Bush, it is now taking the time of two A. E. representatives and the distribution service of the Pathe exchange and sales force.

The showing of Connie Talmadge at Baltimore in "East Is West" has taken Crandall executives and First National chiefs over to the Maryland metropolis several times recently. Baltimore was one of the three cities chosen for the pre-release premieres.

A gay Hallowe'en party was held October 28th at 1731 Eye (I) street, by the First National social club in the form of a costume-masquerade.

Dr. Joseph Friedman, local dentist, has decided to enter the film business, and is going to New York to invest $25,000 in product, to be handled in the South by Sidney Lust of Super-Films.

Sidney Lust, who was called on by the city officials for the proposed safety drive, is to be instrumental in securing a safety film from the United Railways of St. Louis for showing with trailers at local theatres, forty-five of which are to be asked to run the film, or trailers. It is estimated by Mr. Lust that 365,000 fans will see these safety pleas and films. The Metropolitan shows to at least 35,000 people weekly. Other houses show to 25,000 a week each, second-class houses run from about 6,000 to 20,000 and night houses in neighborhoods will average five thousand spectators. These figures presented at the meeting in the commissioner's board room of the District building clinched the exhibitors' part in the proposed drive.

Miss Violet Widenmyer is now acting as secretary to Mr. Claflin of the Southern Motion Picture Corporation of Washington and College Park, Md.

Ben Lust, equipment dealer, has recently sold to Harry Jarboe of the Gayety a lobby Baloptican and the contract to supply slides for the unique projector. It is used to advertise the current attractions and photo slides are changed weekly.

## Washington Brevities

Sol Rosenberger, theatre constructor, was a visitor at Loew's Palace this week. Rosenberger is associated with Harry Crandall and architect Lamb in the construction of the new Ambassador of the Crandall chain. It is understood that Mr. Rosenberger will spend the rest of 1923 supervising the erection of the Ambassador.

Charles N. David announces that his projected Congress Heights studio will start immediate filming of a series of five two-reel comedies. Miss Margaret Gorman, formerly "Miss America," will be featured in these films.

Announcement was made this week that the Regent Theatre, 18th and California streets, had been taken over by Eddie Phillips, well-known film row figure, and will be reopened early in November, after being dark during the summer and fall.

The October meeting of the directors of the Crandall Theatre Company was held at the office of Harry M. Crandall, Thursday, October 26.

The Laurel races temporarily diverted the sporting proclivities of Harry Crandall, John J. Payette, Joseph P. Morgan and Nelson Bell from golf to the ponies. Owing to the handicapping and profound sporting wisdom of these gentlemen, they won on every race out of the seven, but six.

N. Mirskey and the Metropolitan Symphony Orchestra played such a spirited rendition of Hosmer's Rhapsody, as an overture to "The Bond Boy" that at each evening performance they were encored vociferously.

Fritz Hoffman, Crandall theatres auditor, returned to Washington, Monday, after a week's visit to New York.

The new $20,000 Hope-Jones orchestral unit, recently installed in the Apollo Theatre is giving Stanley W. Rhodes the opportunity of furnishing Northeast theatre-goers with excellent recitals accompanying the picture-presentation.

Mrs. Locher, directing Crandall's Public Service Department, devotes her Saturdays to personal supervision of the juvenile matinees in the Savoy, Avenue Grand, Apollo and York theatres of the Crandall chain in the city. The neighborhood reaction has been so favorable that the residential patronage has been greatly increased and the class of audiences improved, incidentally.

The Washington Photo-Play Company, backed by local business men, has as its producer, L. K. Holland. Associated with him is Charles N. David, a veteran of the film business, sometime director for the old Essanay Company. They have started work on the Margaret Gorman "Classic Comedies."

## Kansas City Jottings

Three theatres in the Kansas City territory reopened their doors last week in anticipation of a prosperous winter season, the Alamo and the Roanoke theatres in Kansas City being reopened by Robert Leonard, while the Grand Theatre at St. Joseph, Mo., was reopened by Herman Cook.

William H. Branch, former manager of the Lyle theatre, San Antonio, Tex., and press representative for all the Lyle theatres, has accepted a position as exploitation manager for the Kansas City Goldwyn office, according to W. E. Truog, district manager. Branch formerly was an exploitation man for Artcraft and Fox in Minneapolis and St. Paul. .

Pete Morrison, a star in western pictures, will arrive in Kansas City in time to make personal appearances in conjunction with his latest production, "West vs. East," prior to going to New York where he will compete in the Western Sports tournament in Madison Square Garden, according to B. C. Cook, manager of the Standard Film Company exchange in Kansas City.

Motion pictures of "The Mayor in Action" have been advertised as a part of the program of the Third Ward Democratic Club of Kansas City at a meeting this week. The picture will show Mayor Frank Cromwell at the mayor's picnic and other events of interest to the political gathering.

William Andlauer, official cameraman for Pathe News in Kansas City, as well as the Newman theatre, who sold his interests recently to G. R. McGeary, with the intention of entering business in New York, has decided to remain in Kansas City and has taken over his former interests.

## Carolina Close-Ups

Ralph H. DeBruiler, former manager of the Howard Theatre, Atlanta, Ga., and one of the most prominent theatre managers in the Southeast is now directing the destinies of the Broadway Theatre, Charlotte, N. C.

It is reported that R. D. Craver, First National Franchise Holder, who has been using the theatre for showing of these pictures for some time, has sold his lease on same to A. A. Anderson, who has only recently disposed of a string of seven theatres in and near Hamlet, N. C., so that he could take over the Broadway.

H. C. McLain, former owner and manager of the Auditorium Theatre, Winston Salem, N. C., has sold his theatre and is now connected with a firm in Washington, D. C., which is in the exterior decorating business. Mr. McLain is now in Wilmington, N. C., supervising the decoration of the streets for a forthcoming affair.

Contrary to the official announcement issued by company officials and published in last week's News to the effect that their Royal Theatre would close, this Howard-Wells Amusement Company house remained open and will continue as in the past.

# In Kansas City Film Row

AT last the Paramount office in Kansas City has an exploitation man to fill the vacancy created when Howard Kingsmore was called to manage the Strand theatre at Pawtucket, R. I. He is John J. Friedl who comes from the Paramount office at Des Moines, Ia. Friedl formerly was a member of the Fox exploitation staff in Omaha and for three years was with the Hostettler Amusement Company.

Julius King is the latest addition to the F. B. O. sales force in Kansas City. Mr. King recently was with Goldwyn in St. Louis and formerly was connected with the Kansas City First National office.

Harry Weinberger, former representative for Southern Enterprises out of Oklahoma City, now is selling American Releasing product in the Kansas City territory, while Robert Calvert, formerly a "Big U" representative in Missouri and recently with the F. B. O. office in Omaha, has joined the sales force of the F. B. O. office in Kansas City.

Fred McCoy, veteran motion picture salesman and former manager of the Liberty theatre at Fort Scott, Kas., now is selling film in the Kansas City territory for the Crescent Film Exchange.

W. E. "Marty" Williams, who for sixteen years has been identified with the film industry in the Kansas City territory, is the new manager of the Vitagraph office in Kansas City.

# St. Louis Film Row News

CHARLEY WERNER, local Metro manager, burst a minor blood vessel in his throat a few days ago and has been confined to his home. His doctors promise him that he can get back on the job in a day or two.

Universal had an interesting sales conference Saturday, October 28. Barney Rosenthal presided.

Floyd Lewis of Select landed some nice contracts on a trip to Quincy, Hannibal and vicinity.

Pat Collins, manager for Exhibitors Service says the past two weeks set a new sales record for his office. Sounds promising.

C. L. Hickman is back with F. B. O. and is making the Southern Illinois territory.

Joe Bryant of C. B. C. is in St. Louis lining up the distribution of his features, comedies and short subjects in this territory. Sam Werner of United Film has obtained the new series of Hallroom Boys comedies. Sam knows their worth. He will handle "More to be Pitied Than Scorned" in this section.

Joe Storey was the guest of manager Sam Harris of Pathe the past few days.

C. B. Howe, traveling auditor of Universal, is in St. Louis and plans to remain here for about two weeks.

Fred E. Walters, of the Indianapolis exchange, goes to St. Louis, relieving A. Mike Vogel, who goes to the Pittsburgh office.

# Around Carolina Film Centres

C. E. KESSNICH, division manager for Metro, was in Wilmington N. C., last week, stopping off on his return to Atlanta from Washington, D. C., after a trip to New York on business.

E. F. Dardine of Universal and C. E. Peppiatt of Southern Enterprises are two Charlotte exchange managers who were out in their territory last week. They also met Jim McCormick of the Charlotte Select office.

A. R. Elliss, a newcomer in the film business, is covering the Carolinas for the Charlotte Educational office.

A. S. Dickinson, Atlanta branch manager for Hodkinson, spent last week on important business for his concern in North Carolina.

Rufus Davis, manager of the Lichtman exchange in Atlanta, was another busy man in the Carolinas, lining up exhibitors on "Rich Men's Wives."

S. A. Lynch, Y. F. Freeman, Dan Michaelove of Atlanta and A. C. Cowles of Spartanburg met Carl Bamford and Fred Kent in Asheville and went to Washington, D. C., to see the Navy-Georgia Tech football game.

Jack Elwell, who has been Metro's representative in the Carolinas, has been sent to the Florida territory to succeed Dan Webster, who recently died, and has been succeeded in the Carolinas by Fritz Friend. This has made it necessary to send Roscoe Gann, former booker, to the Tennessee territory.

F. A. Leatherman spent several days of combined business and pleasure with Tony Sudekum in Nashville.

## San Diego Squibs

Following up the strike of operators musicians and stage hands employed by some sixteen of the local motion picture houses, the managers of the theatres joined in a court proceeding to secure a permanent injunction against the picketing of the houses or the publication in the union workers' organ anything derogatory to the managers or their present "open shop" employees. Damages in the sum of $30,000 are also asked in the suits now pending against the union men and their official paper.

So great was the demand to see "Grandma's Boy" that Manager Russell Rogers of the Plaza Theatre ran the picture for three straight weeks, with big attendance at every show. Rarely has a picture been held here for a run longer than two weeks.

## St. Louis Snapshots

Frank Tate, owner of the Columbia, Strand, Grand Opera House, Rialto, Orpheum and American theatre, has given Missouri University $50,000 for a memorial to his son, Lee H. Tate, who was killed in an automobile accident October 20, 1921. The University plans a $150,000 law library to be known as "Lee H. Tate Hall."

The Aubert Photo Play Company, which is erecting a theatre at Aubert and Easton avenues, has been authorized to increase its capital from $30,000 to $50,000. It has assets of $45,000 and liabilities of but $5,000. The additional $10,000 stock will be subscribed this week.

The Chippewa Theatre, Broadway, near Chippewa will reopen November 12. W. H. Beckers and A. Bronley purchased the house several weeks ago. They plan to put in new equipment and improve the house generally.

The Missouri Theatre, the big Paramount first-run house, has reduced its mezzanine floor seats from 50 cents to 35 cents and the rate for children from 25 cents to 15 cents at matinees. The Sunday and evening price of children will be but 25 cents instead of 35.

C. C. Jones opened his handsome new American Theatre, Cambria, Ill., on November 1. This house seats 400 and cost $25,000. Jones will run high class pictures.

Visitors to St. Louis the past week included: George Newsum, Plaza Theatre, Mount Vernon, Ill.; Harry Thornton, Geyety, Springfield, Ill.; H. J. Lowry, Opera House, Highland, Ill.; Teddy Yemm, Duquoin, Ill.; C. M. Luttrell, Majestic, Jacksonville, Ill.; Harry Frazenda and J. Spalding, Taylorville, Ill.; I. W. Rodgers of Poplar Bluff, Mo., and Cairo, Ill.; and C. J. Law, New Palace, Pana, Ill.

The Missouri Theatre, St. Louis, purchased two Powers C. E. high tension lamps from the local Fulco-Schaeffer Sales Company store.

Mrs. Frank Paul of the Marvel Theatre, Carlinville, Ill., who was a visitor of the week states that business has shown decided improvement the past few weeks.

"The Storm" reopened the Court Theatre, Paris, Ill., on November 2, when the new owner, O. L. Jarodski of Danville, Ill., took charge. E. Kerns was the former owner. This house seats 500.

The Wilson Theatre, 1417 Cass avenue, was purchased the past week by W. Goldstein.

Bryant Washburn, popular screen star, made a personal appearance on the stage at the Spreckels Theatre during the week of Oct. 15th. The Spreckels is now using Meiklejohn & Dunn's vaudeville program four nights of the week, offering a motion picture as one item on the bill.

HAL ROACH presents

# "Snub" Pollard Comedies

## *Two reels*

FIRST with Harold Lloyd in the famous one-reel comedies that people still talk about, they were so good.

Next in the Harold Lloyd two-reel comedies, that set new marks in comedy success.

Then star in one-reel comedies that have played in *more* theatres than any one-reel comedies ever made.

Hal Roach made Pollard the star of two-reel comedies on proven merit. "Snub" earned it; he didn't just get it.

Pathécomedy
TRADE MARK

"Pollard comedies have the 'punch' in every reel." Wm. Webb, Star Theatre, Corinth, Miss.

"Pollard comedies always please."—P. V. Hoerr, Grand Theatre, Mankota, Minn.

"Pollard comedies please 100 per cent."—G. F. Wysockey, Gem Theatre, Oconto, Wis.

"Patrons like Pollard comedies very much."—A. Lundquist, Palace, Grand Marais, Mich.

"Two-reel Pollard comedies will go big where broad comedy is liked."—M. P. World.

# Charles

# "Spee

*A real mortgage lifter: A bonanza to under-worked box-offices*

**Again Charles Hutchison does the impossible; again he exceeds himself in daring deeds. No matter what sort of an audience you have, they'll go wild at this marvellous whirlwind of strength, agility, nerve and dare-deviltry**

*Produced and Directed by*
GEO. B. SEITZ

Pathéserial

# Hutchison

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**d"**

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*ucy Fox*

"The attendance at my theatre was falling off considerably on Tuesdays. I put on a Charles Hutchison Pathe-serial. My attendance on Tuesdays is now tripled." — Vernon Coffman, Lyric Theatre, Moweaqua, Ill.

"For stunts and thrills Charles Hutchison can start the sweat on William Duncan, George Walsh and Doug Fairbanks. And Lucy Fox! Oh, boy! Give us more like Lucy!"—J. C. Jenkins, Auditorium Theatre, Neligh, Neb.

*From start to finish a blood tingling, hair-raising, red blooded romance.*

HAL ROACH presents

# "Our Gang" Comedies

## Two reels

### "Big laughs from little kids"

*We promised it; the comedies are delivering it!*

"Let Hal Roach maintain the same high quality of production in the remainder of the Our Gang series as in 'One Terrible Day,' and Pathe will have added another short subject worthy of the widest circulation." —*Exhibitors Herald.*

"Extremely funny."—*N. Y. World.*

" 'One Terrible Day' will excite the risibilities from the time the first scene is flashed upon the screen."—*M. P. World.*

"The best thing on the Rivoli program this week is the funniest comedy in some time, 'One Terrible Day.' "—*N. Y. Post.*

Pathécomedy

TRADE MARK

**As new as 1923; as bright as the midday sun.**

## New England Flashes

The Imperial Theatre, located in the Old Gray's Hall Building, South Boston, was damaged by fire to the extent of $10,000 last Friday in a two-alarm blaze that gave the department a hard fight and tied up Broadway traffic for more than an hour. No one was in the building at the time, the fire occurring shortly before the afternoon show began and before the house force arrived.

The theatre takes up the second and third floors of the building and the fire is believed to have started in the heating plant under the stairway leading to the theatre. The flames mushroomed up to the gallery as soon as they broke through the floor. The building was erected in 1886.

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The Merrimack Theatre, Lowell, will close its doors after the last performance next Sunday for an indefinite period of time, though not a long one. Extensive alterations are planned. A new entrance will be built, together with a new balcony. The entire house will be reseated after the latest methods, and that with a new operator's booth and an extension on the auditorium, will result in a new and spacious picture play house. Work on the extension has been under way for some time.

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Lowell's "Loop," the center of its picture houses, will soon be a completely lighted white way, present plans of the board of public service calling for an extension of the white way lighting system around the entire section. With new pavement in that section it is expected that constructive improvement in other ways will follow.

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Sol Bernstein, for many months acting manager of the Broadway Theatre, Chelsea, Mass., has returned to New York, leaving his job in the very capable hands of David F. Perkins, holder of a splendid record in other New England cities, of accomplishments in both theatrical and advertising fields. Last Monday night, his first on the new job, Manager Perkins delivered a knockout blow to any "knocker's camp" that may have existed in the city. He had "Manslaughter" booked for his premiere night, and with it he introduced personally Miss Leatrice Joy, George Fawcett, and Raymond Hatton, all members of the cast of "Manslaughter," who are now working on exteriors for "Java Head" up at Salem. They all spoke to the audience, and were recipients of a royal welcome.

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Boston has never had a film opening here so widely heralded weeks before its appearance as was "When Knighthood Was In Flower," the new Cosmopolitan production starring Marion Davies. Publicity galore, full page ads in many leading dailies, a huge hand-painted portrait of Marion in the North Station terminal of the Boston & Maine Railroad, the picture flanked by grim knights mounted on red steeds. The Park Theatre, which is housing the film during its stay in Boston, came very close to being made over for the showing, which opened Thursday night, with $1.50 top. Joseph Urban supervised the revamping of the house, and Victor Herbert personally conducted the orchestra for the first few nights. The opening was more or less of an invitation affair, among the guests being Gov. and Mrs. Cox, Lt.-Gov. and Mrs. Fuller. Others characterized by the press as the entire Boston "Who's Who," made up the list.

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The Women's Club of Dorchester, Mass., is going in for "movies." They presented last Tuesday, Wallace Reid, in "What's Your Hurry," in the Sarah Greenwood School Centre, and have promised many more programs equally good during the rest of the season.

## Connecticut Briefs

The Community Playhouse on West Main street, Meriden, Conn., recently built by N. E. Derecktor and P. F. McMahon, has been sold to Corbin Wheeler and Harry L. Hedger of New York City, who announce they will discontinue the presentation of vaudeville for a time and utilize the house for high-grade Motion Picture Programs. The new owners conduct a chain of motion picture houses in the vicinity of New York City. Mr. McMahon, present manager, will continue his present duties for about a week and then return to his home at Glen Cove, L. I.

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The new Rialto theatre in the Viola-Alfano building at Windsor Locks, Conn., which has been under construction during the summer, has been opened for the season. It occupies the second story of the post office building. Provisions are made for a seating capacity of more than 600.

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Joseph I. Flint, proprietor and builder of the recently completed theatre at Fairfield, Conn., credited with being one of the model "small town" motion picture houses of the country, died last week of typhoid fever and pneumonia. For several years he had been Fairfield's town clerk, prominent fraternally and a power in the town's political and civic life.

## Providence, R. I., Notes

The Providence premiere of "Down to the Sea in Ships" will be given at the Shubert-Majestic Theatre, instead of at the Modern as stated last week, Saturday evening, Nov. 4. This picture was taken in New Bedford, Mass., and is described as an authentic historic-romantic love story of the chivalrous days of whaling. The theatre has been rented for three weeks by the owner of the film, who will charge 25, 50 and 75 cents and $1 admission.

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The Strand Theatre is making quite a hit over the radio by sending out organ concerts. The theatre has been connected with the Shepard Company radio station and programs are rendered by the Strand's organists every Monday and Thursday night.

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The part motion pictures may or may not play in politics is being graphically brought out here this fall. Political parties are engaging theatres in the nearby towns for the evening, and to collect a crowd they have the regular show run off free of charge. Some politicians who have been attracting small crowds without the trimmings are meeting with a considerable degree of success by trying out the free motion picture idea.

## Eastern New York News

Schenectady's motion picture theatre, to be known as "The State," and forming one of the Strand chain, will open on November 30, according to an announcement made here today in Film Row, following word from Max Spiegel. The house represents an investment of about $400,000, and when opened, will be found to be one of the most beautiful theatres in the state. The feature, "Grandma's Boy," has been chosen for the opening week.

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John Angelo, owner of the Family theatre in Utica, was in town this week.

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A pre-release screening of "Oliver Twist" at the Mark Strand, Albany, here, under the direction of the First National Exchange, attracted a large number of out-of-town exhibitors. Among the number were William Benton, of the Congress, in Saratoga Springs; Paul Alberts, of the Albany, in Schenectady; George Davids, of the Stratford, Poughkeepsie; Fred Mansert, of the Rialto, Glens Falls; William Shirley of the Schenectady Strand, and Al Elliott, of the Playhouse, in Hudson.

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Lew Fisher, of Fort Edward, has just sold the Alpine in Troy, to Professor Judges, of Mechanicville. The house seats 400.

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William Smalley, who is booking for the new theatre in Oneonta, opened the house Monday.

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"Buffalo Bill" as a serial is proving one of the biggest bets from the exhibitors' standpoint, according to Manager Halligan of the Universal exchange. Out of nine possible bookings in Schenectady, Mr. Halligan nailed seven, and what is more exhibitors are wiring him for dates, he declares.

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H. Russel Emde, who has just resigned as manager of Proctor's Fourth Street house, Troy, was presented with a complete set of wearing apparel, including a number of silk shirts, a few nights ago by employees of the house. Mr. Emde goes to Mount Vernon.

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Split weeks will no longer prevail at the Lincoln, Troy. From now on, week runs will be featured. This week marked the last split.

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There are three former members of Sousa's band playing in the orchestra at the Lincoln. One of these is Frank Catricola, a cello player, whose name was heavily featured in the Troy newspapers this week, in connection with solos. The house maintains a large and talented orchestra, and is making a bid for patronage because of this feature of its program.

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Troy motion picture theatre owners say that they will be glad when the political campaign is over. There have been innumerable parades and the houses have suffered a let down in audiences. The week's Industrial Exposition, also played havoc with the business.

There will be a fashion show at the Lincoln during the week of Nov. 5, when "If I were Queen" will be shown. The department stores of the city are cooperating, and will supply the models.

The annual meeting of the Albany Theatrical Managers' Association is scheduled for next week. It will be held at the Majestic. George Roberts, president of the association, announces that he is not a candidate for re-election.

## Indianapolis Items

Manager Ralph Lieber of the Circle was married last week to Miss Elizabeth Wright, daughter of Mr. and Mrs. William J. Wright of Indianapolis. They are on a honeymoon.

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Defective wiring caused $50 fire loss at the Gayety theatre last week.

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The dearth of legitimate road attractions caused English's Opera House to book the picture "After Six Days," last week and hold it over this week. The Murat, the other legit theatre, has had only one attraction, "The Hairy Ape," for three days last week, out of the twelve showing days last and this week.

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Coincident with the opening of new exchange quarters in a new building at Illinois and Michigan streets, the Goldwyn Motion Picture Distributing Corporation qualified with the secretary of state to do business in Indiana.

## Florida Notes

To assist in the celebration of "Navy Day" the Government sent the U. S. S. Coghlan to Tampa, and to do his bit towards the entertaining of the crew, C. D. Cooley, general manager of the Consolidated Amusement Co., issued passes for the entire crew, to the Victory Theatre. The passes were given to the Red Cross canteen committee for distribution.

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The report comes from Leesburg, Fla., that prospects for a new house looms up good there, as prominent business men are considering the erection of a modern theatre.

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Jumping from Nova Scotia to Tampa, Florida, is some jump, and some change of climate too, but the long ride is being made by Gavin Young and his company of eighteen players to complete a picture they are working on. The Tampa Board of Trade has secured a schooner for them, and has arranged for hotel accommodation for the company.

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Frank Rawlins, who with John Pope was convicted of the murder of George H. Hickman, manager of the Arcade Theatre at Jacksonville in September, 1921, has issued a confession, in which he exonerated Pope from all connection with the crime.

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Manager Hickman and his cashier were checking up the day's receipts, when Rawlins entered the room and demanded the surrender of the cash. Hickman made a jump for him, and Rawlins shot, killing Hickman instantly. He

then rapped the cashier over the head, grabbed up the cash and ran. He was caught with the money and confessed, but claimed that Pope planned the robbery. Both men were convicted and sentenced for life.

C. D. Cooley, of the Victory, Tampa, comes to bat with another big tie-up stunt. This time it is on "The Old Homestead." Page spreads in the papers are headed, "Let's Brighten Up the Old Homestead." Under the big heading, in the center of the page, is the house ad of four columns in width and ten inches deep. On each side and below are the ads of the merchants, all of which call upon the people to "Brighten up," or "Paint up," or "Drape up," The Old Homestead.

## Seattle Slants

Leo Potter, a film man of wide experience, and formerly a special exploitation manager for the Universal campaign on "Foolish Wives" and "Outside the Law" in the Middle West, has just been engaged as short products manager at the Universal exchange in this city.

Before coming here he was engaged in advertising, exploitation and publicity work for several large film organizations.

James Q. Clemmer, former Seattle veteran theatre manager, is now in New York City, according to reports received here by friends. Mr. Clemmer is said to be interested in a motion picture proposition for the Orient, but at the present time no definite information is available in regard to his plans.

William Cutts, formerly manager of the Columbia Theatre, and at the present time Eastern manager of all Universal theatres, spent last week in this city investigating local conditions, in conjunction with Edward Armstrong, Universal's Western district manager.

Cutts came here after a tour of his territory, including Pittsburgh, Los Angeles, San Francisco, Portland and other larger cities, and is en route to the East again.

Jack Darrock, a special feature writer for the United Press in New York city, was a recent visitor here, spending two days on film row. Darrock is on a two months' leave of absence, and is visiting all film centers, exchanges and studios, getting items and ideas for stories for the United Press.

He arrived here from California, where he spent several days in and around the studios, and was en route to New York and the East again via Vancouver and the Canadian Rockies. Since his departure from the East he has collected many pages of theatre items, and material on exchanges, studios and theatre work of all kinds.

Wallace Rucker, salesman for the Seattle branch of Educational Film Exchanges, returned to town recently. He arrived from his territory east of Washington, around Montana cities, and reported very good business conditions in the districts that he visited.

Accompanied by Louis Rosenberg, of the De Luxe Film Company of this city, handling Al Lichtman pictures, Rucker left again for the southern part of Washington, and from there will proceed to his territory in and around Portland and other Oregon cities.

## Spokane Notes

Louis B. Christ, field publicity man for the Pantages theatres, is temporarily in charge of affairs at the Pantages theatre in Spokane until a local manager is appointed to succeed the late E. Clarke Walker. Mr. Walker's sudden death left the theatre without a manager. A check of the books by E. G. Fisher, of Seattle, who came over in response to a call by Mr. Christ, showed that every cent of the theatre's money carried on the books was in the banks, refuting current rumors that Mr. Walker had committed suicide because he had brooded over discrepancies in his books.

Manager Charles W. York, of the Auditorium, gave a week's showing to "The Ruling Passion," a George Arliss picture. The inauguration of the 10-cent matinee admission for women and children has brought large afternoon patronage to the house, and this price schedule will be offered continuously with the exception of special productions. Manager York has contracted for many of the biggest pictures of the season, including Mary Pickford in "Tess of the Storm Country" and "One Exciting Night," Griffith's latest picture.

Wesley Barry, the freckled-faced youngster of "Dinty" fame and his more recent success, "School Days," is scheduled for Spokane in person, freckles and all. "Rags to Riches," his latest picture, is booked for an Auditorium showing late in November. Wesley comes with the show. He is now playing an engagement over the Orpheum circuit, the lead of a juvenile cast of 10. The entire act will be brought to Spokane and used as a prologue in the Auditorium's presentation of the picture.

## Southwestern Chips

Strand Theatre is new name for the Princess Theatre at Grandbury, Texas, with Jack Keith as house manager.

Melba is the new name of the Hope Theatre at Dallas, Texas, which opened last week after having been closed for some time past. Feature pictures and Pantage vaudeville will be the policy.

Henry G. Stein has been appointed manager of A. D. Baker's new theatre, now nearing completion at Luling, Texas.

The Victory Theatre Co. of San Augustine, Texas, has purchased the Timpson Theatre at Timpson, Texas. M. L. Moore will manage the San Augustine house and M. K. Moore, his son, the Timpson house.

The Orpheum Theatre at Waco, Texas, hos opened with pictures and stock.

The Happy Hour Theatre at Lometa, Texas, was destroyed by fire and will not be rebuilt.

The Lyric Theatre at Ennis, Texas, has reopened, following its closing from a recent fire.

The Garden Theatre at Shamrock, Okla., a strictly modern house, will be completed and ready for opening soon. Dimensions, 25 by 100. Seats, 1,000.

The Supreme Court of Oklahoma, in a decision handed down at Oklahoma City, Okla., this week, involving the Lubin, Selig, Essany and Vitagraph companies, held that an exhibitor could not recover damages for the failure of a film to arrive on time, and at the same time collect damages for the amount he expended in advertising. The suit was brought by W. S. Billings, manager of the American Theatre at Enid, Okla., on account of the failure of the film "Over the Top" to arrive for a showing on July 4, 1918, when the scenes it depicted were of great current interest.

Mr. Billings claimed that he lost more than 3,000 admissions on account of failure to receive the picture. The trial court awarded Billings damages for both amounts he spent for advertising and also the money that he lost on admissions. The defendant took the case to the higher court, which gave a verdict for the plaintiff in the sum of $721, but refused to allow any claim for advertising expenses.

The film company's claim as defense was that another exhibitor had retained the picture a day longer than his contract called for, which made it a day late in reaching Enid, Okla.

E. G. Stellings of Wilmington, N. C., was seen around the Eastern part of the state last week, looking up friends and seeing how others conducted their theatres.

The Ideal Theatre, Columbia, S. C., will be closed temporarily, effective October 30.

Alex P. Roberts, who was manager of the Strand Theatre, Salisbury, N. C., until sold to H. B. Varner, has been appointed manager of the Imperial Theatre, Columbia, S. C., temporarily, to relieve C. W. Irwin, who is ill with dengue fever.

## San Francisco Briefs

Bringing to a close one of the most unique contests ever staged in San Francisco, the California, Imperial and Granada theatres have awarded approximately $10,000 to the successful entrants in the popular "Bank Account Club" which has been going on since the middle of August. The moneys were given in the form of bank accounts with a local bank.

With the official signatures of Mayor James Rolph, Chief Daniel J. O'Brien and G. C. Warren, local newspaper man, some 200 San Franciscans were declared the successful contestants among about 5,000 entries, approximately an entire third of San Francisco being drawn in the contest through the efforts of the entrants for the financial awards accuring. Miss Irene Holland was credited with the highest award of $1200. Eugene H. Roth and J. A. Partington, associate managing directors and R. D. Brigham of the Anglo-California Bank, were enthusiastic in praise of the interest manifested through the results of the contest. George Shean, who recently staged similar contests in the East was in charge of the Rothchild theatre contest, with his large staff. Approximately 200 awards were given.

The Larkin Street theatre property, has been sold to Henry Reynaud for $40,000.

Film men have taken additional steps to co-operate with the fire department to reduce the fire hazards in local film exchanges. A committee has been named by the San Francisco Film Board of Trade to assist in drawing up a new ordinance. Those on the committee are H. J. Sheehan, M. A. Walsh, M. A. Nathan and W. A. Crank.

With the addition of Loew's Warfield to the list every big downtown motion picture theatre has been converted to the policy of Saturday change of program.

## Studio Brevities

Eileen Percy has been engaged to play opposite Herbert Rawlinson in "Prisoners," adapted from "Castle Craneycrow," under the direction of Jack Conway.

George Archainband is beginning "The Power of a Lie."

Hobart Henley has selected Rignald Denny as the lead for "The Abysmal Brute," by Jack London, with Mabel Julienne Scott, opposite.

Nat Ross is directing an all star cast in a Sinclair Lewis story, screen title undecided.

Edward "Hoot" Gibson is playing in "Alias Sebastino" under the direction of Edward Sedgwick. King Baggott is casting a Gladys Walton subject, "The Madonna of Avenue A." Edward Kull is directing "York Norrey," detective series, featuring Roy Stewart, while two serials are still in the making, "The Oregon Trail" and "Around the World in Eighteen Days."

## On the Goldwyn Lot

Rupert Hughes has finished his screen version of "Souls for Sale," his novel of motion picture life, which will be his next Goldwyn production. He will direct, edit and title it himself. No members of the cast have been announced.

Hugo Ballin has partially cast "Vanity Fair" in which Mabel Ballin appears as "Becky Sharp," Harrison Ford as "Osborn," Willard Louis as "Sedley," Eleanor Boardman as "Amelia Sedley," Earl Fox as "Captain Dobbin," Robert Mack as "Sir Pitt," Crawley and others. In the cast are William Humphrey and Tempe Piggott.

June Mathis is to come west to complete the 'script for "Ben Hur."

## Christie Comedy Bits

Charles Christie is home from a tour of the exchanges.

Scott Sidney has completed "Hazel from Hollywood," featuring Dorothy Devore.

Al Christie began "The Shirtwaist Factory Strike" story, featuring Neal Burns.

Harold Beaudine has been assigned to direct Bobby Vernon in "In Dutch," at Federal studios.

(*Continued on page* 2470)

COMEDIES — EDUCATIONALS — SCENICS

# Short Subjects and Serials

ITEMS CONCERNING NEW PRODUCTIONS

## "Sun Maid" Girl Is Now "Mermaid Girl"

IOLET OLIVER, known as the "Sun Maid" girl of California, is changing her title to that of "Mermaid girl," since she is making her screen debut in the Mermaid Comedy "High Power," which Jack White has just completed for Educational for December release.

Miss Oliver was selected by twelve thousand raisin growers of California as the prettiest and most typical girl of the San Joaquin valley and traveled sixty thousand miles in eighteen months, visiting every state in the Union with one exception, and visiting every important city and town in each of these states, as the subject of photographic contests held under the auspices of newspapers for the best photographs taken of her during her visit.

A likeness of Miss Oliver is on every package of 'Sun Maid" raisins. She was born nineteen years ago at San Jose, Cal., educated in a convent at Stockton after having appeared as a child singer and dancer in vaudeville.

## Educational Offers New "Holmes" Subject

"The Priory School" and "The Solitary Cyclist" are current releases in Educational's series on The Adventures of Sherlock Holmes. The next picture in this series of two-reel subjects from the stories of Sir Arthur Conan Doyle will be "The Resident Patient." Eille Norwood continues his portrayal of the detective.

## Pathe's Nov. 12 Releases Ready

### Pollard Comedy and Leo Maloney in "The Drifter," Head the List

TWO two-reel productions of widely differing appeal head the list of ten subjects which Pathe announces for release on Nov. 12. These are the comedy, "Hook, Line and Sinker," starring Snub Pollard; another of the Range Rider Series presenting Leo Maloney in "The Drifter." Pathe News Nos. 92 and 93, and Topics of the Day No. 46.

In "Hook, Line and Sinker," the comedy carries out with the acme of absurdity the idea of a free-for-all fishing contest. While the solemn judges sit around the scales with foot-rules handy, all sorts and conditions of contestants rush forth to the dock and the angling adventures that ensue, with anglers and fish wildly invading each other's natural element. Every angler's hand is against the hero; even the fish are equally cruel.

"The Drifter" presents Leo Maloney as the down-and-out champion of a mother and daughter who are being victimized by a crooked real estate dealer who is also an assayer of precious metals. When the hero, without the price of a meal for himself or his horse, presents some ore specimens to be assayed for gold he learns enough about the land shark's plot against the mother and daughter to plunge him at once into the thick of hand-to-hand encounters. The shark has found gold on the women's land, and their champion has to fight every inch of his way to a final scene in which he is able to turn the tables on the conspirators. Incidentally, he comes out of the affair no longer a "drifter."

The Patheserial "Speed," with Charles Hutchison, reaches its fourth episode, called "The Quagmire," in this release program. "Speed," himself lost in the storm, hears Lucy's cries, but in riding to her aid he is prisoned under his horse when a bolt of lightning crashes a tree down upon them.

In the Hal Roach Comedy, "Washed Ashore," Paul Parrott has adventures among the "South Sea Whooplesnips."

The Harold Lloyd re-issue of this program is "Bees in His Bonnet."

Pathe Review No. 181 includes a pictorial interpretation of William Cullen Bryant's famous poem, "The Crowded Street."

## Latest Hallroom is "Dumb Waiters"

"The Dumb Waiters" is the title of the sixth of the new Hallroom Boys Comedies, which has been received at the New York offices of C. B. C. Film Sales Corporation for distribution to the State Right market.

In this new comedy, which was directed by Noel Mason Smith, and features Sid Smith and George Williams, "Percy" and "Ferdie" answer to the description given them, for they are just about the dumbest waiters anybody ever saw. The boys are broke as usual, and they find themselves ultimately engaged as waiters in a restaurant.

Being ambitious, they aren't content to remain waiters and decide to stage a roller-skating act in the restaurant. They skate on about everything except their feet.

According to producer Harry Cohn, this comedy proved one of the most successful of the Hallrooms ever pre-viewed on the Coast.

## Showmen and Clergy Endorse Sacred Films

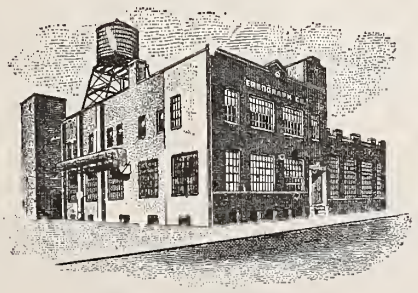
At the General Convention of the Episcopal Church, held at Portland, Oregon, in September, 1922, Ernest Van Pelt, Manager of Sacred Films, Inc., accompanied by Rev. Dr. Harwood Huntington, President and Sponsor of said organization, took to Portland the Abraham Series of the Bible Pictures as produced by that Company, and gave a showing before the House of Deputies, with the result that a resolution was adopted commending and recommending these pictures for the teaching of the Bible and their use in the public picture house.

This means that 4,000 Episcopal Ministers will boost Sacred Films throughout the country, thus accomplishing what heretofore, according to the general showman's idea, was impossible, i. e., that of bringing the church and theatre together.

## Century Comedy Titled "American Plan"

The comedy and tragedy of life in a boarding house are travested in Lee Moran's latest Century Comedy release "American Plan." As the landlady's pet Moran leads a hectic life, because he does not like her cooking and will persist in making culinary messes in his room, which is against the rules. When the landlady accuses him of this, even the friendly offices of "Rosie," the monkey will not save him, and when you add to the list of his misdeeds that he is in love with the prettiest boarder, the plot unrolls itself.

LUDWIG G.B. ERB,
PRESIDENT



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## Sunshine Comedies for Fall Distribution

As an indication of what is being done in providing exhibitors with a line of comedy subjects Fox Film Corporation calls attention to Sunshine Comedies which will be released in the next three months. According to a statement from the Fox office, the company has in hand six two reel Sunshine Comedies which include "The Haunted House," "The Ranch Romeo," "Cupid's Elephant," "The Fresh Hair," "A Poor Fish," and an unnamed comedy scheduled for release Jan. 7.

# Fox Completes Comedy Releases

## New Series Starring Al St. John Are Scheduled Up to First of Year

Al St. John, has completed the first four of his comedy specials for release during the current season, according to announcement by Fox Film Corporation.

"All Wet," was the first of the new series, with a story that is said to hold the interest and abound in thrills. The theme of the farce is based on a young couple who purchase a "home by the sea," and who awaken the first morning in their new home to find themselves drifting rapidly out to sea.

"The City Chap" is the second comedy of the new series in which Al St. John discards his usual portrayal of the bucolic youth and "steps out in the big town."

"Out of Place," the third of this season's Al St. John productions, leaps from the fowls of the farm to the chickens of the cabaret.

No definite release date has been set for the first of the new series, the title of which is "False Alarm," but it probably will be published about the first of the year.

## Detective Series Under Way at Universal

One of the most popular series of modern detective stories is "The Further Exploits of Yorke Norroy," by George Bronson Howard, noted novelist and playwright.

These stories now are being filmed at Universal City as two reelers with Roy Stewart as the star. Duke Worne is directing the series and is now well started on the first story in which Stewart has a supporting cast of well-known players consisting of Lucille Ricksen, Fontaine La Rue, Jack Perrin and Hayden Stevenson.

## Bray Magazine for Independent Market

A careful canvass of the exchanges in each territory is being made by Mr. A. Canter (in charge of sales of the new Bray Magazine on the screen), who will shortly leave on a coast to coast trip to arrange for the distribution with the exchanges selected.

"State Right Exchanges all over the country are displaying great interest in the new Bray Magazine just announced for release on the independent market," so reads an announcement from the Bray Studios.

J. R. Bray, President, is a pioneer in the production of high class short reel entertainment.

# Recent News Weeklies

Kinograms No. 2192:—Gloucester, Mass., "Henry Ford" wins disputed victory; Columbus, O., Ohio loses first game on new field; Los Angeles, Army Transport "Thomas" arrives with passengers and crew of "City of Honolulu"; Washington, D. C., Roosevelt stamp is on the press; Los Angeles, Mamoset here from tropics to act for screen; New Orleans, La., Men of the Legion again on the march.

Kinograms No. 2193:—Washington, D. C., Uncle Sam starts his test of autos; Speonk, N. Y., Mobilize army of ducks for holidays; Philadelphia, "Kearsarge" now big floating crane; Personalities in the News; Los Angeles, Get football pep in night training; San Francisco, Columbus bobs up in Pacific Ocean; New York, Gobs are Navy Day hosts to beauties; Cambridge, Mass., Discover old Bible valued at $100,000.

Graphic No. 2545.—Why the King of Spain likes American jazz; the busiest man in St. Louis; battling a lion for life, introducing the most intelligent lion, in, or out of captivity.

Selznick News, 1087-C:—Gloucester, Mass., tie between Ford and Bluenose; Eskdale, England, your choice in railways; New York, fashions, by Sally Milgrim, America's foremost fashion creator; San Francisco, Cal., Matzenauer says her husband gave money to rival; Los Angeles, Cal., students start foot-ball season with celebration; New York, Will Rogers remarks on the News of the Day; Hollywood, Cal., Charles Chaplin entertains the Mountbattens; New York, Broadway camel meets a haughty camel from zoo; New York, New York, yesterday and today; On the Bhosphorus, Turkey, Americans perform heroic relief work in Turkey.

Pathe News No. 87:—San Francisco, Cal., Mermaids buffet breakers in swimming race; Los Angeles, Cal., University men build huge bonfire as defiance to football rivals; Athens, Greece, Greeks acclaim troops as liberators; Here and There, new arrivals from the tropics strike up friendship; Lewes, England, progress in flying motorless planes shown at British meet; Liege, Belgium, Royalty visits historic fort; New York City, incognito philanthropist presents baskets of "goodies" to kiddies; Swatow, China, 50,000 perish in typhoon!

Pathe News No. 96:—Gloucester, Mass., Schooner "Henry Ford" defeats "Bluenose;" Mudania, Asia Minor, armistic conference ends Turk-Greek conflict; how much is a mark? (cartoon); Hoquiam, Wash., champion log-rollers give an exhibition of their art; New Orleans, La., "buddies" meet again!; in the limelight; New York City, memories of Enrico Caruso; Peacehaven, England, Anthony Fokker, noted Dutch aircraft designer, makes successful flight; Brussels, Belgium, Italian rulers pay visit to the Belgian royal family, King Victor Emmanuel is welcomed by King Albert of Belgium.


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## Dramatic Incident in New Wilderness Tale

"The Split Outfit" is the next subject scheduled for release by Educational in the series of Wilderness Tales by Robert C. Bruce. It presents a whimsical story about two prospectors who disagreed while deep in the wilderness, presenting a background of beautiful scenery.

## Christie Comedy Wins Place on League List

"Ocean Swells," an Educational-Christie Comedy featuring Neal Burns with a three-year-old diving baby, Bebe Blackburn, is recommended as a Family Film in the current Bulletin of the Motion Picture League.

## "Just Dogs" Features All Animal Cast

Since the success of "Mutts," a dog comedy made by Century, according to Universal, exhibitors have been asking for another. The answer is "Just Dogs," directed by Al Herman, with an exclusively canine cast except for "Little Joe," the monkey.

The story opens with a hobo, played by "Pal," asleep under his blanket which "Joe," his monkey comrade, drags from over him. In order to awake "Pal," "Joe" performs a number of tricks. Finally, both friends cook breakfast. "Joe" milks a goat, in spite of many buttings, and "Pal" catches a fish. Than they start off on their adventures, Joe riding on Pal's back. A beautiful white dog flapper gets mixed up in their lives, her father owns the biggest grocery store in "Barktown." The happy ending wedding ceremony is conducted by a black dog minister, while the bride and her bridesmaid wear white satin and tulle to match their fluffy white coats.

## Live Frogs as Models for Wax Replicas

In the issue of Pathe Review No. 181 announced for release on November 12, there is a section picturing live frogs serving without injury as plaster-mold for life-like reproductions in wax, in studies of animal life pursued at the American Museum of Natural History. This process is used at the Museum as a means of securing absolutely exact replicas in the study of small living creatures.

## Arrow Will Distribute "High-Speed Lee"

From the home office of Arrow Film Corporation comes an announcement to the effect that they are to distribute "High-Speed Lee," a society drama made by Atlantic Productions and featuring Reed Howes.

One of the unusual features of "High-Speed Lee" is the fact that from start to finish there is not a studio scene in the production. The entire action has been photographed either in the open or in the various homes of the Roslyn, Southampton and Newport smart set.

# Reviews of Latest Short Subject Releases

## "A Game of Graft"

### (Garsson—State Rights—Two Reels)

FIRST of a new "Nick Carter" series, detective stories with a live American in the role of the great sleuth. In these "Carter" is characterized by Edmund Loew, who gives a splendid performance, as appealing from a standpoint of good looks to the feminine patrons and to the men from the standpoint of being "all wool and a yard wide." One is immediately impressed with the cast assembled for a two-reel subject. In this we find Diana Allen as "Patsey," the detective's able assistant; Henry Sedly, Vincent Coleman and others. Camera work by Al Lagouri speaks for itself. The direction is assured, the actual work being that of Alexander Hall, under the supervision of John J. Glavey. The latter has seen to it that the right kind of material has been used, with noticeable results. For instance, this story is one regarding the questionable associates of a young man of good family, engaged to the daughter of a careful father of obvious means. A few scenes take place in the drawing room of the girl's home, requiring a pretentious set; another is the interior of a smart dancing club, as well as the luxurious apartment of a professional dancer who has designs upon the bank roll of the engaged man. All of these show marks of care and expenditure. "Carter" is engaged by the father to verify his suspicions that the young man is deceiving his daughter. It is discovered the boy is being lured into blackmail. Before the detective unearths sufficient evidence against the society crooks to prove the boy their victim there are exciting moments, including a realistic fire and a corking good fight.—*LILLIAN GALE.*

## "Chop Suey"

### (Educational—Two Reels)

A BURLESQUE upon "East is West," "The Sun Daughter" and other Chinese-American plays. Mary Brown, an authoress endeavors to interest the playright, David Tobasco, in producing her play, one that requires a woman who can characterize a Chinese ingenue. He refuses to go any further without such an actress and the authoress conceives the idea of sending an S.O.S. to her friend, an actress who is due to return from the Orient. The message advises her to dress and impersonate a Chinese actress and await explanation. A brother of the playwright is in love with the actress. He objects to the ruse, but when complications start in, lends his help in righting the wrongs and culminating a romance of long standing, in a marriage. There are some good fights; splendid sets and rapid action.—*LILLIAN GALE.*

## "Hodge Podge" No. 2600

### (Lyman H. Howe-Educational—One Reel)

THIS starts with inverted and side-shown views of Niagara Falls and then goes into scenes showing the Falls as they appear in the heart of winter. There are some wonderful scenic views in this part of the reel. Follows a cartoon, burlesquing the making of inexpensive automobiles, ending with a stab at the careful driver of a new machine and the gradual development of carelessness.—*LILLIAN GALE.*

A scene from "Hook, Line and Sinker," Snub Pollard comedy for Pathe

## "Unseen Foes"

### (Garsson—State Rights—Two Reels)

"NICK CARTER" would hardly be called to the room of a wealthy mine owner stopping in a prominent New York hotel, find the man dead upon arriving there, then let a mysterious death, indicating possible murder, solve itself. Instead, characteristic of the American detective, he enters upon an investigation which involves a number of supposed reputable business men, solves the mystery and brings all to justice. In this subject only one woman appears, "Patsey," the detective's assistant, played by Diana Allen. The balance of the cast, however, includes some well known screen actors, Anders Randolph, J. Thornton Baston, Charles Eldgedge, Bernard Siegel, and others. It depicts one of those baffling situations detectives are often up against, and while the suspense holds out through the two reels, in the end "Carter" does the trick, the real murderer is found and the motive proved. This one also offers a good fight when the guilty men endeavor to escape from a rendezvous in a lonely suburb, leaving "Patsey" to die. "Nick" gets there just in time, however, to save his able assistant for another case. This subject is well directed, ably photographed and altogether satisfactory, telling its story with direct continuity, making it thoroughly entertaining.—*LILLIAN GALE.*

## "Choose Your Weapons"

### (Christie—Educational—Two Reels)

BOBBY VERNON is particularly well fitted to his comedy role in this travesty. It burlesques two popular feature costume dramas in each of which occurs a duel and wherein knights are privileged to "choose their weapons."

"Jimmie," portrayed by Vernon, was a soldier. We find him, first, as he came home from France and then as he went back in "civies" to enjoy a pleasure trip over the territory where he saw "service." A great deal of the comedy takes place aboard ship, when, sitting in his deck chair, "Jimmie" is disturbed by a German delicatessen owner who is bound for his native land. Following which "Jimmie" dreams that the German is about to marry a beautiful princess, who does not know about the wife and three children belonging to the prospective groom. In the dream "Jimmie" endures all the heart "trouble" depicted in a more serious form in the feature dramas, waking up in time to find the "princess" on board and waiting to be asked in to dinner. Considerable slap-stick; a number of good laughs; clean and inoffensive, which should appeal to low-comedy enthusiasts and amuse the younger set.—*LILLIAN GALE.*

## "The Fire Fighters"

### (Plum Center Comedies-F. B. O.—Two Reels)

HERE we have old-fashioned rural hokum, showing Dan Mason as Pop Tuttle acting up as the village fire chief. It is broad burlesque and releases some laugh-provoking moments, particularly when the old fellow answers the fire bell. The idea here is similar to what is often shown in the "Toonerville Trolley" sketches. Even the powerful Katrinka is present to lift the hose-cart and carry the hose. Pop has a troublesome time getting the cart out of the fire house. The fire has to wait until he finds his helmet and puts on his shirt. Then having no nose for smoke the "boys" and girls (Katrinka again) lose their way, until Pop scales the ladder and looks over the landscape. "Yep, there it is, down back of Lem's house."

When the fire fighters attempt to put out the flames the spectator is in for some snappy burlesque. The stream is about the size of that which spouts from a soda fountain. The bucket brigade is formed and the line starts at the old well. But it isn't water that has been pumped on the fire—it is real hootch—real fire-water. The owner of the house knowing his kitchen is on fire, carries his liquor and the still to the well. And he falls in after them. It's a good little filler, even though it is exaggerated and packed with "by heck" hokum.—*LAURENCE REID.*

## "The Spirit of Evil"

### (Garsson—State Rights—Two Reels)

HERE we have the American detective "Nick Carter" intent upon investigating the mysterious death of a man attending a Spiritualistic seance held in the home of a psychic scientist, friend of the man who suddenly died. While Nick is questioning the men assembled for the "sitting" his assistant, "Patsey," sees a strange Hindoo leaving the house. She pursues, leaving marks which only the detective can read in following her. The discovery of "Patsey" in the Hindoo resort leads to her torture. The Rajah is interested in knowing why she has intruded into the sacred domain. Finally, when almost too late, "Nick" arrives upon the scene, fights his way through the treacherous brown-skins, rescues his aide and solves the mystery.

The sets showing the interior of the Rajah's abode are lavish; the cast splendid and the direction very good, resulting in two reels of entertainment of value, being assembled in such a way as to hold the interest. An addition to any program.—*LILLIAN GALE.*

## "The Drifter"

### (Maloney-Pathe—Two Reels)

A VERY good western melodrama without a great deal of horseback riding, but with sufficient action so that the usual horsemanship is not missed. Leo Maloney gives a splendid performance as the "drifter," who hits upon ore containing gold and in the nick of time saves the "mother" of the western town from losing her life's savings which she has invested in a worthless piece of land, through fraud. There are plenty of hand to hand encounters to supply the needed "thrills," a quaint love interest; an altogether satisfactory short subject of its kind.—*LILLIAN GALE.*

BOOKINGS CASTS RELEASE

# Live News From Producers

Conducted by EDMOND F. SUPPLE

## Philadelphia Reviewers Praise Arliss

BOTH public and critics were highly enthusiastic as to the George Arliss photoplay, "The Man Who Played God" when this United Artists release was played recently at the Stanley theatre, Philadelphia.

"The picture is sure to arouse sympathetic understanding among spectators, no matter what their interests in life may be," said the critic for the Public Ledger. "George Arliss plays a role very different from those in which he is ususally seen, but he does this role full justice. 'The Man Who Played God' is excellent, intelligent diversion."

"The artistry of George Arliss combines with a theme in which he is at his best to make a picture that will be long remembered," said the reviewer for the Inquirer. Mr. Arliss portrays his difficult role with inimitable sincerity and realism."

## Real Indians Figure in "The Covered Wagon"

Under the guidance of Mayor T. J. McCoy, of Wyoming, now associated with Famous Players-Lasky Corporation in making "The Covered Wagon," James Cruze's Paramount production, a half dozen train loads of Bannock, Crow, Shoshone and Arapahoe Indians have passed through Salt Lake City during the past few days en route for Milford and Meek Ranch.

## "Quincy Adams Sawyer" Cast Exploited

IN order that exhibitors throughout the country may acquaint their patrons with the importance of the cast which will interpret the leading roles in "Quincy Adams Sawyer," a special booklet will be issued in conjunction with the release of the picture. This is the latest S-L Special to be released by Metro Pictures Corporation and presents a wonderful array of stellar players. Among the stars who will be seen in the picture may be mentioned Barbara La Marr, Lon Chaney, John Bowers, Blanche Sweet, Elmo Lincoln, Louise Fazenda, Joseph Dowling, Hank Mann and many others.

The booklet in question will give a brief biographical sketch of each star, setting forth the biggest pictures of recent years in which each player has been seen.

## F. B. O. Current Release Timely

### "Good Men and True," with Harry Carey as Candidate, Is Election Story

AN election day story is the timely current release of the Film Booking Offices of America, which announces its second Harry Carey production, "Good Men and True," presented by P. A. Powers, for the second week in November. "Good Men and True" is adapted from a published story by Eugene Manlove Rhodes and gives Carey the role of a nominee for Sheriff in a Western town.

F. B. O. states that this production will be distinctly different from any other Carey picture, inasmuch as the star has incorporated an equal number of thrills and laughs. The comedy relief is supplied largely by Tully Marshall, who plays the role of a henpecked husband sent into the West by his spouse to establish a homestead. The leading feminine role is played by Vola Vale and Noah Beery is cast as the "heavy," the opposition candidate for office. Others in the cast are Thomas Jefferson, Charles J. Le Moyne and Helen Gilmore. Val Paul, who is responsible for previous Carey successes, directed the picture.

Another feature of "Good Men and True" in addition to the cast is the presentation of the West in a thoroughly modern setting. The story, states F. B. O., will be far more appealing since it will not only have all the picturesque ruggedness of a Western story, but will in addition ring true to those who wish to see the West pictured with some degree of realism.

## Jackie Praised In "Oliver Twist"

### N. Y. Critics Marvel at Intelligence of Youngster in Difficult Role

JACKIE COOGAN in "Oliver Twist," a First National Attraction presented by Sol. Lesser, received praise of the highest character from motion picture critics of the New York newspapers after its opening at the Strand Theatre on Sunday, Oct. 29.

Following is a synopsis of what the critics had to say:

Allan Dale in the American: "This time we have little Jackie Coogan as Fagin's pupil, with his queer little astonished face, his wonderfully trained gestures, his almost uncanny intelligence and his moderate sense of humor. I think I know my Dickens backward. Therefore I may asert that the picture at The Strand is perfectly legitimate, that it does not swerve from Dickens to filmland, and that the Dickensenian element may see it without any fracture of the visualizing apparatus."

P. W. Gallico in The Daily News: "'Oliver Twist' is a good picture, first because of Jackie Coogan as Oliver, and second because of the fine production."

Robert E. Sherwood in the Herald: "'Oliver Twist' as a movie is everything that an intelligent adaptation should be."

J. O. Spearing in The Times: "All things considered they've done a good job, an excellent job, with Dickens in the picturized 'Oliver Twist.'"

Quinn Martin in The World: "We have never seen so lovable a figure in motion pictures as the Oliver Twist of Jackie Coogan at the Strand."

Helen Pollock in the Morning Telegraph: "Chief honors in 'Oliver Twist' go where they naturally belong, to Jackie Coogan for his incredibly comprehensive portrayal of one of the most pathetic characters in literature."

Don Allen in the Evening World: "At the Strand theatre this week they have in 'Oliver Twist,' with Jackie Coogan as Oliver, a screen masterpiece of human interest."

## "Pawned" Accessories Go to Exchanges

Select exchanges throughout the country are receiving daily shipments of advertising accessories on the J. Parker Read, Jr., picture "Pawned" which the Select company is about to release. Prints will be in the branches within the next few days and soon after will begin the business of passing the photoplay along to the general public.

Posters, heralds, slides, etc., which have been prepared all give abundant indication that "Pawned" is being offered for just what it is, a high class photodramatic thrill feature. The vivid action in the picture is being stressed at every turn.

"Pawned" is from a story by Frank L. Packard, author of "The Miracle Man." Irvin V. Willatt directed the filming of the production in which Tom Moore and Edith Roberts are the feature players.

## Pathe Sales Conference Shows Optimism

A PATHE Home Office sales conference called by General Manager Elmer Pearson brought four district managers together and held them in New York nearly all of last week.

"We found ourselves to be of one mind on main essentials," said Mr. Pearson. "In practically every section of the United States evidences are plentiful justifying our consistent optimism and preparation for the full resumption of exhibitor business this fall. The few exceptions are due solely to local disturbances, which are rapidly disappearing."

In a series of consultations between General Sales Manager E. A. Eshmann and the District Managers, sales plans were completed in detail and quotas definitely fixed.

The Pathe district managers attending the Home Office conference are: W. S. Wessling, Western; W. T. ("Bill") Yoder, Southern; Robert S. Shrader, Central Western; and Robert Smeltzer, Eastern District.

## Larry Semon as Country Counter Jumper

Larry Semon's latest comedy, "The Counter Jumper," as the title suggests, deals with a country general store. Larry has for a long time been "rarin" to make a comedy along these lines.

A. B. Frost, the portrayer of "Country folks" had a keen appetite for the fun that is to be had in a country store, and some of his best work was done with that subject. It was patterned after a store Semon once saw in the northern section of Oregon.

Lucille Carlisle is the boarding school-polished daughter of the proprietor, and of course everybody in the surrounding territory is in love with her.

"The Counter Jumper" is said to be of the high standard established by this populard comedian.

## Final Scenes Are Shot for "Outcast"

Final scenes for Elsie Ferguson's latest Paramount picture, "Outcast," which will be released soon, were filmed at the Delaware Water Gap last week and the picture is now ready for cutting and titling.

Appearing with Miss Ferguson are Daid Powell, in the leading male role; Mary MacLaren, Teddy Sampson, William Powell, William David, Charles Wellesly, George Stevens and Frank Dekum.

## Owen Moore Special Is Making Progress

WORD from the Coast reports splendid progress being made in the filming of the special, starring Owen Moore, which was started while he was away from the Pacific Coast "lot."

The special is being made under the title of "A Dollar Down" with story and direction by Victor Heerman. The principal feminine role is in the hands of Alice Lake.

"A Dollar Down" is a motion picture farce comedy. The working title suggests the nature of the story which will get pretty close home in every family where many a purchase is made these hectic days on the basis of "'A Dollar Down'—and a dollar when you catch me."

## "If I Were Queen" Gets First Run Bookings

First run bookings in all parts of the country are the proof offered by the Film Booking Offices of America that "If I Were Queen," their first Ethel Clayton picture, is the type of picture which is now in demand by the public. It was directed by Wesley Ruggles.

"If I Were Queen" has already been given first runs in seven key cities and others are scheduled for the near future. In New York, Charles Rosensweig, manager of the New York F. B. O. branch, reports that the picture will play 100 days on the Loew circuit in the Metropolitan district.

## "The Curse of Drink" Timely Picture

The approaching elections for City, State and National Candidates throughout the country have brought into more prominence "The Curse of Drink," the five-star melodrama state-righted by L. Lawrence Weber & Bobby North. This is due to the fact that the title of the picture represents the most heated question of the day—Prohibition.

The sentiment of the two political parties in every state in the Union is concentrated on the Prohibition question more than on any other topic of the times.

# Universal Has Strong Releases

### Features Starring Gladys Walton, Rawlinson and Gibson on November Schedule

UNIVERSAL'S Five Reel Attraction release schedule for November calls for four of that company's best feature productions, including outstanding pictures by Herbert Rawlinson, Gladys Walton, and Edward (Hoot) Gibson, and an all-star picture of unusual strength featuring Marguerite de La Motte, Matt Moore and Ralph Graves.

The list is as follows; in the order of release: "Another Man's Shoes," starring Herbert Rawlinson; "The Lavender Bath Lady," starring Gladys Walton; "Ridin' Wild," starring Ed (Hoot) Gibson, and "The Jilt." They are scheduled for release November 6th, 13th, 20th and 27th respectively.

"Another Man's Shoes," is said to be one of the most unusual Rawlinson pictures ever made. It created a sensation among Universal executives when first shown in the East.

This picture was adapted from a novel by Victor Bridges. It was directed by Jack Conway. Rawlinson was surrounded by a cast including Barbara Bedford, Una Trevelyn, Joseph Swickard, Harry Carter, Nick de Ruiz, Jean de Briac, Nelson McDowell and others.

"The Lavender Bath Lady," is said to be an able successor of "Playing With Fire," "Second Hand Rose," "Top O' The Morning," and other Gladys Walton successes. It was adapted from a story by Shannon Fife, and was put into screen form by George Randolph Chester.

King Baggot, made "The Lavender Bath Lady."

Among the members of the cast are Edward Burns, Charlotte Pierce, Tom Ricketts, Albert McQuarrie, Earl Crain, Harry Lorraine and Mary Winston.

The third Universal release for November is another of Gibson's rollicking comedy features. "Ridin' Wild" was directed by Nat Ross. The cast includes Edna Murphy, William Welsh, Gertrude Claire, Wilton Taylor, Wade Boteler, Otto Hoffman, Burton Wilson and Jack Walters.

"The Jilt," was directed by Irving Cummings from a story by R. Ramsey. The cast includes Marguerite de La Motte, Matt Moore, Ralph Graves, Eleanor Hancock, Ben Hewlett and Harry De-Vere.

# Novelties Offered for "Dr. Jack"

### Pathe Offers Wealth of Exploitation Accessories for Harold Lloyd Picture

PATHE announces that every exhibitor playing the Harold Lloyd feature comedy, "Dr. Jack," will be supplied with a wealth of exploitation accessories that will enable him to live up to his best showmanship ideals. These include standard aids and novelties as follows:

Beginning with posters, there will be an augmented supply in two 1-sheets, two 3-sheets, two 6-sheets, and a distinctive 24-sheet. These are in addition to the stock 1-sheet and 3-sheet, which are especially well adapted for cut-out purposes.

Coming to the "Dr. Jack" campaign book—its front cover and inside of cover will be available in either cut or mat form. It will contain many exploitation suggestions in picturized form. There is a colored lobby display and 22 by 28 that will be found most attractive and stimulating to the imagination.

Sixteen black and whites are furnished for newspaper layouts, as well as an augmented array of newspaper advertising cuts and mats, size 1, 2 and 3 columns, plus two quarter-page and one half-page ads; also an extra press sheet besides the regular stories, on which will appear two half-tone illustrations, available in mat form, and a large pen and ink combination available in the same way.

A genuine novelty in the form of cabinet size photographs of Lloyd, autographed by him and is to be made available.

## Police Picture Breaks Ohio Town Record

"In the Name of the Law," the Emory Johnson special on the F. B. O. program has the honor of breaking a record in the city of Fremont, Ohio. Fremont is a three-day run town and "In the Name of the Law," in completing a solid week at the Jewel Theatre, of which George Geyer is manager, accomplished a feat which has never been equalled by any picture heretofore.

A tie-up with the police and carte blanche permission to exploit the picture was partly responsible for the new record.

## Xmas Shopping Tieup for C. B. C. Picture

Following the announcement a week or two ago of a tremendous campaign tying up local merchants on the exploitation of "Only a Shopgirl," the C. B. C. Film Sales Corporation received many inquiries as to just what lines could be followed in such a campaign.

That these are many and varied is proved this week by the announcement of only one way in which the promised cooperation of big stores in many of the cities is to be utilized for the good not only of the C. B. C. and the feature but for the community as well.

This is to take the lines of a "Do Your Christmas Shopping Early" campaign and the wheels have already been set in motion and definite practicable tie-ups being made.

Production on this feature has been completed, and its scheduled release within a very few weeks, offers unlimited opportunity for such a tie-up with possibilities that are tremendous in scope.

## *Extraordinary Pictures*

must have extraordinary prints or they cease to be extraordinary pictures. Extraordinary prints can be secured only by taking a *Personal Interest* in their developing and printing.

For fifteen years we have enhanced the value of pictures because we have never wavered for a moment from our policy of *Personal Interest* in every foot of film we handle

*Our Low Insurance Rate Is an Extraordinary Value*

**EVANS FILM LABORATORIES**
**416 W. 216th St., New York City**
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## Wide Exploitation for Metro Picture

TWENTY-FIVE thousand dollars will be expended by Sawyer and Lubin in an exploitation campaign for "Quincy Adams Sawyer," the forthcoming Metro-SL special production translating to the screen this famous novel by Charles Felton Pidgin, according to their announcement.

Their programme for the campaign includes: National advertising; a special photoplay edition of the novel; publication of a condensed version in over 500 newspapers; distribution of effective advertising novelties, and of autographed photographs of the cast, oil paintings for lobby display, and huge banners, large enough to carry names and photographs of all the players.

Many novelties have been devised, among them a movie booklet showing one of the biggest scenes from the picture in remarkable animation.

Huge banners, too, will be distributed. Their size will be sufficient to permit of space for the names and photos of the entire cast.

## Extended Bookings for "Tailor Made Man"

Charles Ray's initial production for United Artists Corporation, "A Tailor Made Man" is having a triumphant march up and down the motion picture world, with many extended engagements and repeats, according to United Artists.

"This picture," said the reviewer for the Detroit Times, "has again placed Charles Ray as one of the most popular players of the screen."

In Portland, Oregon, "A Tailor Made Man" met with such unqualified success at the Blue Mouse Theatre that the management held it over for two weeks.

In Sacramento, where the picture played a week during the hot weather, so many requests were made by persons who did not see it, that "A Tailor Made Man" was rebooked for another seven days.

## Doug's Pictures Triumph in Switzerland

That Douglas Fairbanks' photoplay version of the famous Dumas story, "The Three Musketeers" and his characterization of the equally famous D'Artagnan is sweeping Switzerland in an almost unbelievably big triumph is the word that comes to Douglas Fairbanks from Mr. A. Ador, manager of the Switzerland Moving Picture Show, which organization controls a chain of theatres there.

Mr. Ador cabled that not in the last five years has he seen any motion picture that has played to the box-office figures that "The Three Musketeers" draws, declaring that people come long distances from all sections whenever and wherever the picture is announced.

# "Sin Flood" Wins Approval

### Goldwyn Picture Favorably Criticised by Reviewers at Capitol Opening

GOLDWYN'S film version of Henning Berger's drama, "The Sin Flood," is the week's attraction at the Capitol theatre, New York.

The New York Herald critic wrote: "A fine picture and a distinct credit to the Goldwyn corporation, which sponsored it. There is some splendid acting in the picture. Richard Dix, Helene Chadwick and James Kirkwood are all thoroughly sincere in their attempts to interpret the characters that Henning Berger has created, and they do their work well."

The reviewer on the Tribune said: "Done in a way that we consider extremely satisfactory. Frank Lloyd has directed it with marvelous understanding and humor and the cast is fine."

The motion picture critic of the New York Times said in his review of "The Sin Flood" that it "stands up well and as motion pictures go is far superior to the general run of stuff. Sharply realistic. All of the parts are well played. Frank Lloyd has done remarkably well as the director."

The critic on the World wrote: "Here is a corking good idea for the screen. Gripping film melodrama."

Morning Telegraph: "Intensely dramatic photoplay. The picture is one of the most effective seen at the Capitol in many months."

Eve. Telegram: "One of the most absorbing and gripping photoplays of the year."

Eve. World: "Even more gripping on the screen than it was on the speaking stage."

Sun: "Likely to draw floods of patronage. Was keenly appreciated by audiences."

Mail: "From the play a surprisingly strong picture has been evolved. An interesting story, a good motion picture."

# Philly Sees "Prisoner of Zenda"

### Marcus Loew, Accompanied by Stars Sees Premieres; Picture is Well Received

THE Rex Ingram Production, "The Prisoner of Zenda" was given its Philadelphia premiere at the Aldine Theatre, on the evening of October 23d, at which time was celebrated the taking over of the theatre by Marcus Loew, president of Metro Pictures Corporation. Twenty-five motion picture stars accompanied Mr. Loew in a private car from New York, and they made the evening a notable one for the throngs which attempted to gain admittance into the theatre.

Mr. Loew and his party left on Monday morning, arriving in Philadelphia at noon. There they were met by a band, which took its place at the head of an automobile parade to the City Hall. The company was next received by Mayor Moore, and Mr. Loew was given the key to the city at the reception which took place. Rex Ingram, maker of "The Prisoner of Zenda," and Alice Terry, Princess Flavia in the film and Mrs. Ingram in real life, were also presented to the Mayor. Luncheon followed the official reception.

The photoplay duplicated the tremendous impression it has registered everywhere. Philadelphia critics bestowed upon it the lavish praise that it received when it was first seen at the Astor Theatre in New York, where it enjoyed a lengthy run. A few of the newspaper excerpts are appended:

"This is an unusually fine picture deserving of great praise. It approaches perfection and creates a new standard for motion pictures which it will be difficult to maintain throughout the picture."—The Inquirer.

# Barthelmess Wins Critics' Praise

### Work of Young Star in "The Bondboy" Commended After Los Angeles Showing

LOS ANGELES, the home of motion pictures, hailed Richard Barthelmess in "The Bond Boy," a First National attraction, when it was shown at the Kinema Theatre. Here is what the Los Angeles newspaper critics had to say of "The Bondboy."

*Record*: Outside of the incidental fact that Barthelmess epitomizes wholesome boyhood as no other actor can do, he is also an actor. For a good picture, taken all in all, we thank Henry King, the director; we thank Barthelmess, worthy of premier position among the youths of motion pictures, and we thank Mary Alden.

Gug Price in the *Herald*: Teeming with human interest and scintilating with dramatic qualities, "The Bond Boy" will win untold popularity for Richard Barthelmess.

Charles Goss in the Express: "The Bond Boy" brings Richard Barthelmess, one of the best of our youthful screen actors, and deservedly one of the most popular to the Kinema screen.

*Examiner*: Richard Barthelmess makes no concessions to traditional motion picture "hokum" in his latest First National attraction. The intense, tragic note of "The BBond Boy" at the Kinema, is scarcely for a moment relieved until the end. Nevertheless it will be a very popular picture. It is human as life.

## "Third Alarm" Release Date Put Forward

"THE THIRD ALARM," the second Emory Johnson production for release through the Film Booking Offices of America, and a companion picture of "In the Name of the Law," has been put forward on the F. B. O. schedule and tentative plans call for a release of this production early in 1923. "The Third Alarm" is a story built around the life of a fireman in a large American city, with the leading roles played by Ralph Lewis, Johnnie Walker, Ella Hall and Virginia True Boardman.

It is the intention of F. B. O. to release this production only after complete exploitation tie-ups have been prepared. It was first estimated that arrangement for dedicating the picture to fire chiefs and mapping out the campaign which will be carried on in every city with the aid of the local fire departments, would not be complete, until late winter, but by high pressure work and with an enlarged force, F. B. O. will now have its campaign ready early in January, and the picture will be issued at that time.

## Ontario Crowds Flock to "The Rapids"

Ten thousand people trying to crowd into a one thousand seated theatre demonstrated the successful opening of "The Rapids" at Saultest Emarie, Ontario, Monday, according to word from there.

The drama in six reels is described as a dignified, highly entertaining and impressive reproduction of The Romance of the Sea. The directors of Saultest Emarie Films, Ltd., moved a vote of thanks to David Hartford, claiming this picture surpasses his "Nomads of the North" and "Back to God's Country." He was tendered an invitation to make other pictures in the Algoma districts during the coming Summer.

## "The Power of a Lie" Now Fully Cast

"The Power of a Lie," Johann Bojer's story which Universal is filming under the direction of George Archainbaud, has been fully cast and presents an impressive array of well known film artists.

Mabel Julienne Scott is portraying the chief feminine role in the story of New York social intrigue. Opposite her is Earl Metcalf. In principal roles are June Elvidge, formerly a star in her own right, Maude George of "Foolish Wives," Phillips Smalley, once a featured Universal director, Stanton Heck, David Torrence, Winston Miller and Ruby LaFayette.

Charles Kenyon, author of "Kindling" and many stage and screen successes, prepared the scenario and is supervising the production.

# Associated Release Due Oct. 9

## May Allison and Robert Ellis Featured in "The Woman Who Fooled Herself"

OCTOBER 9TH will witness the official release by Associated Exhibitors of "The Woman Who Fooled Herself," the six-part feature in which May Allison and her husband, Robert Ellis, are featured. It is the first production made by Edward A. MacManus at his studios in Porto Rico, and his first for Associated Exhibitors.

Cast in a part said to be particularly suited to her charms, that of a New York "Follies" girl, who is engaged to dance in a cafe in the tropics in order to win the sympathy of a Spanish landowner whom Yankee capitalists are trying to interest in a property deal, and who proceeds to fall in love with the handsome young Don, Miss Allison wears in some of the scenes rich Spanish shawls and other robes which are destined to delight the feminine, as well as the masculine, eye.

Robert Ellis, as the young lover, also is said to play his part admirably, and the featured players are capably supported with such popular actors as Robert Schable, Louis Dean, Frank Currier, Rafael Arcos and Bessie Wharton.

Charles A. Logue, well known as a dramatist, short story writer and director, wrote "The Woman Who Fooled Herself." and with Mr. Ellis directed the production, besides cooperating with Mr. MacManus in general supervision of the company's activities. He has evolved a moving plot, replete with action and of deep dramatic interest.

An atmosphere charged with the genuine tropical charm pervades the entire picture, as was assured from the moment Mr. MacManus, acting with a group of Spanish capitalists, secured possession of a large estate near San Juan and built modern studios thereon. An open-air carnival, staged in the streets of San Juan itself, and a real tropical storm are among the realistic scenes depicted.

## Warners Complete Cast for Picture

The addition of several other screen players has completed the cast for the Warner Brothers production, "Little Church Around the Corner," the picturization of which was started last week at the Warner coast studios.

The new additions to the cast include Claire Windsor, George Cooper and Tom Kennedy. Other players are Kenneth Harlan, Hobart Bosworth, Bessie Love, Walter Long, Alex Francis, Margaret Seddon, Winter Hall and Cyril Chadwick.

"Little Church Around the Corner," is an original story written by Olga Printzlau, and it is based on the novel and stage play of the same name by Marion Rus-


# WARNING

## EXHIBITORS and DISTRIBUTORS

As the sole and absolute owner of any and all motion picture rights for the United States and Canada in and to the play

## "MADAME SANS GENE"

by Victorien Sardou, I hereby give notice that any exhibitions of or dealings in any motion picture based on "MADAME SANS GENE," or the use of that or any similar title, will be prosecuted to the full extent of the law.

EXHIBITORS AS WELL AS DISTRIBUTORS WILL BE HELD LIABLE NOT ONLY FOR DAMAGES BUT UNDER THE CRIMINAL LAW.

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OFFERINGS SALES PURCHASES

# In the Independent Field

*Conducted by CHESTER J. SMITH*

## "Snooky" Heads All-Star Cast from Zoo

JOHN ROUNAN, owner of Snooky "The Humanzee," makes an announcement this week of a new series of six 2-reel comedies featuring Snooky, the amazing chimpanzee screen player. Although Snooky plays the "star" part in the animal comedies, he will be ably supported, for he will be assisted by Tom and Jerry, other monkey actors and the entire zoo owned and controlled by John Rounan Productions, Inc.

The first production in the new series, it is stated, is "A Jungle Romeo." A unique feature of this production is the fact that Snooky plays nine different character parts in it.

## Labor Picture Release Arrangements Made

The Contrast Photoplay Company has made arrangements with E. Marks Behrman, General Manager of Smart Films, Inc., New York City, to release their first picture "The Contrast" which tells a thrilling dramatic story of man's fight for better living standards.

Dorothy Bernard, late of Famous Players and co-star with William Farnum, has the title role.

## Warner Release Prints En Route

### "The Beautiful and Damned," Featuring Marie Prevost, Scheduled for November

THE completed print of the Warner Brothers second release, "The Beautiful and Damned," featuring Marie Prevost, is enroute to the eastern offices of the Warner organization, according to an anouncement. The story was adapted by Olga Printzlau from F. Scott Fitzgerald's novel of the same name, and it was directed by William A. Seiter.

In expediting the print east, the Warners are said to be complying with the urgent requests of the exchanges that have contracted to handle the entire series of seven productions being released this season by the Warner Brothers. It is declared that the exchangemen have received many advance bookings on the feature, and from present indications the production is expected to surpass the popularity of the current Warner attraction, "Rags to Riches," featuring Wesley Barry.

The definite release date of "The Beautiful and Damned" is announced for November. Miss Printzlau's adaptation of the novel is said to reveal a cross-section of American society in all its glitter and color, showing in particular two wealthy young people, Gloria Gilbert and Anthony Patch, portrayed by Miss Prevost and Kenneth Harlan respectively. These two people are cast upon the shining sea of a thoughtless, luxury seeking population, and the resultant climax is declared to drive home a significant phase of modern life hitherto unrealized.

The cast supporting Miss Prevost includes Harry Meyers, Louise Fazenda, Tully Marshall, Emmett King, Cleo Ridgeley, Kathleen Key, Parker McConnell, Clarence Burton, Walter Long, George Kuwa and Charles McHugh.

## Dillon Joins With Independents

### Makes Bow to State Rights Ranks With Production of "Women Men Marry"

EDWARD DILLON, whose name has been for several years connected with the biggest and best productions from the studios of Goldwyn and Famous Players is the latest screen celebrity to cast his lot with the independent wing of the picture industry.

With "Women Men Marry" Mr. Dillon makes his bow in the state rights field. This picture, which is a study in social and matrimonial problems, is the result of a year's preparation and active studio work.

The long cast is headed by E. K. Lincoln in the role of a modern knight errant, while the leading female character is assumed by Miss Florence Dixon.

Other leading members of the cast include Julia Swayne Gordon, Hedda Hopper, who in private life is the wife of the distinguished comedian. Cecil Chadwick, who made a decided impression in the stage version of "Three Live Ghosts," essays the leading character part. Charles Hammond, who will be remembered for his portrayal in David Belasco's "Gold Diggers," is also prominent. Mrs. Margaret Seddon, Richard Carlyle and Maude Turner Gordon have all been highly commended by the critics of the trade press for their excellent work.

The story tells of the efforts made to marry a falsely educated young American girl into the British nobility. The settings of the production are said to be extremely lavish.

The distributing of this and projected Edward Dillon productions will be through the organization of the Truart Film Corporation, of which M. H. Hoffman, General Manager of the Tiffany Productions, Inc., is the advisory head.

## Willard Mack Returns in Own Story

FINAL arrangements were this week made for the filming of "Red Bulldogs," an original screen story written by Willard Mack in which the well-known actor-author will return to the screen. Mr. Mack is the author of "Kick In," "Tiger Rose," "Smooth as Silk" and a number of other stage successes, and in "Red Bulldogs," written expressly for himself, he is said to have provided a strong vehicle, of the Mounted Police in which organization Mr. Mack is an honorary Sargeant-major.

Tom Gibson will direct the production from a continuity written in collaboration with the author. Mr. Gibson has just completed the production of his first independent market venture, "The Web of The Law."

A strong cast has been selected to support the star, in which are Sylvia Bremer, George Sherwood, George Morell and Sidney Creighton.

## Audience Applauds Actors in "Success"

The unique spectacle of an "audience" working for the actors on the stage, was presented last week when more than 500 extras filled the auditorium and boxes of the Lexington Theatre and for hours applauded, commented in asides, in fact conducted themselves as the ordinary audience on a first night performance would be expected to behave. The occasion was a reproduction from "King Lear" to be incorporated in a screen version of "Success," being made by Ralph Ince for Murray W. Garsson, Inc.

The members of the cast, including Brandon Tynan, Mary Astor, Naomi Childers, Dore Davidson, Stanley Ridges, Lionel Adams and Gay Pendleton, enjoyed lengthy respites from their work while the cameras ground on the "audience" for long periods.

DO YOUR CHRISTMAS SHOPPING EARLY!
Beat 'em all to it NOW by giving yourselves and your patrons the best present in the market. BOOK
"ONLY A SHOP GIRL"
It will be the sensation of the year!
"MORE TO BE PITIED"
is breaking Box-Office records everywhere
6 BOX OFFICE WINNERS A FRANCHISE HOLDER EVERYWHERE

## Elinor Glyn Story for Dorothy Phillips

DEFINITE announcement was made this week by Irving Lesser, eastern manager of Principal Pictures Corporation, that the first feature release of the newly formed producing and distributing company, will be Elinor Glyn's latest story, "The World's a Stage," starring Dorothy Phillips, in a role, which, according to Michael Rosenberg, production manager, who arrived on the Coast late last week, will be the greatest in which she has appeared.

The story on which the picture is founded, is the latest work of Miss Glyn.

## "The World's a Stage" Print Shipped East

Irving Lesser, eastern manager of Principal Pictures Corporation, this week announced the receipt of a telegram from Michael Rosenberg, Coast manager and production director of that company, that the concern's super special, "The World's A Stage" based on the latest story written by Elinor Glyn and starring Dorothy Phillips, had been completed.

A print of the production, which already has aroused considerable interest among exhibitors, was shipped to New York this week and will be available for screening shortly after its arrival, fixed for next week.

"The World's a Stage" is a November release of Principal Pictures Corporation. It will be followed with "Chicago Sal," the Irving Cummings picture starring Alice Lake.

# Many Novelties for "Notoriety"

### Weber and North Prepare Unique Accessories for Latest Will Nigh Production

DEPARTING from the beaten track, the advertising department of L. Lawrence Weber & Bobby North have this week come forth with a full line of novelties and accessories on their first Will Nigh photodrama "Notoriety" that they claim will set a new mark for originality and effectiveness.

The herald is angular cut, the front cover showing a fac-simile of a front-page of a newspaper, with a snappy streamer reading "Tenement Girl Gains Notoriety." The synopsis of the picture follows, written as if it were reported by a newspaperman. A photograph of Maurine Powers, star of the picture, covers the wording. Her hand is shown folding over the front page and pointing to the inside. The inside pages are patterned after a typical Sunday magazine story, with headlines and photographs.

A newspaper broadside, newspaper size, written up in imitation of the front page of a daily, with a headline reading "Innocent Girl Swears To Crime," and the title of the paper "Notoriety," makes a striking street give-away. The story and the photos all stick faithfully to the theme of the picture.

An attractive booklet, vest-pocket size, with brown cover, entitled "Famous Victims of Notoriety," and carrying eight pages of stories on Cleopatra, Mme. Du Barry, Anne Boleyn and Mata Hari, all historic characters who suffered because of their desire for fame, forms an unusually desirable souvenir that will be read and preserved. It is imprinted by the theatre. A sticker and double post card are other novelties on the picture.

# C. B. C. Reports Features Selling

### "Only A Shopgirl", Second of Series Brings Additional Sales in Territories

THE final closing up of territories on the C. B. C. Film Sales Corporation series of six features is close at hand, and before the second feature, "Only a Shopgirl" is released in a very short time, it is announced that 100 per cent territory throughout the entire country will be closed solid.

As production has already been completed on "Only a Shopgirl" and the picture is now in process of titling and editing and will be at the New York distribution offices shortly, this is proof that negotiations in the few territories still open on the series are already pending and will be definitely settled within the week.

That this is so is evidenced by the fact that two more of the largest territorial buyers signed this week for "More To Be Pitied," "Only a Shopgirl" and the rest of the six features on the series—disposing of territorial rights to five entire states.

The first sale was to Friedman Film Corporation, of Minneapolis, through its head, Ben Friedman, who acquired rights for his company to handle the whole six features throughout Minneapolis, North Dakota and South Dakota.

The second sale was to Liberty Enterprises of Omaha, which contracted for rights to the Iowa, and Nebraska territories.

## Warner Picture Booked Before It Is Made

WHAT is probably an unparalleled incident in the annals of booking feature productions is furnished in the statement that Mack Sennett has booked the Warner Brothers feature, "Main Street," for the Mission Theatre, Los Angeles.

According to Harry M. Warner, actual production of the picture will not be started until Sam and Jack Warner complete "Little Church Around the Corner," which is being directed by William A. Seiter. The booking of "Main Street" by Mr. Sennett at this early date is said to be due to not only the popularity the Sinclair Lewis novel has enjoyed with the reading public, but also to the fact that it contains unlimited avenues for publicity and exploitation.

## Hyperion Productions Show Activity

Selling activity for the Hyperion Pictures Corporation's series of six productions for the independent market, is maintaining the rapid pace set since the first of the series, "Finger Prints" was completed and shown recently, according to word from that office.

This week Hyperion closed for the series of six with the Imperial Pictures Company, of Philadelphia. Imperial has bought the rights on "Finger Prints" and the other five pictures to follow it, for the territory of Eastern Pennsylvania and Southern New Jersey.

George H. Wiley, of Hyperion, will start shortly on a business trip in the interests of the series, which will take him to all the important key cities in the East and middle West.

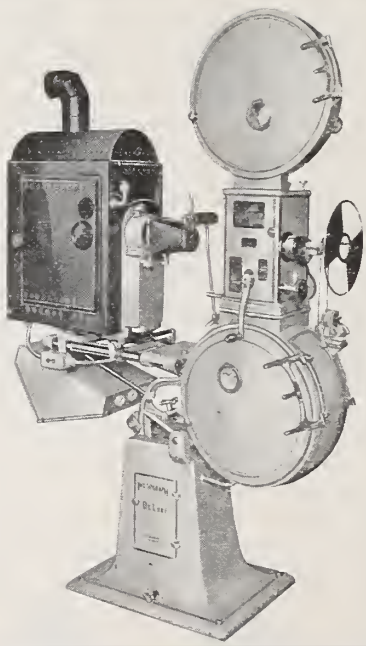
MOTIOGRAPH DeLuxe

# Chicago's Newest Loop Theatre

# THE NEW McVICKERS

## Costing Over Two Million Dollars

## Opens with 5



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NEW THEATRE

# CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

# Special Course Inaugurated for Motion Picture Organists

## Great Need of Industry Fulfilled by the Eastman School of Music

THE importance of the organ in the motion picture theatre has brought recognition by George Eastman through the incorporation of a special course at the Eastman theatre devoted to training motion picture theatre organists. In a letter to William A. Johnston, editor of the NEWS, Mr. Eastman discusses this latest project:

Mr. William A. Johnston, Editor,
MOTION PICTURE NEWS,
729 Seventh Avenue,
New York City.

Dear Sir:—

Your attention is invited to the enclosed circular giving full information about the course in Organ Accompanying of Motion Pictures offered by the Eastman School of Music. The course itself, the equipment provided to make it of practical value to the student and the teachers who will conduct the course, make this enterprise one to interest the entire motion picture industry.

### Importance of Organ

Recognition of the importance of good musical accompaniment for motion pictures needs no argument; the demand of the public for good and constantly better music is an established fact. The organ is already installed in almost all motion picture theatres of size and permanence; it its pre-eminently the single instrument upon which motion picture accompaniment relies as its stable means. Organ builders are constantly enlarging the capacity of their product for equivalence to orchestral effects. The modern organ furnishes the means for varied musical interpretation of motion pictures that is a proven asset to their success.

There is a present and growing demand for a type of organist prepared to use the modern organ of the motion picture theatre to full advantage. Such an organist must be more than a skilled performer on the organ; more than a master of modern organ mechanisms. He must be prepared both by lively music memory and by ready and intelligent improvisation to follow with his accompaniment the kaleidoscope of scenes and moods of the picture to which his music must be adapted intimately, if the proper result is secured. The organist accompanying motion pictures cannot serve properly by performance of compositions by rote; he must himself be prepared to select from appropriate music such material as will be suitable to the needs of the picture; he must in a way become a composer.

**THE organ for use in the motion picture theatre has become a most important element and offers an excellent medium through which a picture can be presented to the public in the most effective manner. The quality of the instrument used is of utmost importance yet no instrument of the most excellent design can be expected to secure the desired results unless the artist operating this instrument is likewise expert. It therefore should prove of great interest to the industry to know that the Eastman School of Music has incorporated a course for the training of motion picture organists. The effects of this school should have a very beneficial result for the motion picture industry.**

Recognizing the needs of this comparatively new profession, the Eastman School of Music has made preparations of full adequacy to furnish the training called for. Mechanically its equipment is unrivalled. The organs of the Eastman theatre and of Kilbourn Hall are two of the most important instruments built thus far; they represent the latest and most comprehensive thought of modern organ engineering and musical development. The studio for the course in motion picture accompanying is located in the Eastman theatre and is equipped with an orchestral organ with all modern instrumental equivalents; the regular organ department of the School has for its use two three-manual teaching organs and nine two-manual practice organs. The motion picture organ studio has complete facilities for screening pictures; lessons given there put the student in the environment of the theatre itself; properly prepared by technical and theoretical training, he there accompanies motion pictures under supervision of the teacher.

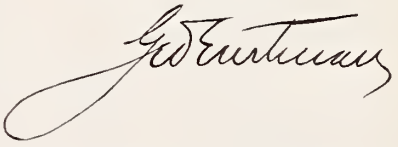
### Teachers Are Past Matsers

The teachers of this course in the Eastman School of Music are the organists of the Eastman theatre. They are past masters of the art they teach. The student has constant opportunity to profit by example as well as by precept. In the working routine of this theatre there is constant preparation of musical material for use, continual scoring of a comprehensive weekly program of motion pictures. On occasion the student is given opportunity to witness this scoring.

In a music school furnishing complete education in music, of university standard, special opportunity is herein provided for an intensive training preparatory to the demand of motion picture theatres for skilled organists.

This letter and circular are sent you in the thought that the enterprise will appeal to you as worth the notice of your publication.

Very truly yours,



Excerpts from the circular referred to in the above letter read:

### The Special Course

This is a special course, offered to a class limited to twelve students, whose preparation is adequate to make intensive study of organ accompanying of motion pictures immediately possible. It should be considered as a post-graduate course if considered in relation to the regular organ course of the school. In addition to proficiency as a player of the organ, the candidate for this course is required to have a fundamental knowledge of harmony, modulation, transposition, and some knowledge of counterpoint.

A studio fitted with facilities for screening motion pictures, and in which is installed a Wurlitzer organ having all modern orchestral equivalents has been provided in the Eastman theatre for use by this department. This insures to the student the advantage of an equipment that makes instruction under practical working conditions possible.

The course consists of two one-hour lessons per week for a term of twelve weeks. In addition to the lesson periods each student will be given opportunity for two hours of practice each week on the studio organ. Students of the course will on stated occasions be allowed to witness the scoring of the music for the accompaniment to the motion picture programs of the Eastman theatre.

Students who are qualified will be permitted to play occasionally on the great organ of the Eastman theatre at regular performances in the afternoon.

Additional hours of practice may be arranged for by students in the organ practice studios of the school. (See last page.)

Preference will be given to organists who

(*Continued on page* 2468)

# Device Makes Talking Motion Pictures Possibl

## Apparatus Will Also Increase Scope of Radio Broadcasting Entertainment

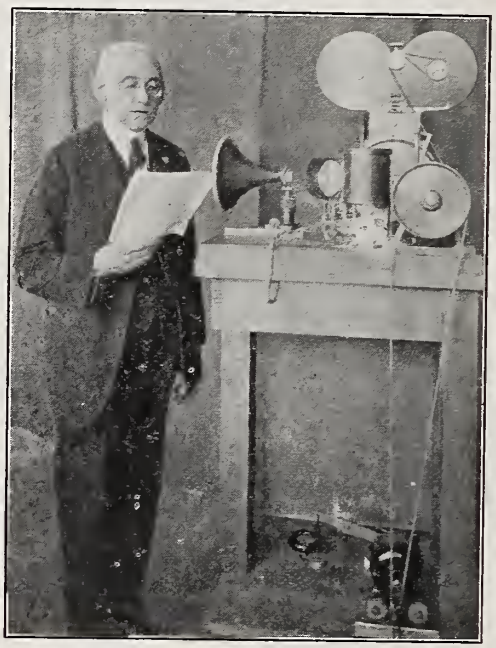
An ingenious apparatus for recording sounds upon a photographic film so that the sound may afterward be reproduced in ordinary telephones, loud speakers, etc., has been developed in the General Engineering laboratory of the General Electric Company, and brings immeasurably nearer the day of the practical talking movie.

It also means a boon to radio broadcasting studios. For from a central studio, say in New York City, the world's greatest artists can perform before this machine which produces the film. Copies of this film may then be made and sent to other stations and reproduced with exactly the same clearness as if the artist were himself present.

It makes possible the talking movie, for on a film of the normal width, can be the picture of the voice of the actor, as well as the photographic record of his action, both voice and action absolutely synchonized because they are part of the same film.

C. A. Hoxie is the man credited with the invention of the device which is called the Pallo-Photo-Phone.

The record is made by causing the sound waves to produce vibrations on an exceedingly minute and very delicate mirror. A beam of light reflected by this mirror strikes a photographic film which is kept in continuous motion. The film when developed shows a band of white with delicate markings on the edges which correspond to the sound which has been reproduced. On account of the exceedingly small size of the mirror, its low inertia, etc., it is possible by this means to produce a sound record which includes the very delicate "overtones" which give quality to speech and musical sounds. This has not been so successfully accomplished by any other method of recording sound waves.



*C. A. Hoxie, demonstrating his new Pallo-Photo-Phone, developed at the General Electric Laboratories in Schenectady, N. Y. The instrument makes talking motion pictures possible*

The reproduction of the sound from e film is accomplished by moving the film i front of an exceedingly delicate electrical vice which produces an electromotive fo which varies with the amount of light wh falls upon it. In the past attempts have be made to produce these results by means selenium cells, but a selenium cell, though responds to the changes in the amount light which it receives, does not respond w sufficient promptness to produce good sults; there is a sluggishness in the respor which seriously interferes with the quality sound which is produced.

By an ingenious combination of vacuu tubes there has been produced an apparat which responds to variations in the lig falling on it with a speed which is so hig that it can only be compared with the spe of light itself, or with the speed of propag tion of wireless waves in space. Therefor when this film is moved continuously in fro of such a device, the device produces an ele tric current which corresponds very accu ately to the original sound wave. This ele tric current may be used to actuate a tel phone or loud speaker. It was actually use recently to operate the radio transmittin station WGY of the General Electric Con pany. The well known voice of the WGY an nouncer "KH" was recorded on a photo graphic film and sent out by WGY with suc accuracy that it was impossible to distinguis it from his voice as ordinarily directly trans mitted from the station.

# Design for Small Town Theatres in Australia Follow New Lines

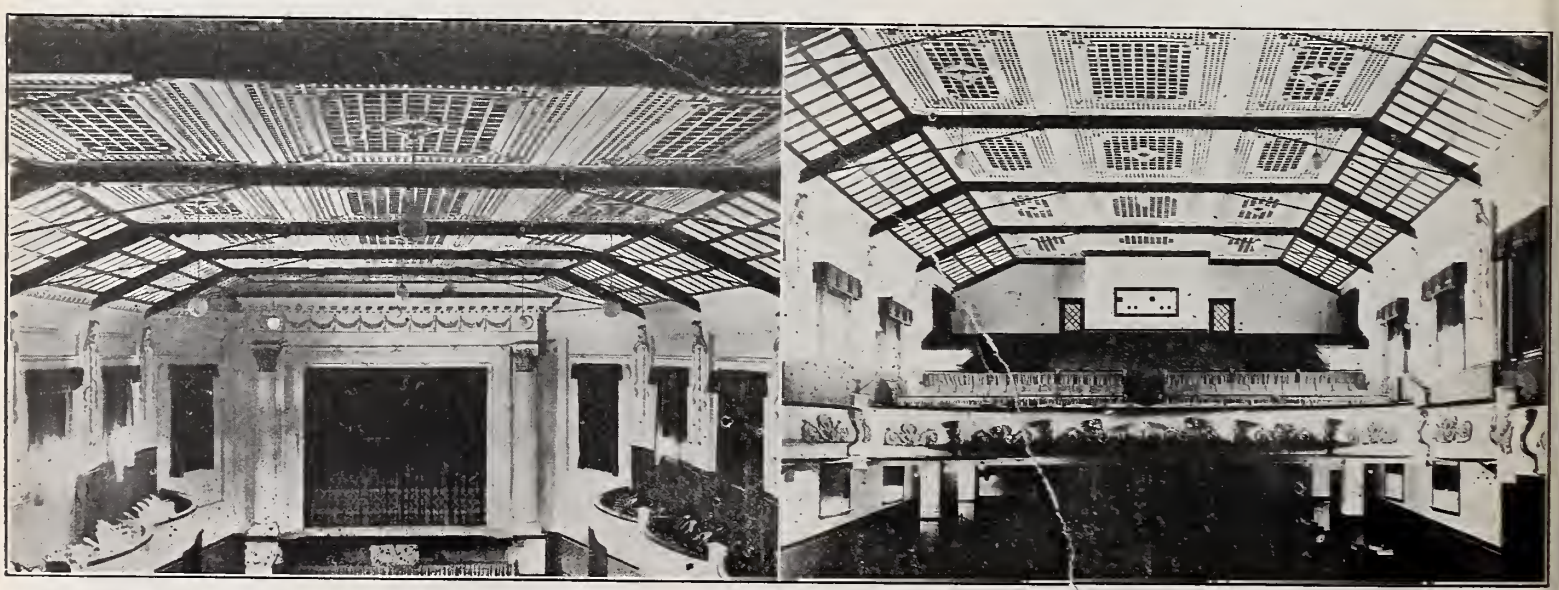
MR. CHARD, of the firm of Kaberry & Chard, Theatre Architects, of Sydney, Australia, discussed motion picture theatres throughout Australia during his recent visit to Motion Picture News office in New York City. Chard for the past year has been making a tour of the world inspecting various architecture, particularly that dealing with theatre design.

Describing the country town motion picture house in Australia, Chard expressed his opinion that in these localities pictures hitherto have been shown at a great disadvantage, generally in an ill-ventilated, old-fashioned hall of the barn type, with a flat floor.

However, at present there is a strong tendency to follow the lead of Sydney and other capitals in having small modern theatres complete with every comfort.

The theatre illustrated on this page is a typ designed by Kaberry & Chard, architects, wh specialize entirely in this class of work, for small town, the seating capacity to suit th population, and simplicity of design and decora tion essential to the financial success of th theatre.

Contrary to the custom in this country, th front stalls are seated with a cheaper class o chair, but a good type of seats are used in th rear stalls and comfortable and even luxurious ones in balcony and boxes.



*The Taree theatre, New South Wales, illustrates the modern, cheerful type of houses now being built in the suburban towns near Sydney. The architects are Kaberry and Chard, Sydney*

# "People Like COLOR"

Mottled and polychrome Terra Cotta — JOHN EBERSON, Architect
NEW MAJESTIC THEATRE
DALLAS, TEXAS

THESE are the words of the managers of the New Majestic Theatre of Dallas, Texas. Experience has shown these theatre owners that the architect's skillful use of Terra Cotta gives their theatre a daylight advertising value similar to that given by illumination at night—that a colorful theatre front draws the attention of the "man on the street" and brings in bigger audiences.

On the New Majestic, decorative details are touched with vivid shades and tones that contrast attractively with the lighter body of the facing. The result is a theatre building that is its own permanent "herald," no matter what picture is being shown.

Terra Cotta is, without question, the most competent material for producing artistic and striking effects. It possesses a practically unlimited color range, and at the same time is so adaptable to form that with it you can build a theatre front of severe simplicity or one of rich ornamental detail.

And the theatre front built of Terra Cotta is, to quote again the management of the New Majestic, "very ornamental and very lasting." For in addition to its artistic qualities, Terra Cotta is permanent. It is resistant to fire, weather-proof and waterproof; fadeless and easy to clean. We shall be glad to give you further information about Terra Cotta which may save you time and money when you decide to build. Address **National Terra Cotta Society**, 19 W. 44th St., New York, N.Y.

# TERRA COTTA

*Permanent Beautiful Profitable*

*Kiser Studios, Inc., Portland, Oregon. Left—Stage showing Creco lighting system. Right—Automatic title making machines*

# Completely Equipped Modern Studios Open in Portland, Oregon

The Kiser Studios, Inc., a newly organized company of Portland, Ore., has launched into the moving picture producing field and has established, it is claimed, the most modern plant on the Pacific Coast outside of Los Angeles.

The company is capitalized at $100,000. In addition a financing company to meet the cost of producing several films has been organized and financed. Headquarters have been established on a large tract of ground in the residence district of Portland and buildings for studios, offices and laboratories have been provided, and a company of experienced players organized.

The main studio building is two stories high and is equipped with the most modern studio appliances and conveniences. The main studio floor is 50 by 100 feet in dimensions with a height of 30 feet to the roof without a single post or other obstruction.

The lighting equipment is in accordance with the latest accepted principles of studio lighting. There is a 150 k.w. motor generator and illumination is provided by 20 Creco twin arcs, one Creco scoop and one Creco arc dome, all of which are supplemented by Cooper-Hewitt banks. In addition there are several 120 ampere and "baby" spots.

Fred H. Kiser, organizer and head of the company is one of America's prominent outdoor artists. He long has contended that moving pictures of superior quality can be photographed in the light and atmosphere of Oregon in spite of failures of other producers.

It is the plan of the organization to utilize Oregon's wonderful scenery for the productions instead of photographic studio scenes. Within less than two hours by automobile from the studio are vast virgin forests, snow-capped peaks, living glaciers, innumerable mountain lakes, rushing streams, great waterfalls and a rough and rugged seacoast, all of which will be used by the players as a background for their productions.

The personnel of the staff follows: Fred H. Kiser, president and general manager; F. M. Byam, business manager; John V. Bennes, art director; Richard J. Grace, technical director; G. M. Vinton, sales director; Broderick O'Farrell, director; T. J. Fenton, chief cameraman; Charles Ammans, scenic and art director; Lewis L. Kiser, chief electrician; Fred Bauer, chief carpenter.

## Brightest Sign Ever Built

The brightest electric sign ever built, which has made even blase Broadway gasp, calls attention to Marion Davies in "When Knighthood Was in Flower" at the Criterion theatre, New York.

The sign is 60 feet long and 35 feet high, covering almost the entire front of the Criterion theatre from the marquee to the roof. The letters spelling the name of the star are 10 feet high, while those in the title of the play, being much more numerous, are only half that height. But Marion Davies has the distinction of having her name inscribed in the largest letters ever written in incandescents.

There are 2,200 fifty-watt lamps in this front sign, the equivalent of 110 kilowatts; while the other signs on the 44th street side of the building and under the marquee brings the total electric illumination of the front of the Criterion up to 160 kilowatts. The border lights are frosted, while the letters are formed of nitrogen filled daylight lamps, giving them wonderful brilliancy, against the galvanized old copper background and the old ivory white border.

*Brightest electric sign ever used on Broadway*

The colors of the royal coat of arms are brought out by a clever device. Each lamp has half a color cap corresponding to the tinctures of the shield and supporters, while the white radiance from the inside of the bulb brings out the painted tints brilliantly.

## New Powers Catalogue of Exceptional Merit

The Nicholas Power Company has just published a very complete and fully illustrated catalogue on Powers projectors and accessories. This booklet has been exceptionally well edited in that it treats in a comprehensive manner all the various complete models of the projectors, their individual parts and supplementary projection room equipment. For example, take the intermittent movement. A technical description is given in which four drawings are used in describing the workings and care of this part along with the text describing the adjustments, care, etc. It s also of interest to note that this company offers its service on recommendations for all phases of the projection department such as projection room construction, screens, etc.

## Fulco Schaffer Sales Co. Changes Name

C. H. Fulton, president of Fulco Shaffer Sales Company, 24 East Eighth street, Chicago, Ill., announces that he has purchased the interests of S. E. Shaffer in the above organization, and accepted his resignation as vice president of the organization. At an early date the company's name will be changed to the Fulco Sales Company. The members are those who are partly responsible for the success of the old E. E. Fulton Company, formerly located at Lake and La Salle streets, Chicago.

# Are Your Pictures Recommended?

How many people recommend to their friends what they see in your theatre?

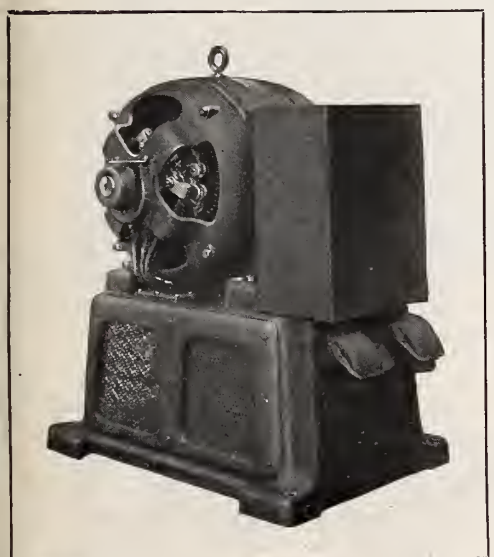
That is the test of your entertainment—the word of mouth advertising you get. And your entertainment depends on two main things: the selection of the program and the way you display it. Are your pictures white, clear and steady?

Good pictures merit good projection. Indifferent pictures *require* good projection. In the early days of motion pictures, any kind of light for projection was accepted as long as it was constant, or nearly constant. Now defects in the projection are reflected in the attendance.

Fortunately it is possible to meet the demands of an exacting public. Good light for projection is the purpose of the Wagner White-Light Converter which converts the ordinary alternating current into the far more desirable direct. The light is white—powerful—steady—easily controlled and perfectly dissolving at change over.

Equipped with it you have gone half way toward making satisfied patrons. Your pictures will be given every advantage to make them successful.

While light is relatively a minor item in the operating expenses of the theatre, its importance is great. If you have a copy of our book entitled LIGHT FOR MOTION PICTURE PROJECTION you will see graphically why direct current arc light is superior to any other form of light. You will also learn the advantages of the Wagner White-Light Converter. The book is written in plain language with just enough of the technical to answer satisfactorily any questions that may arise. Shall we send you a copy? If so, simply fill in the coupon and foward it to us.



**Wagner White-Light Converter, Type S. C. includes converter, transformer element and starting switch. Ballast resistance, polarity switch and ammeter are included as part of the equipment and furnished in separate units.**

Wagner Quality

## Wagner Electric Corporation

(Formerly known as Wagner Electric Mfg. Co.)

### Saint Louis

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| Cincinnati | Los Angeles | Pittsburgh | Toledo |
| Cleveland | Milwaukee | Portland, Ore. | Toronto |

*For local addresses consult telephone directories*

## WAGNER WHITE-LIGHT CONVERTER

Wagner Electric Corporation, Saint Louis, Mo.

Please send me, without obligation on my part, a copy of your book, "Light for Motion Picture Projection."

Name_____ Firm or Theatre_____

Position_____ Street_____

Town_____ State_____

4120-5-23

## Sturtevant Issues Catalogue On Air Washers

A new 44-page catalogue on air washers No. 295 has just been issued by the B. F. Sturtevant Co., of Hyde Park, Boston, Mass. It is profusely illustrated and shows the various details of construction by which the air for any building or for any industry is thoroughly washed and tempered before entering the building. The motors and pumps are also described and illustrated. Installations are shown in a city hall, a chocolate factory, a customs house, a theatre as well as other types of buildings.

More than twelve pages are devoted to various tables giving dimensions, psychrometric charts, diagrams, relative humidities and other useful data.

A copy of this catalogue will be forwarded on request.

### NEW ZEALAND

*Auckland*—A new theatre is being built in Auckland; disappearing shops for the building front are being considered. The idea is to lower each shop into a well at night, thus making their roofs part of the floor of the theatre vestibule.

# Electrical Illuminating Society of the Motion Picture Industry

IN 1920 nine electricians employed in West Coast studios of the motion pictures met in Los Angeles to talk over the advisability of forming an organization to promote the welfare of their profession, with the result that then and there was born the Electrical Illuminating Engineers Society, with nine members.

The names of eight of these original organizers were Fred Mills, president; Harry D. Brown, first vice-president; Walter Strahm, Louis Kolb, W. L. McPheeters, Louis Hauck, E. V. Morris, Bert Wayne.

The object of the Society as set forth in Article 1, of their by-laws is: "The advancement of electrical illumination in all its branches, and the furthering of electrical and mechanical science in connection with the motion picture industry. A further object shall be to cultivate, establish and maintain a closer co-operation between the members of this society and the executives of the motion picture industry in order to create a more economical and efficient organization."

After organization the Society grew rapidly and the membership now stands at thirty-one, every important producing organization on the West Coast being represented and the membership being composed of the leading lights of the profession.

The complete roster is herewith printed:

Harry D. Brown, Universal Film Manufacturing Co.; E. Brewer, Ambassador Pictures Corporation; Ed. Christ, unassigned; F. G. Carpenter, unassigned; H. E. Collins, Garson Studios, Edendale; P. Coates, Vitagraph Studios; R. F. Daggy, unassigned; A. C. Helvey, unassigned; R. Hostetter, Cinema Studio Supply Company; R. E. Houck, Thomas H. Ince Studio; W. L. Harmon, King Vidor Productions; L. Johnson, unassigned; L. Kolb, Goldwyn Studios; Wm. Johnson, Pickford-Fairbanks Studio; W. Linahan, Marshall Neilan Studios; L. Meyers, Russell Production; F. S. Mills, Lasky Studios; W. L. McPheeters, Universal Film Manufacturing Co.; E. V. Morris, Hal E. Roach Studios; F. Murphy, Warner Brothers Studios; G. E. McCormack, President, Charles Ray Studios; Mr. McClaren, unassigned; R. E. Nauman, Louis B. Mayer Studios; J. Reynolds, Secretary, Orpheum Junior theatre; W. T. Strohm, United States Studios; H. Sylvester, Chamberlain-Reynolds Company; G. Shour, unassigned; B. Wayne, Pickford-Fairbanks; Wm. Whistler, unassigned; Howard M. Ewing, unassigned; George M. Breslin, attorney for the Society.

All these men are experts in their line and that means that they are not merely mechanical scientists, but that they have developed the artistic side of the motion picture lighting to the highest degree, and those who have followed the immense development in the lighting of sets during the past few years will appreciate how great the value of the work and researches of the E. I. E. S. has been to the pictures.

They have created many new appliances which make for efficiency in production as well as for artistic effects and their work seems destined to be one of the most important elements in the development of the motion picture of the future.

Transactions of the E. I. E. S. and articles by members of the Society will appear frequently in the columns of The American Cinematographer, which hereby congratulates the members of the E. I. E. S. upon the achievements of their organization.—American Cinematographer.

# Twenty Cameras Trained on Forest Fire Scene Set New Record

Twenty cameras, the largest number ever trained on one scene, were employed by Reginald Barker to record the spectacular forest fire which was staged especially for the big climax in "Hearts Aflame," the first of a series of all-star special which the director is making for Louis B. Mayer.

Working under the supervision of Percy Hilburn, chief photographer on the production, the cameramen were stationed in pairs at various points along the twenty-acre stretch of pines set afire for the picture, many of them being so close to the flames that they had to have sheet iron blinds to protect the cameras from the fire. In spite of this provision, two of the cameras were put out of commission entirely by the terrific blaze and intense heat, and five of the cameramen were so severely burned in the experience that they had to report for medical treatment when the scene was completed.

Half the number of cameras employed could probably have covered the necessary angles just as well as the twenty used, but the cost of the forest fire sequence reached such an enormous figure and the thing was such a tremendous undertaking, that it was decided on the greater number of cameras to insure getting the full value of the spectacle for the screen. And an even better reason was the importance of catching Anna Q. Neilsson at the cab of the locomotive which she drove through the flames—a daring feat that nearly cost her her life. With all her luck in the wild ride through the fire, she was so badly burned about the neck and shoulders that she required constant medical care for a week.

*Twenty cameras, the largest number ever used to photograph on one scene, formed the battery which filmed the spectacular forest fire episode in "Hearts Aflame." Seated in the foreground from left to right are: J. G. Mayer, location manager; Reginald Barker, director; Louis B. Mayer, producer; Percy Hilburn, head cameraman, and J. G. Hawks, managing editor*

## Reports Installations

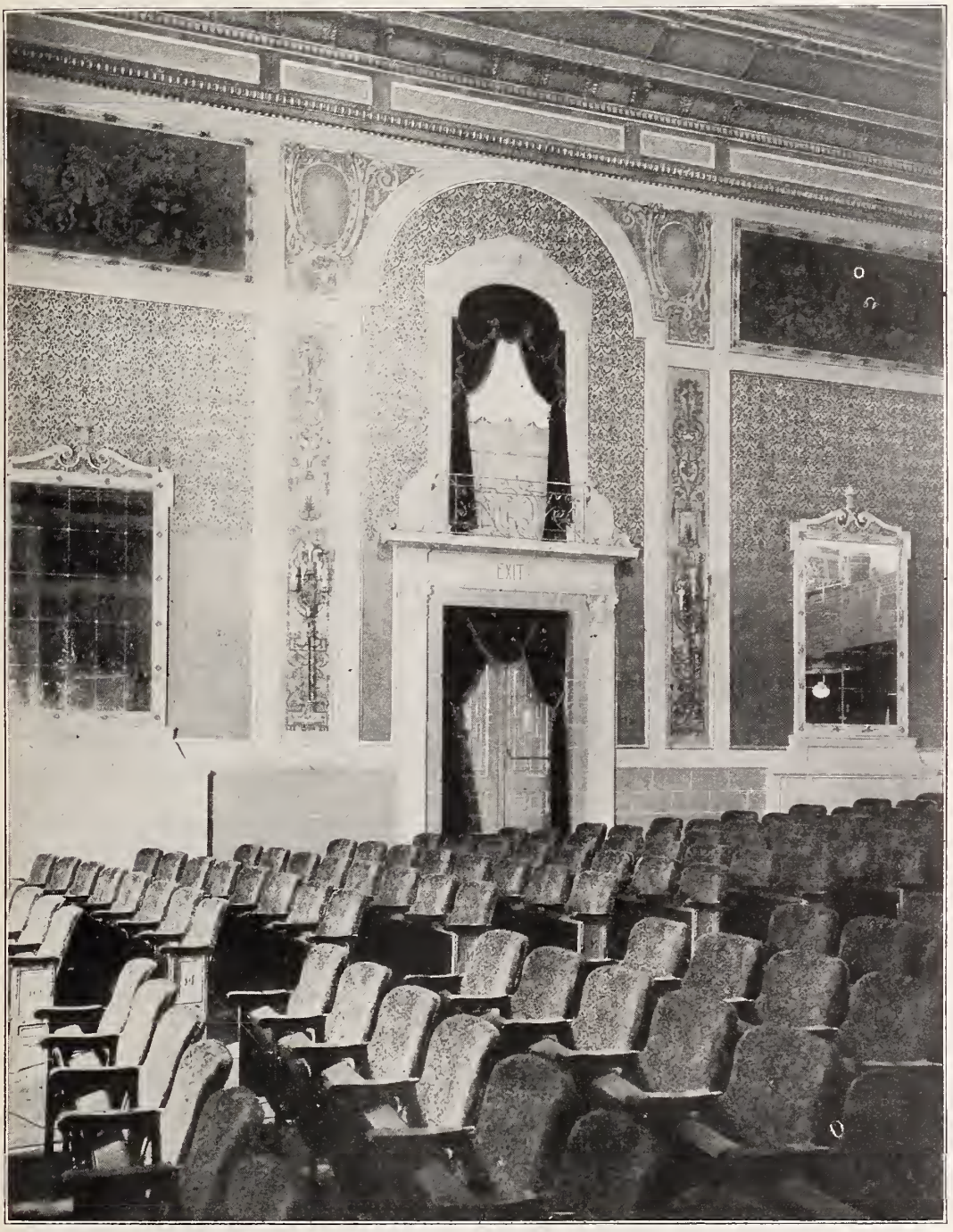
C. H. Fulton, president Fulco Shaffer Sales Company, installed two Powers G. E. high intensity arc lamps in the Grove theatre, Elgin, Ill., October 11. The manager is very much pleased over the results.

Carl E. Bunce, St. Louis manager Fulco Shaffer Sales Company, reports Powers G. E. high intensity lamps in the Grand Central theatre.

## New Project Started

A proposition is now under way which will result in new motion picture theatres being erected in Potsdam, Tupper Lake and Saranac Lake. The one proposed by Potsdam will cost about $25,000 and will accommodate 600 persons. —Grant.

# In America's Foremost Theatres




Manor Theatre, Pittsburgh, Pa.
Rowland and Clark, Owners

Theatre Chairs by American Seating Co. 14 E. Jackson Blvd. Chicago

Seating in
MANOR THEATRE
designed and installed
by
AMERICAN SEATING CO.

# American Seating Company

| NEW YORK | CHICAGO | PHILADELPHIA | BOSTON |
|---|---|---|---|
| 113 W. Fortieth St. | 10 E. Jackson Blvd. | 705, 250 South Broad St. | 77-D Canal St. |

# National Anti-Misframe League Forum

Gentlemen:—

I have been reading the letters and all other helpful hints given in the columns of the News under the N. A. M. L. heading and find that they are a great help to any one in a projection room and as I am not a member of the league I would like very much to be, as I am always for anything that will help me and others to make the projection of motion pictures better as we all can readily see that there is plenty of room for this.

I am not acquainted with the rules of the league, but found a coupon in the News and am filling it out and sending it in and if there is anything else to do please let me know, as I am anxious to receive my membership card and button, which I am enclosing 25c. for and would like to have a slide also if you have them and would appreciate getting some of your labels as I have run several pictures that were inspected by some of the members and they were in perfect order.

I am employed as a projectionist at the Star theatre of this place and have a very poorly built booth with two Power machines, one a 6-a and one 6-b. They are in A-1 condition and I am striving to keep them that way and to improve the booth as well. I have only been here about nine months and, as you know, it takes time to accomplish anything.

Hoping to get my membership card and button at an early date and that I can be of some help to others as well as they are to me, I am

Yours for better projection,
W. L. Strawn,
Gray Stone Bldg.,
Arcadia, Fla.

Theatre address:
Star Theatre Co., Inc.,
Harley Watson, Mgr. and Owner,
Arcadia, Fla.

---

Dear Sirs:

I am mailing application blank for membership in your association. I am assistant projectionist at the Alamo theatre at Newman, Ga. Have been in this capacity for some time, almost a year, in fact. At present I go to school five hours a day and operate the machine for two hours each day. Mr. R. F. Milner, chief projectionist of this theatre, is already a member of your organization, and he speaks so highly of it that it must be a very good thing. In fact, we try to follow all your views on how to fix film and so forth. It is a nuisance to get hold of a picture that has been punched and cut up.

I thank you very much and hope to get my button soon.

Yours very sincerely,
H. F. Taylor.

---

Enclosed find 25c. in stamps for the N. A. M. L. metal button, which I think is a great improvement on the old button. In regard to the punching and disfiguring films, my opinion is that the exchange should put a stop to it. The best way I find is to make my own cue.

I should like you to send me a new membership card, as I have misplaced mine.

Very truly yours,
Gustave Shaw, No. 1467,
Red Hook, N. Y.

---

**IN the mail of a recent date for this department was received an application for membership in the National Anti Misframe League filled out in the name of one, Clifford Paris whose home address is 107½ N. Summit Street, and business address, the Strand Theatre, but which did not contain a sign of either the city or state in which Mr. Paris lives. Attached to this membership application was twenty-five cents in stamps to cover the charges on the bronze N. A. M. L. membership button which we are keeping in a pigeonhole of our desk awaiting the time when we shall hear further concerning the correct address of our prospective member. In order that Mr. Paris' application may not be unnecessarily held up we ask that he advise us at once his correct address.**

---

Dear Editor:

In the issue of October 14th I read of the light rays and I agree that the light rays cross in front of the objection lens and where it crosses is the proper place for the shutter. I am sending you diagram of how the light rays cross to the best of my knowledge. If you find any mistake in it please let me know what it is.

Yours very truly,
J. G. Butts, No. 1646,
Trigg Theatre,
Glasgow, Ky.

The light rays do not cross at one place as is shown in J. G. Butts' diagram, though in a great majority of cases there is a place in front of the objective lens where the light beam is smaller in diameter than at the objective lens itself. The light rays cross all the way to the screen. A further discussion of this subject will appear in a later issue and give a more detailed account.—Editor.

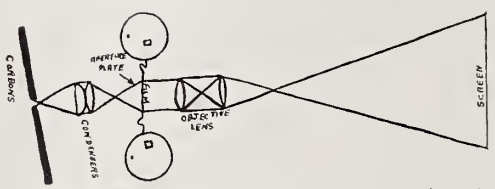



*Diagram submitted on light ray crossing by J. Butts*

Dear Mr. Abbott:

Have not written to you in some time: hope that the N. A. M. L. is increasing in all respects.

With reference to the slide I wrote to the Unique Slide Corporation they made the slide but it isn't anything like the slide that I wanted, and besides they charged $1.50 for same.

I am glad to say that since I have been a member that I have seen lots of N. A. M. L. labels in cans, but I have my first to see that corresponds with the picture in the can. The film exchanges don't seem to be co-operating with us. In my estimation this organization should be a wonderful help to them. On the other hand I realize that it's hard for them to send the same picture in the same can all the time.

Realizing this, I see nothing but that we get a label that will fit the band that comes on the film. This will enable the reports to go with the picture at all times.

I am at present working on an automatic slide changer, which, if I can perfect, will be a great help to all projectionists.

In some way we didn't get this week's Motion Picture News. I have failed in some way to see my letter in any of them. If you have copy of same, will thank you if you will send me one.

Assuring you that the league is my first consideration, and at any time I can be of any assistance don't hesitate to call on 1819 a 100 per cent member.

Yours very respectfully,
E. E. Rawl,
1819 Batesburg Theatre, Batesburg, S. C.

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Dear Editor:

Have been reading the Motion Picture News for some time and after seeing what other projectionists are doing, feel like I ought to get in line with the rest. I just finished hooking up my films for tonight's shows and I patched over two hours on the films and cut out a bunch of punch marks. It was a First National film. We always get rotten films from them. I think that if a few more projectionists would practice the same thing as the N. A. M. L. teaches we would receive better films.

Enclosed find 25c. in stamps for a membership button and also send me a few labels, if you please.

Yours truly,
Donald Weigman,
Degraff, Ohio.

---

Dear Editor:

I received my membership card by this morning's mail. I have been watching for it a long time.

I am now employed at the Strand Theatre and have one of the largest and best equipped booths in the state, having 2 Powers with high intensity arcs, a booth cabinet, 2 motor rewinders, G. E. set and running water. I guess we couldn't want anything better. Am I right? And also we have plenty of good fresh air, the ceiling having skylight and room containing door and window leading into a good cool airshaft. Drop up and see me if you get a chance. You'll always be welcome.

Yours,
F. W. McClain, No. 1804,
Strand Theatre,
33 S. Broadway, Yonkers, N. Y.

---

Dear Sir:

Some time ago another projectionist told me that you have an Anti-Misframe League agoing. He also told me to join and get the benefit out of that organization. Will you please send me full particulars and membership outfit. This city is not very large and I could not afford to become a union projectionist. At present there are a number of things that I would like to have answered. Also send me the price of Motion Picture News. The more you read trade papers the more you know about the profession as there is a little in every paper that you don't know. Will you please see to it that I get the outfit or membership blank. Thanking you.

Very truly,
Fred Schweppe, Jr.,
438 N. German St., Mayville, Wis.

(N A M L continued on page 2467)

# POWER'S PROJECTORS

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*Power's Projectors have been installed in Kunsky's Capitol Theatre Detroit, Michigan. Impartial Comparative Tests Prove the Superiority of Power's Projection*

October 20, 1922.

Nicholas Power Co.
90 Gold St.
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Gentlemen:

Replying to your request for information regarding the recent installation made by your Company , we are very pleased to say that we are thoroughly satisfied with the installation of Power's Projectors in our new Capitol Theatre and find we are getting considerably more light on the screen than we have been able to get with outher machines.

It seems only fair to state that Power's Projectors were subjected to an impartial practical test and I wish to thank you for your co-operation.

Yours very truly,

CAPITOL THEATRE COMPANY

Geo. W. Treadle

Secretary.


NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

## N. A. M. L. FORUM

(*Continued from page 2462*)

Dear Editor:

Enclosed you will find twenty-five cents for button and blank for membership in the N. A. M. L. I think this league is a good thing for every projectionist in the South to belong to, as I have found quite a change in the prints of film which I have been getting since this league was first organized.

I have been reading the Forum for the past few months and enjoy it very much.

Yours for a larger N. A. M. L.
B. L. Richardson, Chief Projectionist,
Dreamland Theatre, Chester, S. C.

---

Dear Sir:

Enclosed you will find my application to the N. A. M. L. Also 25 cents in stamps for membership button. Please send me this as soon as possible. Very truly yours,

J. B. Sample,
Pineland, Texas.

---

Dear Editor:

I have been watching for the new membership buttons which you now have. Please send me one as soon as possible.

Also a supply of labels if they are free, if not send me a price list, as I would like to have some to use in my work.

Very truly,
J. C. Hutchison, No. 1682,
Strand Theatre,
Kenova, W. Va.

## Send in Your Discussions

---

Dear Editor:

Enclosed please find 50 cents in stamps for which please send me two buttons of the N. A. M. L. Yours for better projection,

E. Paulson, No. 1319,
Box 265,
Ketchikan, Alaska.

### Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

..... .....

.....

### NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

*AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.*

*New applicants when sending in blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button*


# Mr. Theatre Owner—Face The Facts

Statistics show that 90% of the Film Fires originate in the projector.
The owner carries Grave Responsibility for the Safety of his patrons against Fire and Panic and is forced to face serious loss even though covered by insurance.

**The National Board of Fire Underwriters Says** "Protectall" **Affords Protection Against Film Fire**

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Address .....

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TRADE MARK

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With over a hundred of America's finest theaters Major Equipped, it is becoming a matter of everyday theater lighting, to say Major System, *of course*. Yet smaller theaters, and old ones that need new lighting equipment, can be Major Equipped, as well as the most magnificent new one. Sectionally constructed, its cost is only that of an adequate installation to fit your needs.

*A new book, "The Control of Lighting in Theaters," will be furnished free to theater managers. It has been prepared at great expense and will be of unquestioned interest to you; write for it.*

## MAJOR SYSTEM ADVANTAGES

**Remote Control**
**Extended Remote Control**
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# Many Claims For Automatic Motion Picture Projector Safety Device

IT is claimed after a thorough test, during which it was in daily use at the Fox theatre, Aurora, and was demonstrated to be of the greatest practical value, Fyre-Gard, the new automatic motion picture projector safety device, has been put on the market by the Fyre-Gard Manufacturing Company, of Aurora, Illinois.

Further description of the Fyre-Gard states that it stops the motor and cuts off the light instantly if the film breaks at any point above or below the aperture plate; if the lower reel fails to pick up; if the mechanism of projector binds or breaks; if the lower loop is lost, or if the sprocket holes are stripped from film, and also positively prevents film from packing in machine from any cause.

At the end of the picture, the device also functions and cuts off light and motor.

During the three years it was operated at the Fox theatre the film did not plug once, and what this means will be best appreciated by the operators and managers interested in perfect operation of their theatre and safety from fire.

It is undoubtedly a practical and efficient fire protection device.

The manufacturers have arranged for the distribution of Fyre-Gards through the following well-known moving picture supply concerns: Exhibitors Supply Company, Inc., with stores located as follows: 128 Grand Avenue, Milwaukee; 3315 Oliver Street, St. Louis; Produce Exchange Building, Minneapolis; 128 W. Ohio Street, Indianapolis; 84 S. Wabash Avenue, Chicago; The Argus Enterprises, Inc., with stores at 21st and Payne Avenue, Cleveland; 1519 Glenarm Street Denver; 836 S. Oliver Street, Los Angeles 423 S. 15th Street, Omaha; 132 S. 2nd South Street, Salt Lake City; The Howells Cine Equipment Company, 729 Seventh Avenue New York City; and the Comerford Amusement Company, 303 Lackawanna Avenue Scranton, Pa.

*Excellent examples of two dimensional architecture used in set for the production "Rich Men's Wives." No masonry or stone work is used, even the grass, trees, etc., are artificial*

## Grand Theatre Being Remodeled

The Grand theatre which in June was partially destroyed by fire, is being remodeled and redecorated by E. C. Weber, the present owner, at a cost of $14,000 and is now nearly completed. It will be renamed and hereafter known as the "Columbia Theatre." Sullivan, Helling & Company are lessees and Sullivan and Helling will be the managers of the theatre. It is a combination house, showing road shows, vaudeville and pictures.

## Oak Theatre, Seattle Reopened

The Oak theatre, one of Seattle's downtown second run houses, will reopen this week after having been closed for repairs for the past two weeks. Upon reopening the theatre management will feature second run photoplays in conjunction with a new musical revue company under the leadership of Ted Howland. The house has been cleaned and renovated inside. It was primarily built for stage plays but has not been used for anything but motion pictures for several years. The new name chosen for the house was "The Olympic."—Prager.


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A. F. WILLIAMS
166 W. Adams Street Chicago

## St. Louis News Notes

It is also reported that Fred L. Cornwell plans to erect a 2,500 seat house at Eighth and St. Charles streets. This location has been suggested for a theatre site on several occasions and is not a bad one. It is directly opposite the Mercantile Trust Company and backs up against the Orpheum theatre.

It is known that an architect in the Chemical Building has prepared plans for a combination theatre and office building to cost upwards of $1,000,000, but has declined to reveal either the names of the parties interested in the project or its location as the necessary options had not been obtained on the site in view.

In the meantime negotiations for the theatre and office building on the Midway theatre site are still hanging fire. The International Life Insurance Company has offered to finance this project under certain conditions, one proviso being that the structure should be known as the International Life Building. This is an ideal location for a high-class picture house.—Barrett.

*Trained Bull Frogs latest screen stunt. E. R. Gammage of Westlake, La., field representative for Fox News and his trained frogs are making quite a hit on the "movie" screen. Frogs are trained to wear high hats, smoke cigarettes and cut many capers*

## Radio Apparatus for U in Theatres

Joseph H. Hallberg, the well known mot picture electrical equipment designer, has b holding a good deal of his time with the velopment of radio apparatus and has p fected a very excellent design of radio receiv instrument and cabinet which is well adap for use in theatre lobbies and rest rooms. T apparatus not only is very attractive in appearance but required no antaenna ground connections, thus making it unusua convenient for use in the theatre. The sou reproduction is perfect. Mr. Hallberg has a developed various other radio outfits which has placed on the market.

## Burnaby, British Columbi to Have First Movie

According to an announcement by loc authorities, a permit has been granted to Per Deacon and Weedon, 2414 Granville St., Va couver, B. C., for the erection of a new theat to cost $10,000 and Burnaby will now have very first moving picture theatre.—Gladish.

## Kitsilano, Vancouver, Reopened

The new Kitsilano theatre, containing a sea ing capacity for 1,000 persons, has been opene in Vancouver, British Columbia, by R. E. Ber who recently purchased the property.—Gladis

## New Theatre Being Built in Plant City, Fla.

Plans have been drawn for a new theatre t be erected in Plant City, Florida, on a lot owne by C. E. Barnes, at the corner of Collins an Mahoney Sts. M. E. Lee, the Mayor of th City, will be associated with Mr. Barnes in th venture. Mr. Barnes was in the picture busi ness there before operating the Abbott theatr for several years.—Leslie.

## Washington To Have Model House

Washington, D. C., Oct. 30.—The archi tect's plans and drawings for the new Cran dall Tivoli, to be erected at Park Road an 14th Street, N. W., here, indicate that th new Crandall house will be perhaps th largest and finest residential photoplay hous in the United States. The seating contracto has been told to base his estimate on at leas 2,500 seats. Twelve stores will feature th car-line approach on 14th. Office suites wil be provided above the stores. As soon as th Sacred Heart parishioners move to their new home on 16th, the work of demolishing th church and erecting the Tivoli will begin.— Knappen.

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*Hal Mohr, who is doing some exceptional work for Arthur Trimble*

## Walker Building New House

Announcement is made that C. E. Walker of the Princess and Lyric theatres, Santa Ana, Cal., will commence construction of a $100,000 motion picture house with a seating capacity of 12000.

## New Theatre Opens

"The Garden" is the latest venture into the theatrical and moving picture field in Rockingham, N. C. Some weeks ago, Mr. M. H French leased from T. C. Leak and H. C. Wall the opera house, and with Wm. G. Atkinson as manager the place has literally been turned upside down. The interior, the decorations, fixtures, scenery and general tone to the place must be seen to be appreciated. Summed up, it is said by many to be the prettiest picture house in Piedmont, Carolina.

### LOUISIANA

*Baton Rouge*—Mr. Moorman, proprietor of Grand Theatre, reports that he will erect a $20,000 theatre, modern in every respect, to have a seating capacity for 550.

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## Special Course for Motion Picture Organists

(*Continued on page* 2455)

have already had some experience in accompanying motion pictures.

Students may enter at any time.

Fees for term of twelve weeks, including two one-hour lessons each week, two hours of practice each week on the orchestral organ, $150.

Fees are payable in advance.

For use of practice organs the charge is 25 cents per hour.

A certificate will be awarded the student on successful completion of this course.

Theoretic Work:—Transposition of piano and orchestra music for the organ; sight harmonization of given melodies; improvisations in varied rhythms, keys and styles of given motifs, following characteristic music forms such as the march, the valse, the polonaise, the gavotte, the elegie, etcfl Composition of organ transcription (home work).

Selection of descriptive music for scenics and travelogues. Determining the mood of the picture; examination of its scenic details and selection of suitable music for sub-divisions, such as dawn, twilight, moonlight, pastoral scenes, western episodes, etc. Orientalism in music; characterization musically of wild and savage life, various dramatic situations; appropriate musical accompaniment to moods of love, hate, jealousy, grief resignation, heroism, etc.

Performance Work:—Applying theoretic studies of material to pictures shown in projection room.

Improvisation of scenic pictures.

Improvisation of short dramatic situations picturing elemental moods.

Improvisation of scenes of character involving suggestion of mystery, suffering, villainy, etc.

Improvisation of scenes of pursuit, flights, agitatos and hurry episodes in varied styles.

The comic effects of the organ. Use of folk tunes and popular music as accompaniment to comedy pictures. The folk dances of various nations. Diverse acoustic effects of the organ; imitation of sounds. Wind and storm; thunder, explosions, aeroplane, laughing and talking imitations, different animal and bird sounds.

Application of long silence as effective in tense dramatic situations.

Arrangement and composition of a score for a film style, musical unity. Selection of basic and leading themes for characters and situations; methods of use for returning moods and reflections.

The arranging of music for weeklies, news reels, scenics, with particular stress laid on folk-music of various nations. The scoring of music for Biblical scenes.

Selection and arrangement of music for Educational films.

## Business Offerings

LADY ORGANIST, A1 picture player, wishes position in or out of Chicago. Box E. M., Motion Picture News, Chicago, Ill.

FOR SALE—Three-Manual Austin Organ, three years old, in perfect condition. Formerly used Critterion Theatre, Atlanta. Present value, $13,000. Can be bought cheap. Also two motor generators, 75 amperes D. C. to D. C., 220 volts. Write Sig Samuels, Metropolitan Theatre, Atlanta, Ga.

FOR SALE—Theatre chairs new and used; lowest prices. Also seats and backs. J. Bunce, 4239 Park Avenue, Chicago, Ill.

3,500 OPERA CHAIRS for sale at a bargain. Used only a few months. 2,100 Heavy Veneer Chairs, 1,400 Leather Upholstered. Price depends on the amount you can use. Box 332, Excelsior Springs, Mo.

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EAST AND WEST COAST PRODUCTION NOTES

# Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

## With Paramount Units

Edward Phillips has been engaged for a leading part in "The Nth Commandment." Cosmopolitan picturization of Fannie Hurst's story of the same name upon which Frank Borzage will begin work next week in California.

The Realart studios is re-opened for use of DeMille sets reproducing Chicago Board of Trade.

William DeMille has left for New York with scratch prints and negative for "The World's Applause," where he will edit same while conferring with Clara Beranger respecting 'script for "Grumpy," his next production.

"The Covered Wagon" company, directed by James Cruze now consists of more than three thousand people encamped on a two hundred thousand acre ranch near Baker, Nevada.

Mary Miles Minter's next starring vehicle will be "The Trail of the Lonesome Pine," by John Fox, Jr.

Albert Shelby Levino and Ralph Block are preparing the 'script for Wallace Reid's next "Mr. Billings Spends His Dime."

Sam Woods reproduced Buenos Aires Grand Prix Race for "My American Wife."

Jerry Wonderlich heads list of auto racers appearing in "Racing Hearts," Agnes Ayres subject directed by Paul Powell, continuity by Will M. Ritchey from a story by Byron Morgan. Richard Dix will be the leading man.

Penrhyn Stanlaws is vacationing until Jan. 1, having completed "Singed Wings."

Director Julia Crawford Ivers and company, filming "The White Flower" will return to Los Angeles from Honolulu the last week in November.

## East and West With Fox

Scott Dunlap is directing Shirley Mason in "Pawn Ticket Two Hundred Ten," with a supporting cast including Robert Agnew, Fred Warren, Dorothy Manners, Irene Hunt and Jacob Abrahams.

Jack Ford is directing Tom Mix in "The Hostage," with Alma Bennett in the lead. The cast includes Edward Peil, Joe Gerrard, Virginia True Boardman, Margaret Joslin, Frank Ford, Buster Gardner, Lon Poff and Henry Todd.

Lynn Reynolds is casting "The Brass Commandments," starring William Farnum.

Director Jerome Storm is casting an untitled story starring William Russell.

Emmett J. Flynn is directing Buck Jones in "Pay Day" for which a cast has been selected naming Ruth Clifford, Lefty Flynn, Robert McKim, Katherine Key, Eugene Paulette.

Dave Thompson, formerly manager of production, Metro studios, has been named as business manager of Sunshine Comedy Section, Fox studio.

## Around Metro Studios

With the selection of Helen Ferguson for the role of Peggy, Fred Niblo this week completed the cast of "The Famous Mrs. Fair" which he has just started filming as a future Louis B. Mayer offering through Metro.

## Here and There

Mayme Kelso has been added to the big cast now working on the forthcoming Selznick production, "A Dollar Down," starring Owen Moore, being produced on the Coast.

Director Roy Sheldon and the company of players who have been in Albany, Ga., on location, making scenes for the Murray W. Garsson production of "Way Down South," are on their way back to New York, where the final scenes of the picture will be shot. The company has been away three weeks.

Rex Thorpe will co-direct with Harry Northup on his feature that will go into production this coming week at the Long Beach studios. The title of the story is "Black Gold," written around the oil fields at Signal Hill. The story will be produced by John P. Mills Productions.

This week marks the completion of the shooting of the scenes of Amalgamated's first screen offering "The Madonna In Chains."

"The Drivin' Fool" company, producing the picture of that name under the direction of Robert Thornby, has checked out of Los Angeles temporarily taking the part of their picture which is laid in San Francisco.

Rollin Sturgeon has engaged an all star cast for the first Sturgeon-Hubbard production, untitled. The cast includes Ralph Graves, Philo McCullough, Edward Hearne, Truman Van Dyke, Phillips Smalley, Patsy Ruth Miller, Dorothy Wood, Edna Murphy, Christine Mayo, Zazu Pitts, Gertrude Claire, Eleanor Hancock and Fontaine La Rue.

Morante Productions, Inc., has completed "Pirates of the Pines," by L. V. Jefferson, scenario by J. Inman Kane. In the cast are Clara Horton, Tom Gallery, Harry Lorraine, Frank Caffray, Russell Tizzard, Alfred Hewston and Rae Hampton. It is for independent release.

Dan Mason is supported by his daughter, Nannie Mason, in the ninth Plum Center comedy, now in the making under the direction of Robert Eddy at the Gerson studios. Miss Mason played with her father in vaudeville, but has done little work in pictures.

Following the completion of "The Agent," Larry Semon plunged into work on "The Storekeeper." For this comedy a trading post was erected on the Vitagraph lot in Hollywood, one of the most important sets representing a huge general store in which much of the action of the picture takes place.

Hunt Stromberg will direct the next "Bull" Montana comedy, "Rob 'Em Good," for which the cast assembled employs Chuck Reisner, Billy Elmer, James Quinn and Spike Robinson.

Malcolm MacGreggor has been added to the cast of "Noise in Newboro," Viola Dana subject directed by Harry Beaumont.

Joseph Engle is expected in Los Angeles this week, accompanied by Marcus Loew.

John Bowers will play opposite Clara Kimball Young in "The Woman in Bronze." Other players selected are Lloyd Whitlock and Edward Kimball. King Vidor will direct, and production begins this week.

The DeHavens are working on their seventh comedy entitled "Baby Ben," directed by Henry Lehrman.

Mel St. Clair is beginning "Knight in Gale," second of the "Fighting Blood" series, for which a cast has been assembled including George O'Hara, Clara Horton, William Courtright, Arthur Rankin, M. C. Ryan, Kit Girard, Albert Cooks, Mabel Van Buren.

Ethel Clayton has finished "The Remittance Woman."

Thomas H. Ince is giving all his energies to the cutting and editing of "A Man of Action," the comedy from the pen of Bradley King and featuring Douglas MacLean, Marguerite de La Motte and Raymond Hatton. This production was directed by James Horne.

The Fairbanks Studio employees, during vacation due to Doug's absence, have formed Security Production company and are making "The Man from Over There," by Edgar Lambert. Paul Burns is the director, Charles Richardson and Richard Hollahan, camera men, Lawrence Keefe, production manager and Larry Judd, property man. Arthur Coe is the assistant director. In the cast are Miss Dupont, Otto Lederer, Jack Livingston, Kathlyn Murphy, Bobby Bolder and Roy Colson.

Doubleday Productions are beginning "The Vengeance of Pierre," under the direction of Henry McCarthy, starring Lester Cuneo.

The Leah Baird production, titled "When Civilization Failed," adapted from the play "All Mine," is completed. It was made at the Ince studios and in the cast supporting Miss Baird will be seen Tom Santschi, Walter McGrail, Richard Tucker, Alex B. Francis, Bobby Bolder, Ruth Mitchell.

The cast supporting Florence Vidor in Booth Tarkington's "Alice Adams," under the direction of Rowland V. Lee, includes Claude Gillingwater, Margaret MacWade, Harold Goodwin, Vernon Steel, and Tom Ricketts. It is being made at the Vidor studios.

Albert Rogell is making an independent subject entitled "The Greatest Menace," with Ann Little, Robert Gordon, Mildred June and others, at the Fine Arts studios.

Paying what is reported to be a record price, Louis B. Mayer has secured the screen rights to the famous Blanche Upright novel, "The Valley of Content," for production as an all-star special by Reginald Barker.

Hallam Cooley, another six-foot screen player, has been added to the cast of tall players appearing in Tom Forman's production of "Are You a Failure?" now being filmed in Los Angeles, Northern California, Canada, and wayside stations, for B. P. Schulberg.

Katherine MacDonald and her supporting company, including Orville Caldwell, Stuart Holmes, Lincoln Stedman, Adele Farrington, Edith Lyle, Russell Gordon and Grace Morse, have returned from Arrowhead Lake where important scenes were filmed by Director Victor Schertzinger for "The Scarlet Lily."

Henry B. Walthall, who recently returned to the screen in John M. Stahl's production of "One Clear Call," has started on tour of the Orpheum circuit in a psychological mystery drama entitled "The Unknown."

## At Universal City

Norman Taurog, producing Sunshine comedy travesty on "Foolish Wives," is titled "Foolish Husbands" and features Joe Roberts.

Julius Stern is expected.

Al Herman is directing an all star untitled comedy with a cast composed of Betty May, Jack Cooper, Joe Bonner, Blanche Payson and "Queenie," the horse.

Alf Goulding is directing Baby Peggy in a special entitled "The Senorita," partially made at Tia Juana. Lillian Hackett and Inez MacDonnell are the principals.

Stuart Payson has selected House Peters, Wallace Beery, Sylvia Breamer, Martha Mattox, Boris Karloff as leads for "The Attic of Felix Bayu."

The reproduction of a famous Vienna amusement park has been completed for "Merry Go 'Round" and Rupert Julian will complete exterior scenes in two or three weeks. Principals in the cast are Norman Kerry, Mary Philbin, Dorothy Wallace, Dale Fuller, George Siegman, Maude George, Ceasar Gravina, George Hackathorn and twenty others.

# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March**

## MARCH

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Back to Yellow Jacket | Stewart-Kirkham | Arrow-S. R. | 6 reels | Sept. 16 |
| Belle of Alaska | Special Cast | Amer. Releasing | 5 reels | Apr. 29 |
| Blaze Away | Big Boy Williams | Herbst-Lorenzo-S. R. | 5 reels | Apr. 1 |
| Bluebeard, Jr. | Special Cast | Amer. Releasing | 5 reels | May 20 |
| Bobbed Hair | Wanda Hawley | Paramount | 5 reels | Apr. 1 |
| Boy Crazy | Doris May | Film Book. Offices | 5 reels | Mar. 11 |
| Come On Over | Colleen Moore | Goldwyn | 8 reels | Mar. 25 |
| Cradle Buster, The | Glenn Hunter | Amer. Releasing | 6 reels | May 20 |
| Dangerous Little Demon | Marie Prevost | Universal | 5 reels | Mar. 18 |
| Desert Bridegroom, A | Jack Hoxie | Arrow-S. R. | 5 reels | |
| Desert's Crucible | Jack Hoxie | Arrow-S. R. | 5 reels | Sept. 23 |
| Don't Doubt Your Wife | Leah Baird | Assoc. Exhib | 5 reels | Mar. 25 |
| Extra, Extra | Walker-Murphy | Fox | 5 reels | Mar. 18 |
| Fair Lady | Special Cast | United Artists | 7 reels | May 27 |
| Fool's Paradise | Special Cast | Paramount | 8 reels | Dec. 24 |
| Forever | Special Cast | Paramount | 7 reels | Oct. 29 |
| Glass Houses | Viola Dana | Metro | 5 reels | Feb. 25 |
| Gypsy Passion | Special Cast | Vitagraph | 6 reels | Apr. 8 |
| Her Husband's Trade-mark | Gloria Swanson | Paramount | 8 reels | Mar. 4 |
| I Can Explain | Gareth Hughes | Metro | 5 reels | Feb. 25 |
| Iron to Gold | Dustin Farnum | Fox | 6 reels | Mar. 25 |
| Island Wives | Corinne Griffith | Vitagraph | 5 reels | Apr. 1 |
| Isle of Zorda | Special Cast | Pathe | 9 reels | Mar. 25 |
| Jan of the Big Snows | Special Cast | Amer. Releasing | 5 reels | June 24 |
| Lady Godiva | Special Cast | Assoc. Exhib | 6 reels | Mar. 25 |
| Love's Masquerade | Conway Tearle | Selznick | 5 reels | Apr. 22 |
| Lying Truth | Special Cast | Amer. Releasing | 5 reels | Apr. 29 |
| Man to Man | Harry Carey | Universal | 6 reels | Feb. 11 |
| Mistress of the World | Special Cast | Paramount | 20 reels | Mar. 18 |
| Night Riders, The | Special Cast | Second Nat.-S. R. | | Apr. 29 |
| Pardon My Nerve | Chas. Jones | Fox | 5 reels | Mar. 4 |
| Price of Youth, The | Neva Gerber | Arrow-S. R. | 5 reels | Sept. 30 |
| Question of Honor, A | Anita Stewart | First National | 6 reels | Mar. 25 |
| Ragged Heiress | Shirley Mason | Fox | 5 reels | Mar. 25 |
| Rounding Up of the Law | Big Boy Williams | Aywon-S. R. | 5 reels | Sept. 16 |
| Sheik's Wife, The | Special Cast | Vitagraph | 6 reels | Mar. 18 |
| Stage Romance, A | William Farnum | Fox | 7 reels | Feb. 25 |
| Tracked to Earth | Frank Mayo | Universal | 5 reels | Feb. 25 |
| Travelin' On | William S. Hart | Paramount | 5 reels | Mar. 4 |
| Vermillion Pencil, The | Sessue Hayakawa | Film Book. Offices | 5 reels | Mar. 18 |
| Watch Him Step | Richard Talmadge | Goldstone-S. R. | 5 reels | May 13 |
| Wild Honey | Priscilla Dean | Universal | 5 reels | Mar. 11 |
| Wise Kid, The | Gladys Walton | Universal | 5 reels | Mar. 4 |
| Woman's Side | Kath'rine M'D'nald | First National | 6 reels | Apr. 29 |
| Woman, Wake Up | Florence Vidor | Assoc. Exhib | 6 reels | Mar. 4 |
| World's Champion, The | Wallace Reid | Paramount | 5 reels | Mar. 11 |
| Yankee Doodle, Jr. | Special Cast | Burnside-S. R. | 5 reels | Mar. 25 |

## APRIL

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Angel of Crooked Street, The | Alice Calhoun | Vitagraph | 5 reels | Apr. 29 |
| Arabian Love | John Gilbert | Fox | 5 reels | Apr. 15 |
| Bear Cat, The | Hoot Gibson | Universal | 5 reels | Apr. 8 |
| Blonde Vampire, The | Jacia Mooers | Wid Gunning | 5 reels | June 24 |
| Bootleggers, The | Special Cast | Wid Gunning | 5 reels | Apr. 22 |
| Border Scouts | Bert Hall | State Rights | 5 reels | Apr. 22 |
| Bought and Paid For | Special Cast | Paramount | 5 reels | Mar. 25 |
| Chain Lightning | Ann Little | Arrow-S. R. | 3 reels | Sept. 16 |
| Channing of the North-west | Eugene O'Brien | Selznick | 5 reels | May 6 |
| Cradle, The | Ethel Clayton | Paramount | 5 reels | Apr. 1 |
| Crimson Challenge, The | Dorothy Dalton | Paramount | 5 reels | Apr. 22 |
| Destiny's Isle | Special Cast | Amer. Releasing | 5 reels | Aug. 19 |
| Devil's Pawn, The | Pola Negri | Paramount | 5 reels | May 20 |
| Elope If You Must | Eileen Percy | Fox | 5 reels | Apr. 1 |
| Face Between, The | Bert Lytell | Metro | 6 reels | Mar. 25 |
| Fascination | Mae Murray | Metro | 6 reels | May 6 |
| False Fronts | Special Cast | Amer. Releasing | 5 reels | Mar. 11 |
| Find the Woman | Special Cast | Paramount | 5 reels | Apr. 29 |
| First Woman, The | Mildred Harris | Film Book Offices | 5 reels | Apr. 29 |
| Free Air | Special Cast | Hodkinson | 5 reels | Apr. 15 |
| Gas, Oil, Water | Charles Ray | First National | 5 reels | Apr. 15 |
| Give Me My Son | Pauline Brunius | Geo. Hamilton-S. R | 6 reels | Mar. 4 |
| Good Provider, The | Special Cast | Paramount | 6 reels | Apr. 22 |
| Greater Duty, The | Special Cast | East Coast Prod.-S.R. | 5 reels | Aug. 26 |
| Green Temptation, The | Betty Compson | Paramount | 6 reels | Apr. 1 |
| Heart of a Texan, The | Neal Hart | Wm. Steiner-S. R. | 5 reels | Sept. 9 |
| Heart Specialist, The | Mary Miles Minter | Paramount | 5 reels | Apr. 8 |
| Hidden Woman, The | Special Cast | Amer. Releasing | 5 reels | Sept. 2 |
| The Infidel | K. MacDonald | First National | 6 reels | Apr. 22 |
| In Self Defense | Special Cast | G. H. Hamilton-S. R. | 6 reels | May 13 |
| Is Matrimony a Failure? | Special Cast | Paramount | 5 reels | Apr. 22 |
| Kisses | Alice Lake | Metro | 5 reels | Mar. 25 |
| Ladies' Man, A | Bull Montana | Metro | 5 reels | Sept. 16 |
| Lariat Thrower, The | | W. M. Smith-S. R. | 5 reels | |
| Lonesome Corners | Special Cast | Playgoers (Pathe) | 5 reels | Aug. 19 |
| Love Slave, The | Lucy Lorraine | Russell Clark-S. R. | 6 reels | July 29 |
| Lure of Gold | Neal Hart | Wm. Steiner-S. R. | 5 reels | |
| Madness of Love, The | Special Cast | Wid Gunning | 5 reels | Apr. 22 |
| Man From Downing Street, The | Earle Williams | Vitagraph | 5 reels | Apr. 15 |
| Man Under Cover, The | Herbert Rawlinson | Universal | 5 reels | Apr. 15 |
| Man's Law and God's | Special Cast | Amer. Releasing | 5 reels | July 8 |
| Money to Burn | William Russell | Fox | 5 reels | Apr. 22 |
| My Old Kentucky Home | Special Cast | Amer. Releasing | 6 reels | May 6 |
| Pasteboard Crown, A | Special Cast | Playgoers (Pathe) | 6 reels | June 3 |
| Queen of the Turf | Special Cast | Film Book. Offices | 5 reels | May 20 |
| Reckless Youth | E. Hammerstein | Selznick | 5 reels | Apr. 15 |
| Reported Missing | Owen Moore | Selznick | 6 reels | Apr. 22 |
| Shackles of Gold | Wm. Farnum | Fox | 7 reels | May 27 |
| Silas Marner | Special Cast | Asso. Exhib | 6 reels | June 3 |
| Silent Vow, The | Wm. Duncan | Vitagraph | 5 reels | Apr. 15 |
| Sisters | Special Cast | Amer. Releasing | 7 reels | Apr. 22 |
| Sleepwalker, The | Constance Binney | Paramount | 5 reels | Apr. 29 |
| Smiling Jim | Franklyn Farnum | Goldstone-S. R. | 5 reels | Aug. 26 |
| So This Is Arizona | Special Cast | W. M. Smith-S. R. | 5 reels | Aug. 19 |
| Soul of a Woman | Jane Novak | Assoc. Photoplays | 5 reels | |
| Spanish Jade, The | Special Cast | Paramount | 6 reels | May 13 |
| Sunshine Harbor | Margaret Beecher | Playgoers (Pathe) | 6 reels | Aug. 26 |
| Table Top Ranch | Neal Hart | Wm. Steiner-S. R. | 5 reels | |
| Three Buckaroos, The | Special Cast | Amer. Releasing | 5 reels | Aug. 12 |
| Through a Glass Window | May McAvoy | Paramount | 5 reels | Apr. 15 |
| Too Much Business | Special Cast | Vitagraph | 7 reels | Apr. 15 |
| Trail's End | | W. M. Smith | 5 reels | |
| Truthful Liar, The | Wanda Hawley | Paramount | 5 reels | Apr. 29 |
| Two Orphans | Foreign Cast | Russell Clark-S. R. | 6 reels | |
| Up and Going | Tom Mix | Fox | 5 reels | Apr. 1 |
| West of the Pecos | Neal Hart | Wm. Steiner-S. R. | 5 reels | Sept. 9 |
| When Knights Were Bold | Special Cast | G. H. Hamilton-S. R. | 5 reels | |
| Why Not Marry? | Margery Wilson | Nat. Exchanges-S. R. | | |
| Without Fear | Pearl White | Fox | 6 reels | Apr. 29 |
| Woman's Woman | Special Cast | Rus. Clark Syn.-S. R. | 5 reels | |
| Wonderful Wife, A | Miss DuPont | Universal | 5 reels | Apr. 29 |
| Worldly Madonna, The | C. Kimball Young | Equity—S. R. | 6 reels | May 13 |
| Your Best Friend | Vera Gordon | Warner Bros.—S. R. | 5 reels | Apr. 15 |

## MAY

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Angel Citizens | Franklyn Farnum | W. M. Smith Prod. | 5 reels | Aug. 12 |
| Bachelor Daddy, The | Thomas Meighan | Paramount | 5 reels | May 6 |
| Beauty Shop, The | Raymond Hitchcock | Paramount | 6 reels | May 20 |
| Beauty's Worth | Marion Davies | Paramount | 6 reels | Apr. 8 |
| Beyond the Rocks | Gloria Swanson | Paramount | 8 reels | May 13 |
| Brenda's Heritage | Special Cast | Second National | 5 reels | |
| Broken Silence, The | Zena Keefe | Arrow-S. R. | 6 reels | May 6 |
| Crossroads of New York | Special Cast | First National | 6 reels | June 3 |
| Deuce of Spades | Charles Ray | First National | 6 reels | May 13 |
| Dollar Devils | Special Cast | Wid Gunning | 5 reels | |
| Don't Write Letters | Gareth Hughes | Metro | 6 reels | May 13 |
| Evidence | E. Hammerstein | Selznick | 5 reels | June 10 |
| Fighting Streak, The | Tom Mix | Fox | 5 reels | May 13 |
| Fools First | Special Cast | First National | 5 reels | June 3 |
| Gay and Devilish | Doris May | Film Book. Offices | 5 reels | May 27 |
| Glory of Clementine, The | Pauline Frederick | Film Book. Offices | 5 reels | June 10 |
| Gray Dawn, The | Special Cast | Hodkinson | 6 reels | May 6 |
| Great Alone, The | Monroe Salisbury | Amer. Releasing | 6 reels | June 24 |
| Hate | Alice Lake | Metro | 6 reels | May 13 |
| Head Over Heels | Mahel Normand | Goldwyn | 5 reels | May 13 |
| His Wife's Husband | Betty Blythe | Amer. Releasing | 5 reels | May 27 |
| Impulse | Neva Gerber | Arrow-S. R. | 2 reels | Nov. 4 |
| Kissed | Marie Prevost | Universal | 5 reels | May 27 |
| Man From Beyond, The | Houdini | Houdini Pictures —S. R. | 5 reels | Apr. 15 |
| Man From Hell's River | Irving Cummings | Irving Lesser-S. R. | 5 reels | Apr. 15 |
| Man From Home, The | Special Cast | Paramount | 6 reels | May 13 |
| Man Who Married His Own Wife, The | Frank Mayo | Universal | 5 reels | May 6 |
| Marshall of Moneymint, The | Jack Hoxie | Arrow-S. R. | | |
| Me and My Gal | Special Cast | Amer. Releasing | 5 reels | Aug. 26 |
| Men of Zanzibar | Wm. Russell | Fox | 6 reels | June 10 |
| Missing Husbands | Special Cast | Metro | 5 reels | May 27 |
| Mohican's Daughter, The | Special Cast | Amer. Releasing | 5 reels | Oct. 14 |
| North of the Rio Grande | Holt-Daniels | Paramount | 6 reels | May 27 |
| Ordeal, The | Agnes Ayres | Paramount | 6 reels | May 13 |
| Prisoner of Zenda, The | Special Cast | Metro | 8 reels | May 6 |
| Primitive Lover, The | C. Talmadge | First National | 6 reels | May 27 |
| Real Adventure, The | Florence Vidor | Assoc. Exhib | 6 reels | May 27 |
| Referee, The | Conway Tearle | Selznick | 5 reels | May 20 |
| Restless Souls | Earle Williams | Vitagraph | 5 reels | May 27 |
| Ridin' Wild | Roy Stewart | Irving Lesser-S. R. | 5 reels | May 13 |
| Second Hand Rose | Gladys Walton | Universal | 5 reels | May 13 |
| Seeing's Believing | Viola Dana | Metro | 6 reels | Apr. 8 |
| Sheik of Arahy, The | A. B. Warner | Film Book. Offices | 6 reels | Aug. 26 |
| Sonny | R. Barthelmess | First National | 7 reels | June 10 |
| Step On It | Hoot Gibson | Universal | 5 reels | May 20 |
| Strange Idols | Dustin Farnum | Fox | 5 reels | June 10 |
| Tracks | Special Cast | Playgoers (Pathe) | 5 reels | June 24 |
| Trail of Hate, The | Big Boy Williams | Lorenzo-S. R. | 5 reels | June 3 |
| Trap, The | Lon Chaney | Universal | 6 reels | May 13 |
| Very Truly Yours | Shirley Mason | Fox | 5 reels | May 20 |
| Wall Flower, The | Colleen Moore | Goldwyn | 6 reels | Apr. 29 |
| Western Speed | Chas. Jones | Fox | 5 reels | May 13 |
| When Romance Rides | Special Cast | Goldwyn | 5 reels | Apr. 22 |
| Wife Trap | Mia May | Paramount | 6 reels | May 13 |
| Woman He Married, The | Anita Stewart | First National | 6 reels | Apr. 29 |
| Woman's Sacrifice, A | Corinne Griffith | Vitagraph | 5 reels | May 13 |
| Yellow Men and Gold | Special Cast | Goldwyn | 6 reels | Apr. 8 |
| Yellow Stain, The | John Gilbert | Fox | 5 reels | May 27 |

## JUNE

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Across the Continent | Wallace Reid | Paramount | 6 reels | May 6 |
| Always the Woman | Betty Compson | Goldwyn | 5 reels | July 22 |
| Black Bag, The | Herbert Rawlinson | Universal | 5 reels | June 17 |
| Bring Him In | Special Cast | Chas. Miller Prod. | 5 reels | |

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Broken Shadows | Special Cast | Second National-S. R. | 5 reels | |
| Daddy's Love | Special Cast | Roy H. Klumb Prod. | 5 reels | |
| Eyes of the Mummy | Pola Negri | Paramount | 5 reels | June 10 |
| Fatal Marriage, The | Reid-Gish | Film Book Offices | 5 reels | July 1 |
| For Big Stakes | Tom Mix | Fox | 5 reels | July 1 |
| Girl in His Room, The | Alice Calhoun | Vitagraph | 5 reels | May 27 |
| Golden Dreams | Special Cast | Goldwyn | 6 reels | June 17 |
| Half Breed, The | Wheeler Oakman | First National | 6 reels | July 1 |
| Her Night of Nights | Marie Prevost | Universal | 5 reels | July 1 |
| Hidden Light | Dolores Cassinelli | Arrow | 5 reels | |
| Hurricane's Gal | Dorothy Phillips | First National | 6 reels | Aug. 5 |
| I Am the Law | Special Cast | Affil. Dist.-S. R. | 7 reels | May 27 |
| John Smith | Eugene O'Brien | Selznick | 5 reels | July 8 |
| Lights of the Desert | Shirley Mason | Fox | 5 reels | June 24 |
| Love Nest, The | Special Cast | Wid Gunning | 5 reels | June 3 |
| Mr. Barnes of New York | Tom Moore | Goldwyn | 5 reels | Apr. 29 |
| Mr. Pim Passes By | Special Cast | Sec. National-S. R. | 6 reels | |
| Mrs. Dane's Confession | Special Cast | Wid Gunning | 6 reels | June 10 |
| Nanook of the North | Special Cast | Pathe | 6 reels | June 24 |
| No Trespassing | Irene Castle | Hodkinson | 7 reels | Apr. 29 |
| One-Eighth Apache | Roy Stewart | Arrow-S. R. | 5 reels | |
| Our Leading Citizen | Thomas Meighan | Paramount | 6 reels | June 24 |
| Out of the Silent North | Frank Mayo | Universal | 5 reels | June 24 |
| Over the Border | Betty Compson | Paramount | 6 reels | June 17 |
| Putting It Over | Richard Talmadge | Goldstone-S. R. | 5 reels | Sept. 23 |
| Rough Shod | Charles Jones | Fox | 5 reels | June 17 |
| Sherlock Brown | Bert Lytell | Metro | 6 reels | June 10 |
| Son of the Wolf | Special Cast | Film Book. Offices | 5 reels | June 24 |
| Smudge | Charles Ray | First National | 6 reels | July 15 |
| Texas | Franklyn Farnum | Goldstone-S. R. | 5 reels | |
| They Like 'Em Rough | Viola Dana | Metro | 6 reels | June 10 |
| Trouble | Jackie Coogan | First National | 6 reels | June 3 |
| Understudy, The | Doris May | Film Book. Offices | 5 reels | July 8 |
| Up in the Air About Mary | Lorraine-Moore | Asso. Exhib. | 5 reels | July 1 |
| Way of a Man, The | Josephine Earle | Lee-Bradford-S. R. | 5 reels | |
| When the Devil Drives | Leah Baird | Asso. Exhib. | 5 reels | June 3 |
| White Hell | Special Cast | Bartlett Prod.-S. R. | 5 reels | May 27 |
| Wolf's Fang, The | Wilfred Lytell | Producers Security | 5 reels | |
| Woman of No Importance | Fay Compton | Selznick | 5 reels | June 24 |
| Woman Who Walked Alone, The | Dorothy Dalton | Paramount | 5 reels | June 17 |

## JULY

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Afraid to Fight | Frank Mayo | Universal | 5 reels | July 29 |
| Alias Julius Caesar | Charles Ray | First National | 6 reels | Aug. 19 |
| Another Man's Boots | Special Cast | Anchor-S. R. | 5 reels | |
| Black Orchids | Special Cast | Metro | 7 reels | |
| Borderland | Agnes Ayres | Paramount | 6 reels | Aug. 5 |
| Colleen of the Pines | Jane Novak | Film Book. Offices | 5 reels | July 15 |
| Daring Danger | Pete Morrison | Amer. Releasing | 5 reels | July 22 |
| Domestic Relations | K. MacDonald | First National | 6 reels | June 24 |
| Dust Flower, The | Helene Chadwick | Goldwyn | 6 reels | July 15 |
| For the Defense | Ethel Clayton | Paramount | 5 reels | May 6 |
| Freshie, The | Big Boy Williams | Di Lorenzo-S. R. | 5 reels | |
| Greater Redemption, The | David Butler | Burston-S. R. | 5 reels | |
| Greatest Truth, The | Special Cast | Paramount | 6 reels | June 17 |
| Gun Shy | Franklyn Farnum | Goldstone-S. R. | 5 reels | |
| Her Majesty | Mollie King | Playgoers (Pathe) | 5 reels | July 22 |
| Iron Heart | Pete Morrison | Sanford Prod.-S. R. | 6 reels | |
| Man from Glengarry, The | Special Cast | Ernest Shipman-S. R. | 6 reels | |
| Man Unconquerable, The | Jack Holt | Paramount | 6 reels | July 29 |
| Married Flapper, The | Marie Prevost | Universal | 5 reels | Aug. 5 |
| My Dad | Johnny Walker | Film Book. Offices | 5 reels | July 22 |
| One Clear Call | Special Cast | First National | 6 reels | July 1 |
| Orphan of the Ghetto, The | Special Cast | Arista-S. R. | 6 reels | |
| Proof of Innocence | Louise DuPre | Amer. Releasing | 5 reels | Oct. 28 |
| Red Hot Politics | Richard Talmadge | Goldstone-S. R. | 5 reels | |
| Rose O' the Sea | Anita Stewart | First National | 7 reels | Aug. 12 |
| Self Made Man, A | William Russell | Fox | 5 reels | July 15 |
| Shadow Eater, The | Richard Travers | Barlett Prod. | 5 reels | |
| South of Suva | Mary Miles Minter | Paramount | 5 reels | June 24 |
| Stranger of the Hills | Special Cast | Anchor-S. R. | 5 reels | |
| Stroke of Midnight | Victor Seastrom | Metro | 6 reels | June 17 |
| Trail of the Axe | Dustin Farnum | Amer. Releasing | 5 reels | |
| Trimmed | Hoot Gibson | Universal | 5 reels | July 8 |
| Trooper O'Neil | Tom Mix | Fox | 5 reels | July 29 |
| Trouper, The | Gladys Walton | Universal | 5 reels | July 29 |
| Woman Who Came Back, The | Evelyn Brent | Playgoers (Pathe) | 6 reels | July 29 |

## AUGUST

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| After Six Days | | Weiss Bros.-S. R. | 11 reels | |
| Big Stakes | J. B. Warner | East Coast-S. R. | 5 reels | |
| Bonded Woman, The | Betty Compson | Paramount | 5 reels | Aug. 12 |
| Dictator, The | Wallace Reid | Paramount | 5 reels | July 15 |
| Don't Shoot | Herbert Rawlinson | Universal | 5 reels | Aug. 26 |
| Dusk to Dawn | Florence Vidor | Asso. Exhib. | 5 reels | Sept. 2 |
| Fast Mail, The | Charles Jones | Fox | 5 reels | July 15 |
| Heroes and Husbands | K. MacDonald | First National | 8 reels | Sept. 16 |
| Honor First | John Gilbert | Fox | 5 reels | Sept. 30 |
| If You Believe It, It's So | Thomas Meignan | Paramount | 7 reels | July 22 |
| In the Name of the Law | Walker-Hall | Film Book Offices | 6 reels | July 22 |
| In the Night | Special Cast | Prod. Security-S. R. | 5 reels | |
| Just Tony | Tom Mix | Fox | 5 reels | Aug. 19 |
| Loaded Door, The | Marie Prevost | Universal | 5 reels | Aug. 19 |
| Loves of Pharaoh, The | Emil Jannings | Paramount | 7 reels | Mar. 4 |
| Masquerader, The | Guy Bates Post | First National | 8 reels | Aug. 12 |
| Mme. Sans Gene | Special Cast | Prod. Security-S. R. | 5 reels | |
| Moonshine Valley | William Farnum | Fox | 5 reels | Sept. 16 |
| More To Be Pitied Than Scorned | Special Cast | C. B. C.-S. R. | 6 reels | Aug. 12 |
| Mr. Bingle | Maclyn Arbuckle | Prod. Security | 5 reels | |
| New Teacher, The | Shirley Mason | Fox | 5 reels | Aug. 12 |
| Oathbound | Dustin Farnum | Fox | 5 reels | Aug. 5 |
| Paid Back | Gladys Brockwell | Universal | 5 reels | Sept. 2 |
| Silver Wings | Mary Carr | Fox | 8 reels | June 3 |
| Sure-Fire Flint | Johnny Hines | Affiliated-S. R. | 6 reels | Oct. 28 |
| Thoroughbred, The | Helen Gibson | Clark-Cornelius-S. R. | 5 reels | Oct. 21 |
| Through the Storm | Stockton-Kimbell | Playgoers (Pathe) | 6 reels | Sept. 2 |
| Top of New York, The | May McAvoy | Paramount | 5 reels | July 1 |
| Under Oath | E. Hammerstein | Selznick | 5 reels | Aug. 19 |
| Up and At 'Em | Doris May | Film Book. Offices | 5 reels | Aug. 19 |
| When Husbands Deceive | Leah Baird | Asso. Exhib. | 6 reels | July 15 |
| Why Do Men Marry? | Edy Darclea | Unity-S. R. | 6 reels | Sept. 23 |
| Winning of the West | Special Cast | Aywon-S. R. | 5 reels | |
| Young Diana, The | Marion Davies | Paramount | 5 reels | Aug. 19 |

## SEPTEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Barb-Wire | Jack Hoxie | Aywon-S. R. | 5 reels | Sept. 2 |
| Blood and Sand | Rodolph Valentino | Paramount | 5 reels | Aug. 19 |
| Broadway Rose | Mae Murray | Metro | 8 reels | Sept. 16 |
| Caught Bluffing | Frank Mayo | Universal | 5 reels | Sept. 23 |
| Confidence | Herbert Rawlinson | Universal | 5 reels | Sept. 30 |
| Crimson Clue | Rich'rds'n-Sedgwick | Clark-Cornelius | 5 reels | |
| Crusader, The | William Russell | Fox | 5 reels | |
| Deserted at the Altar | Special Cast | Phil Goldstone-S. R. | 7 reels | Oct. 7 |
| Divorce Coupons | Corinne Griffith | Vitagraph | 5 reels | July 1 |
| Eternal Flame, The | Norma Talmadge | First National | 6 reels | Sept. 23 |
| Face to Face | Marguerite Marsh | Pathe (Playgoers) | 5 reels | Sept. 16 |
| Five Dollar Baby | Viola Dana | Metro | 6 reels | June 17 |
| Fools of Fortune | Marg. de la Motte | Amer. Releasing | 5 reels | Aug. 19 |
| Fool There Was, A | Special Cast | Fox | 5 reels | July 29 |
| Galloping Kid, The | Hoot Gibson | Universal | 5 reels | Sept. 16 |
| Girl's Desire, A | Alice Calhoun | Vitagraph | 5 reels | Aug. 26 |
| Hands of Nara, The | Clara K. Young | Metro | 6 reels | Aug. 19 |
| Her Gilded Cage | Gloria Swanson | Paramount | 5 reels | Aug. 12 |
| How Women Love | Betty Blythe | B. B. Prod.-S. R. | 6 reels | Aug. 19 |
| Isle of Doubt, The | Special Cast | Playgoers (Pathe) | 5 reels | Sept. 2 |
| Kindred of the Dust | Special Cast | First National | 8 reels | Feb. 11 |
| Ladder Jinx, The | Special Cast | Vitagraph | 6 reels | July 22 |
| Love Is An Awful Thing | Owen Moore | Selznick | 5 reels | Sept. 16 |
| Man She Brought Back | Special Cast | Pathe (Playgoers) | 5 reels | Sept. 23 |
| Manslaughter | Thomas Meighan | Paramount | 9 reels | Sept. 30 |
| Married People | Mahel Ballin | Hodkinson | 6 reels | Aug. 5 |
| Monte Cristo | Special Cast | Fox | 5 reels | Apr. 8 |
| My Wild Irish Rose | Special Cast | Vitagraph | 7 reels | June 10 |
| Nero | Special Cast | Fox | 11 reels | June 3 |
| Nice People | Special Cast | Paramount | 7 reels | Aug. 19 |
| Night Life in Hollywood | | Arrow-S. R. | | |
| Orphan Sally | Special Cast | Lee-Bradford-S. R. | 5 reels | Nov. 4 |
| Peaceful Peters | Wm. Fairhanks | Arrow-S. R. | | |
| Prisoner of Zenda, The | Special Cast | Metro | 8 reels | May 6 |
| Queen of the Moulin Rouge | Martha Mansfield | Amer. Releasing | 6 reels | Aug. 19 |
| Secrets of Paris | Special Cast | Affiliated-S. R. | 6 reels | |
| Siren Call, The | Dorothy Dalton | Paramount | 6 reels | Sept. 30 |
| Skin Deep | Sills-Vidor | First National | 6 reels | Sept. 30 |
| Slim Shoulders | Irene Castle | Hodkinson | 6 reels | July 8 |
| Storm, The | House Peters | Universal | 8 reels | July 1 |
| Thundering Hoofs | Peggy O'Day | Aywon-S. R. | | |
| Timothy's Quest | Special Cast | Amer. Releasing | 5 reels | Sept. 23 |
| Top O' the Morning | Gladys Walton | Universal | 5 reels | Sept. 9 |
| Under Two Flags | Louise Vale | Clark-Cornelius | 5 reels | |
| Valley of Silent Men | Alma Ruhens | Paramount | 6 reels | Sept. 9 |
| Veiled Woman, The | Marguerite Snow | Hodkinson | 5 reels | June 24 |
| West of Chicago | Charles Jones | Fox | 5 reels | Aug. 26 |
| While Satan Sleeps | Jack Holt | Paramount | 5 reels | July 8 |
| Woman's Woman, A | Mary Alden | Allied Prod. & Dist. | 8 reels | Sept. 30 |
| Yosemite Trail, The | Dustin Farnum | Fox | 5 reels | Sept. 30 |

## OCTOBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Above All Law | | Paramount | 7 reels | |
| Bond Boy, The | Rich. Barthelmess | First National | 7 reels | Oct. 21 |
| Broad Daylight | Mulhall-Wilson | Universal | 5 reels | Nov. 4 |
| Burning Sands | Hawley-Sills | Paramount | 7 reels | Sept. 16 |
| Cowboy and the Lady, The | Minter-Moore | Paramount | | |
| East Is West | Con. Talmadge | First National | 8 reels | Sept. 9 |
| Face in the Fog, The | Lionel Barrymore | Paramount | 6 reels | Oct. 14 |
| Flapper Love | Special Cast | Amer. Releasing | 6 reels | |
| Forget-Me-Not | Special Cast | Metro | 6 reels | July 29 |
| Ghost Breaker, The | Reid-Lee | Paramount | 5 reels | Sept. 23 |
| Girl Who Ran Wild, The | Gladys Walton | Universal | 5 reels | Oct. 14 |
| Heart's Haven | Adams-McKim | Hodkinson | 6 reels | Aug. 12 |
| House of Solomon, The | Wm. H. Straus | Amer. Releasing | 6 reels | |
| Human Hearts | House Peters | Universal | 7 reels | July 8 |
| June Madness | Viola Dana | Metro | 6 reels | Oct. 7 |
| Light in the Dark, The | Hope Hampton | First National | 6 reels | Sept. 9 |
| Lights of New York | Marc McDermott | Fox | | |
| Lone Hand, The | Hoot Gibson | Universal | 5 reels | Oct. 21 |
| Long Chance, The | Special Cast | Universal | 5 reels | |
| Lorna Doone | Special Cast | First National | 6 reels | Oct. 28 |
| Old Homestead, The | Theodore Roberts | Paramount | 7 reels | |
| Pals of the West | Special Cast | Clark-Cornelius-S. R. | 5 reels | |
| Pillagers, The | | Amer. Releasing | 6 reels | |
| Pink Gods | Daniels-Kirkwood | Paramount | 7 reels | Oct. 7 |
| Quincy Adams Sawyer | Special Cast | Metro | 6 reels | |
| Remembrance | | Goldwyn | 6 reels | Sept. 9 |
| Rogue's Romance, A | Rodolph Valentino | Vitagraph | 5 reels | Sept. 23 |
| Sherlock Holmes | John Barrymore | Goldwyn | 7 reels | May 20 |
| Sign of the Rose, The | George Beban | Amer. Releasing | 6 reels | Aug. 5 |
| To Have and To Hold | Compson-Lytell | Paramount | 7 reels | Oct. 28 |
| When the Desert Calls | Violet Heming | Amer. Releasing | 6 reels | |
| White Shoulders | K. MacDonald | First National | 6 reels | Nov. 4 |
| Who Are My Parents? | Special Cast | Fox | 8 reels | Sept. 2 |
| Wolf Law | Frank Mayo | Universal | 5 reels | Oct. 28 |
| Woman He Loved, The | Wm. V. Mong | Amer. Releasing | 6 reels | Sept. 16 |
| Youth to Youth | Special Cast | Metro | 6 reels | Oct. 28 |

## NOVEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Anna Ascends | Alice Brady | Paramount | | |
| At the Crossroads | Seena Owen | Amer. Releasing | 6 reels | Nov. 4 |
| Brothers Under the Skin | Special Cast | Goldwyn | | |
| Clarence | Reid-Ayres-McAvoy | Paramount | | Oct. 28 |
| Deerslayer, The | Special Cast | Amer. Releasing | 6 reels | |
| Famous Mrs. Fair, The | Special Cast | Metro | 6 reels | |
| Hungry Hearts | Special Cast | Goldwyn | | |
| Lavender Bath Lady | Gladys Walton | Universal | 5 reels | |
| Man Who Saw Tomorrow, The | Thomas Meighan | Paramount | | |
| Miles Brewster and Super-Sex | Special Cast | Amer. Releasing | 6 reels | |
| My Friend the Devil | Special Cast | Fox | 9 reels | Sept. 2 |
| On the High Seas | Dalton-Holt | Paramount | 5 reels | Oct. 14 |
| Other Side, The | Special Cast | Amer. Releasing | 6 reels | |
| Peg O' My Heart | Laurette Taylor | Metro | 6 reels | |
| Ridin' Wild | Hoot Gibson | Universal | 5 reels | |
| Sin Flood, The | Special Cast | Goldwyn | 7 reels | Jan. 21 |
| Trifling Women | Special Cast | Metro | 8 reels | |
| Under Two Flags | Priscilla Dean | Universal | 7 reels | Oct. 7 |

# Comedy Releases

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Accidents Will Happen | Neely Edwards | Universal | 1 reel | |
| All Balled Up | Roy Atwell | Universal | 1 reel | |
| All is Fair | Eddie Lyons | Arrow | 2 reels | |
| All Wet | Al St. John | Fox | 2 reels | |
| All Wrong | Bobby Dunn | Arrow | 2 reels | |
| Amid the Pyramids | Mutt & Jeff C'toon | Fox | ½ reel | |
| Anvil Chorus, The | Snub Pollard | Pathe | 1 reel | Apr. 15 |
| Any Ice Today | Mutt & Jeff C'toon | Fox | ½ reel | |
| Any Old Port | | Educational | 2 reels | Apr. 29 |
| Apartment Wanted | Lee Moran | Universal | 2 reels | Sept. 23 |
| Back Yard, The | Jimmy Aubrey | Vitagraph | 2 reels | |
| Barnstormer, The | | Fox | 2 reels | |
| Bath Day | Sweet & Queenie | Universal | 2 reels | |
| Bed of Roses | Paul Parrott | Pathe | 1 reel | |
| Blacksmith, The | Buster Keaton | First National | 2 reels | Sept. 30 |
| Bow Wows, The | Snub Pollard | Pathe | 1 reel | Mar. 18 |
| Breaking Into Jail | Smith-Adams | Federated-S. R. | 1 reel | |
| Bride-to-Be, The | Paul Parrott | Pathe | 2 reels | Oct. 21 |
| Broadcasting | Johnny Jones | Pathe | 2 reels | |
| Broker, The | Lupino Lane | Fox | 2 reels | |
| Bucking Broadway | Neal Burns | Educational | 2 reels | July 8 |
| Busy Bees | Paul Parrott | Pathe | 1 reel | |
| But a Butler | | Arrow-S. R. | 2 reels | |
| Cabby, The | L. Lorraine and Maud | Universal | 2 reels | |
| Cashier, The | Mutt & Jeff C'toon | Fox | ½ reel | |
| Caesar's Ghost | Roy Atwell | Universal | 1 reel | |
| Chauffeur, The | Clyde Cook | Fox | 2 reels | |
| Cheerful Credit | Brownie | Universal | 2 reels | |
| Chicken Parade, The | Jimmy Aubrey | Vitagraph | 2 reels | |
| Circus Days | | Educational | 2 reels | |
| Clear Case, A | Mutt & Jeff C'toon | Fox | ½ reel | |
| Cold Feet | | Educational | 2 reels | Apr. 22 |
| Coming and Going | Vernon Dent | Folly-Pacific | 1 reel | |
| Cops | Buster Keaton | First National | 2 reels | July 22 |
| Court Plastered | Mutt & Jeff C'toon | Fox | ½ reel | |
| Cured | Queenie (horse) | Universal | 2 reels | Nov. 4 |
| Cured by Radio | Roy Atwell | Universal | 1 reel | |
| Dandy Dan | | Fox | 2 reels | |
| Danger | Lige Conley | Educational | 2 reels | Apr. 29 |
| Dark Horse, A | | Universal | 2 reels | May 27 |
| Days of Old | Snub Pollard | Pathe | 1 reel | May 20 |
| Dentist, The | Smith-Adams | Federated-S. R. | 2 reels | |
| Doing 'Em Good | Neely Edwards | Universal | 1 reel | |
| Do Me a Favor | Snub Pollard | Pathe | 1 reel | May 27 |
| Don't Be Foolish | | C. B. C.-S. R. | 2 reels | |
| Double Trouble | Lee Kids | Fox | 2 reels | |
| Duck In | Lloyd Hamilton | Educational | 2 reels | |
| Dumb-Bell, The | Snub Pollard | Pathe | 1 reel | July 22 |
| Dynamite | Lloyd Hamilton | Educational | 2 reels | |
| Easy Pickin' | Jack Richardson | East Coast-S. R. | 2 reels | Sept. 23 |
| Easy to Cop | Neely Edwards | Universal | 1 reel | |
| Electric House, The | Buster Keaton | First National | 2 reels | Nov. 4 |
| El Toro | | Fox | 2 reels | |
| Eskimo, The | Clyde Cook | Fox | 2 reels | |
| Excuse Me, Sheriff | | Fox | 2 reels | |
| Face the Camera | Paul Parrott | Pathe | 1 reel | |
| Fair Enough | Dorothy Devore | Educational | 2 reels | Apr. 22 |
| Falls Ahead | Mutt & Jeff C'toon | Fox | ½ reel | |
| False Alarm, A | | Educational | 2 reels | June 10 |
| Fans and Flappers | Hal Stephens | C. B. C.-S. R. | 2 reels | |
| Fat and Sassy | Vernon Dent | Folly-Pacific | 1 reel | |
| Fire! Fire! | | Sanford-S. R. | 2 reels | |
| Fly Time | | Roy Klumb Prod.-S.R. | 2 reels | |
| Follow Me | Eddie Lyons | Arrow-S. R. | 2 reels | |
| Foolish Lives | Lee Moran | Universal | 2 reels | |
| For Love of Money | | First National | 2 reels | |
| Fresh Kid | Fox-Gregory | Universal | 2 reels | |
| Fresh Paint | | Arrow-S. R. | 2 reels | |
| Fresh Start, A | | Educational | 2 reels | |
| Friday the 13th | Paul Parrott | Pathe | 1 reel | July 22 |
| Friend Husband | Lupino Lane | Fox | 2 reels | |
| Frozen North, The | Buster Keaton | First National | 2 reels | Oct. 21 |
| Full of Pep | Snub Pollard | Pathe | 1 reel | Apr. 22 |
| Gasoline Trail | | Roy Klumb Prod.-S.R. | 1 reel | |
| Gay Deceiver, The | Roy Atwell | Universal | 1 reel | May 27 |
| Gee Whiskers | Neely Edwards | Universal | 1 reel | Apr. 15 |
| Get the Hook | Vernon Dent | Folly-Pacific | 1 reel | |
| Getting Even | Mutt & Jeff C'toon | Fox | ½ reel | |
| Give Him Air | Bobby Dunn | Arrow | 2 reels | |
| Golfing | Mutt & Jeff C'toon | Fox | ½ reel | |
| Golf Insect, A | Roy Atwell | Universal | 1 reel | May 6 |
| Gymnasium Jim | Billy Bevan | First National | 2 reels | Nov. 4 |
| Hale and Hearty | Snub Pollard | Pathe | 1 reel | |
| Hands Up | | Arrow-S. R. | 2 reels | |
| Hands Up | Geo. Ovey | Folly-Pacific | 1 reel | |
| Hello Mars | Harry Sweet | Universal | 2 reels | |
| Hennessy of the Mounted | Geo. Ovey | Folly-Pacific | 1 reel | |
| Henpecked | Lee Moran | Universal | 2 reels | |
| Hickory Hick, A | Bobby Vernon | Educational | 2 reels | May 20 |
| Hickville's Romeo | Lee Moran | Universal | 2 reels | |
| High and Dry | | Educational | 2 reels | |
| High Fliers | Neely Edwards | Universal | 1 reel | |
| Highly Polished | Bill Franey | O'Conor-S. R. | 2 reels | |
| High Tide | George Rowe | Pathe | 1 reel | |
| His First Job | Lewis Sargent | Universal | 1 reel | |
| His Inheritance Taxi | Neely Edwards | Universal | 1 reel | |
| His Mushing Bride | Bill Jones | C. B. C.-S. R. | 2 reels | |
| His Prehistoric Blunder | Roy Atwell | Universal | 1 reel | |
| His Wedding Daze | Joe Rock | Federated-S. R. | 2 reels | |
| His Wife's Son | | Fox | 2 reels | |
| Hither and Thither | Mutt & Jeff C'toon | Fox | ½ reel | |
| Holding His Own | Geo. Ovey | Folly-Pacific | 1 reel | |
| Home-Made Movies | Bea Turpin | First National | 2 reels | |
| Hoot Mon! | Mutt & Jeff C'toon | Fox | ½ reel | |
| Hop, Skip and Jump | Mutt & Jeff C'toon | Fox | ½ reel | Oct. 21 |
| Horse Tears | Queenie | Universal | 2 reels | |
| Hot and Cold | Bill Franey | O'Conor-S. R. | 2 reels | |
| Hot Dog | Clyde Cook | Fox | 2 reels | May 20 |
| Hot Off the Press | Snub Pollard | Pathe | 1 reel | Apr. 1 |
| Hound of Tankerville | Otis Harlan | Educational | | |
| House of 1,000 Trembles | Neely Edwards | Universal | 1 reel | |
| Husband and Strife | | Arrow-S. R. | 2 reels | |
| In at the Finish | Vernon Dent | Folly-Pacific | 1 reel | |
| Janitor's Wife, The | | Arrow-S. R. | 2 reels | |
| Jump Your Job | Snub Pollard | Pathe | 1 reel | |
| Kickin' Fool, The | Maude (mule) | Universal | 2 reels | |
| Kid Love | Century Kids | Universal | 2 reels | Oct. 29 |
| Kids and Skids | Lee Kids | Fox | 2 reels | |
| Kill the Nerve | Snub Pollard | Pathe | 1 reel | May 27 |
| Landlord, The | | Fox | 2 reels | |
| Last Shot, The | Mutt & Jeff C'toon | Fox | ½ reel | |
| Late Hero, The | Geo. Ovey | Folly-Pacific | 1 reel | |
| Late Lamented, The | Eddie Boland | Pathe | 1 reel | |
| Laughing Gas | | Fox | 2 reels | |
| Lazy Bones | Clyde Cook | Fox | 2 reels | |
| Light Showers | Snub Pollard | Pathe | 1 reel | |
| Little Rascal, The | Baby Peggy | Universal | 2 reels | |
| Live Wires | Queenie (horse) | Universal | 2 reels | |
| Look Before You Sleep | Polly Moran | C. B. C.-S. R. | 2 reels | |
| Loose Nuts | Roy Atwell | Universal | 1 reel | |
| Love Drops | Neely Edwards | Universal | 1 reel | |
| Ma and Pa | Bevan-June | First National | 2 reels | Sept. 16 |
| Makin' Movies | Johnny Jones | Pathe | 2 reels | |
| Man Haters, The | Eddie Boland | Pathe | 2 reels | |
| Many Happy Returns | Eddie Boland | Pathe | 1 reel | |
| Matinee Idles | Neely Edwards | Universal | 1 reel | |
| Mile a Minute Mary | Dorothy Devore | Educational | 2 reels | July 1 |
| Minute Man, The | Roy Atwell | Universal | 1 reel | |
| Model Messenger, A | Lewis Sargent | Universal | 1 reel | |
| Modern Fishing | Mutt & Jeff C'toon | Fox | ½ reel | |
| Movie Mix-Up, A | Roy Atwell | Universal | 1 reel | |
| Movies, The | Snub Pollard | Pathe | 1 reel | |
| Mummy's Nightmare | Geo. Ovey | Folly-Pacific | 1 reel | |
| Mutts | Brownie | Universal | 2 reels | |
| My Hero | Lupino Lane | Fox | 2 reels | |
| My Mistake | Eddie Lyons | Arrow | 2 reels | |
| My Wife's Relations | Buster Keaton | First National | 2 reels | Aug. 26 |
| Mysterious Stranger | Jimmy Aubrey | Vitagraph | 2 reels | |
| Nearing the End | Mutt & Jeff C'toon | Fox | ½ reel | |
| Nobody Home | Geo. Ovey | Folly-Pacific | 1 reel | |
| No Brains | Harry Sweet | Universal | 2 reels | Apr. 29 |
| No Brains | Bill Franey | O'Conor-S. R. | 2 reels | |
| No Luck | Bobby Dunn | Arrow | 2 reels | |
| No Money to Guide Them | Smith-Adams | Federated-S. R. | 2 reels | |
| Now or Never | Vernon Dent | Folly-Pacific | 1 reel | |
| Off the Earth | Neely Edwards | Universal | 1 reel | |
| Oh Daddy | Bevan-June | First National | 2 reels | |
| Off His Beat | Harry Sweet | Universal | 2 reels | |
| Oh Promise Me | Neal Burns | Educational | 2 reels | Mar. 18 |
| Once to Every Boy | Lewis Sargent | Universal | 1 reel | Oct. 28 |
| One Terrible Day | Children | Pathe | 2 reels | |
| On Patrol | Billy Bevan | First National | 2 reels | Oct. 21 |
| On the Jump | Vernon Dent | Folly-Pacific | 1 reel | |
| One Horse Town | Harry Sweet | Universal | 2 reels | Apr. 1 |
| Our Gang | Snub Pollard | Pathe | 1 reel | |
| Pair of Aces, A | Lee Kids | Fox | 2 reels | |
| Pair of Kings, A | Larry Semon | Vitagraph | 2 reels | Aug. 19 |
| Paniky Pullman, A | Roy Atwell | Universal | 1 reel | |
| Papa's Night Out | | Arrow-S. R. | 2 reels | |
| Pardon Me | Snub Pollard | Pathe | 1 reel | Mar. 18 |
| Pardon My Glove | Bobby Vernon | Educational | 2 reels | Sept. 23 |
| Pay Day | Charles Chaplin | First National | 2 reels | Apr. 15 |
| Peace in Pieces | Bill Franey | O'Connor-S. R. | 2 reels | |
| Peggy Behave | Baby Peggy | Universal | 2 reels | |
| Penny Reward, A | | Educational | 2 reels | May 20 |
| Piper, The | | Fox | 2 reels | |
| Pirate, The | Lupino Lane | Fox | 2 reels | |
| Please Be Careful | Chas. Doherty | Fox | 5 reels | Sept. 30 |
| Poor Boy | Lloyd Hamilton | Educational | 2 reels | May 27 |
| Pop Tuttle's Clever Catch | Dan Mason | Film Book. Offices | 2 reels | |
| Powder Romance | Roy Atwell | Universal | 1 reel | |
| Punch the Clock | Snub Pollard | Pathe | 1 reel | July 8 |
| Puppy Love | | Fox | 2 reels | |
| Radio Hound, The | Brownie (dog) | Universal | 2 reels | Oct. 7 |
| Rag Doll Romance, A | | Educational | 2 reels | |
| Rainmaker, The | Lloyd Hamilton | Educational | 2 reels | |
| Rapid Fire | Lige Conley | Educational | 2 reels | July 1 |
| Red Hot | Mutt & Jeff C'toon | Fox | ½ reel | |
| Red Hot Rivals | Lee Moran | Universal | 2 reels | |
| Rented Trouble | | Arrow-S. R. | 2 reels | |
| Reporter, The | Lupino Lane | Fox | 2 reels | Oct. 28 |
| Rice and Old Shoes | Carter DeHavens | Film Book. Offices | 2 reels | |
| Riding the Goat | Mutt & Jeff C'toon | Fox | ½ reel | |
| Romance of Curly Squirrel | | Lee-Bradford-S. R. | 1 reel | |
| Rough on Romeo | Paul Parrott | Pathe | 1 reel | |
| Rubberneck, The | Lee Moran | Universal | 2 reels | |
| Safe in the Safe | | Fox | 2 reels | |
| Shaky Family Tree, A | Neely Edwards | Universal | 1 reel | |
| Sheik, The | | Fox | 2 reels | |
| She Loved Him But— | Earl Montgomery | C. B. C.-S. R. | 2 reels | |
| Short Weight | Brownie-Fox | Universal | 2 reels | |
| Should Watchmen Sleep | Neely Edwards | Universal | 1 reel | |
| Show, The | Larry Semon | Vitagraph | 2 reels | Oct. 21 |
| Sic 'Em Brownie | Brownie | Universal | 2 reels | May 27 |
| Simply Shocking | Jack Duffy | Universal | 1 reel | |
| Skipper's Policy, The | Dan Mason | Educational | 2 reels | May 6 |
| Sleeping Sickness | Vernon Dent | Folly-Pacific | 1 reel | |
| Sleepyhead, The | Harry Sweet | Universal | 2 reels | |
| Sleuth, The | Paul Parrott | Pathe | 1 reel | |
| Society Hoboes | Neely Edwards | Universal | 1 reel | |
| Society Sailors | Neely Edwards | Universal | 1 reel | |
| Some Baby | Snub Pollard | Pathe | 1 reel | |
| Some Class | Brownie | Universal | 2 reels | |
| Some Family | Lee Moran | Universal | 2 reels | |
| Speeder, The | Lloyd Hamilton | Educational | 2 reels | |
| Special Delivery | Al St. John | Fox | 2 reels | July 1 |
| Speed 'Em Up | | Universal | 2 reels | July 15 |
| Spirited Affair, A | Roy Atwell | Universal | 1 reel | Sept. 2 |
| Splitting Hairs | | Fox | 2 reels | |
| Spooks | Lige Conley | Educational | 2 reels | Apr. 8 |
| Stand Pat | Paul Parrott | Pathe | 1 reel | |

| Feature | Star | Distribnted By | Length | Reviewed |
|---|---|---|---|---|
| Step Forward | Ben Turpin | First National | 2 reels | |
| Stone Age, The | Snub Pollard | Pathe | 1 reel | |
| Straight from the Farm | Al St. John | Fox | 2 reels | |
| Strictly Modern | Snub Pollard | Pathe | 1 reel | |
| Studio Rube, The | Al St. John | Fox | 2 reels | |
| Such Is Life | Billy Bevan | First National | 2 reels | |
| Supply and Demand | Johnny Jones | Pathe | 2 reels | |
| Sweet Thirteen | Gloria Joy | Film Book. Offices | 2 reels | |
| Take a Tip | | Sanford-S. R. | 2 reels | |
| Take Next Car | Paul Parrott | Pathe | 1 reel | Sept. 23 |
| Taking Things Easy | Neely Edwards | Universal | 1 reel | |
| Telephone Troubles | Earl Montgomery | C. B. C.-S. R. | 2 reels | |
| Tell 'Em Nothing | Bill Jones | C. B. C.-S. R. | 2 reels | |
| Ten Seconds | Lee Moran | Universal | 2 reels | July 8 |
| That Son of a Sheik | Neal Burns | Educational | 2 reels | |
| That's It | Eddie Lyons | Arrow | 2 reels | |
| Their First Vacation | Carter DeHaven | Film Book. Offices | 2 reels | |
| They're Off | Vernon Dent | Folly-Pacific | 1 reel | |
| Three Hundred and Sixty-Five Days | Snub Pollard | Pathe | 1 reel | |
| Three Weeks Off | | Universal | 2 reels | June 17 |
| Throbs and Thrills | | Roy Klumb Prod.-S.R. | 1 reel | |
| Tin Broncbo, The | | Fox | 2 reels | |
| Tin Foiled | Mutt & Jeff C'rtoon. | Fox | ½ reel | |
| Tis tbe Bull | Bobby Vernon | Educational | 2 reels | |
| Tom's First Flivver | | Roy Klumb Prod.-S.R. | 1 reel | |
| Toonerville Blues | Dan Mason | Educational | 2 reels | June 10 |
| Toonerville Trials | Dan Mason | Educational | 2 reels | |
| Torchy and Orange Blossoms | Johnny Hines | Educational | 2 reels | |
| Torchy's Feud | Johnny Hines | Educational | 2 reels | |
| Torchy's Hold Up | Johnny Hines | Educational | 2 reels | May 6 |
| Torchy's Ghost | Johnny Hines | Educational | 2 reels | |
| Torchy's Nut Sunday | Johnny Hines | Educational | 2 reels | |
| Torchy Steps Out | Johnny Hines | Educational | 2 reels | June 10 |
| Touch All Bases | Paul Parrot | Pathe | 1 reel | |
| Treasure Bound | Lige Conley | Educational | 2 reels | July 22 |
| Truth Juggler, The | Paul Parrott | Pathe | 1 reel | |
| 'Twas Ever Thus | Viola Daniel | Educational | 2 reels | Mar. 1 |
| Twin Husbands | DeHavens | Film Book. Offices | 2 reels | Oct. 7 |
| Two of a Kind | Harry Sweet | Universal | 2 reels | Sept. 23 |
| Unfermented Bricks | Neeley Edwards | Universal | 1 reel | |
| Upper and Lower | Lee Moran | Universal | 2 reels | Apr. 15 |
| Village Sheik, The | Al. St. John | Fox | 2 reels | Oct. 7 |
| Wall Nut, The | Roy Atwell | Universal | 1 reel | |
| Wedding Dumb Bells | | C. B. C.-S. R. | 2 reels | |
| West is Worst | Jack Richardson | East Coast-S. R. | 1 reel | Sept. 23 |
| Wet Weather | Paul Parrott | Pathe | 1 reel | |
| What Next | Barry-Reynolds | Arrow-S R. | 2 reels | |
| Whose Husband Are You? | Barry-Reynolds | Arrow-S R. | 2 reels | |
| Wise Duck, Tbe | | Fox | 2 reels | |
| Why Not Now | Eddie Lyons | Arrow-S. R. | 2 reels | |
| You and Me | Century Kids | Universal | 2 reels | Sept. 23 |
| You'd Be Surprised | Billy West | C. B. C-S. R. | 2 reels | |
| Young Ideas | Roy Atwell | Universal | 1 reel | |

# Short Subjects

| Title and Star | Distributed By | Length | Reviewed |
|---|---|---|---|
| Abraham Lincoln (Urban Classics) | Vitagraph | 1 reel | |
| Adventures of Robinson Crusoe (Serial) | Universal | 18 episodes | Apr. 1 |
| Algeria, The Ancient (Scenic) | Prizma | 1 reel | |
| Alice in Wonderland (Serial) | Warner Bros. | 15 episodes | |
| Alphabetical Zoo, The (Urban Classics) | Vitagraph | 1 reel | |
| An Arctic Hike on the Great Aletsch Glacier (Scenic) | Truart | 1 reel | Apr. 22 |
| At Large (Drama), Tom Santschi | Universal | 2 reels | |
| Ballad of Fisber's Boarding House (Drama) | Pathe | 1 reel | Apr. 15 |
| Bar Cross War, The (Drama), Leo Maloney | Pathe | 2 reels | Oct. 28 |
| Beersheba (Holy Land Series) | Amer. Releasing | 1 reel | |
| Bending the Twig (Urban Classics) | Vitagraph | 1 reel | |
| Better Mild (Urban Classics) | Vitagraph | 1 reel | |
| Beyond the Jordan (Holy Land Series) | Amer. Releasing | 1 reel | |
| Beyond the Trail (Wes. Drama), Tom Sanchi. | Pathe | 2 reels | |
| Big Flood, The (Aesop's Fables) | Pathe | 2/3 reel | |
| Big Ranger, The (Drama) | Universal | 2 reels | |
| Blue Blood and Red (Drama), Roy Stewart | Universal | 2 reels | |
| Borneo Venice, A (Scenic) | Truart | | |
| Boy and His Dog, The (Aesops Fables) | Patbe | 2/3 reels | May 27 |
| Boy and the Bear, The (Aesop's Fables) | Pathe | 2/3 reel | |
| Brewing Trouble (Aesop's Fables) | Pathe | 2/3 reels | |
| By the Still Waters (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Call of Courage, Tbe (Drama) | Universal | 2 reels | Mar. 18 |
| Cap'n Kidd (Serial), Eddie Polo | | 15 episodes | |
| Case of Identity, A (Sherlock Holmes) | Educational | 2 reels | |
| Cat and the Pig, The (Aesop's Fables) | Pathe | 2/3 reels | |
| Cavy and the Rat, Tbe (Urban Classics) | Vitagraph | 1 reel | |
| Channel Raiders, The (Drama), Jack Mulhall | Universal | 2 reels | |
| Come and Get Me (Drama), Leo Maloney | Pathe | 2 reels | |
| Come Clean (Drama), Tom Santscbi | Universal | 2 reels | |
| Copper Beecbes, The (Sherlock Holmes) | Educational | 2 reels | |
| Country Mouse and City Cat, The (Aesop's Fables) | Pathe | 2/3 reels | |
| Crime in a Big City (Aesop's Fables) | Pathe | 2/3 reels | |
| Crowning King Blizzard (Scenic) | Educational | 1 reel | Aug. 26 |
| Cruise of the Princess Maguinna (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Dangerous Adventure, A (Serial) | Warner Bros. | 15 episodes | |
| Daring Dangers (Drama), Tom Santschi | Universal | 2 reels | |
| Dead Game (Drama), Art Acord | Universal | 2 reels | |
| Death Trap, The (West. Dr.), Tom Santschi | Pathe | 2 reels | |
| Deputized (Drama), Leo Maloney | Pathe | 2 reels | |
| Desperation (Drama) | Universal | 2 reels | |
| Devil's Foot, The (Sherlock Holmes) | Educational | 2 reels | Feb. 11 |
| Dog and the Wolves, Tbe (Aesop's Fables) | Pathe | 2/3 reels | |
| Drifters, The (Wilderness Tales) | Educational | 1 reel | |
| Dwellers of the Deep (Urban Classics) | Vitagraph | 1 reel | |
| Dying Detective, The (Sherlock Holmes) | Educational | 2 reels | Feb. 11 |

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Empty House, The (Sherlock Holmes) | | Educational | 2 reels | |
| Expose of Sawing a Lady in Half (Novelty) | | Clarion-S. R. | 1½ reels | Sept. 30 |
| Eternal Triangle, The (Aesops Fables) | | Pathe | 2/3 reels | |
| Fable of the Hated Rivals (Aesop's) | | Pathe | 2/3 reel | |
| Famous Northwest Mounted (Sport Review) | | Goldwyn | 1 reel | |
| Farmer and His Cat, The (Aesop's Fables) | | Pathe | 2 3 reels | Sept. 23 |
| Farmer and the Ostrich, The (Aesop's Fables) | | Pathe | 2/3 reels | Apr. 1 |
| Fearless Fido (Aesop's Fables) | | Pathe | 2/3 reel | |
| Felix All at Sea | | Winkler-S. R. | 1 reel | May 6 |
| Felix Saves the Day (Cartoon) | | Winkler-S. R. | 1 reel | Feb. 11 |
| Forty-Four Calibre Mystery (Drama), Harry Carey | | Universal | 2 reels | |
| Getaway, The (Drama), Neal Hart | | Universal | 2 reels | |
| Giants of the Open (Drama), Roy Stewart | | Universal | 2 reels | |
| Gibeah (Holy Land Series) | | Amer. Releasing | 1 reel | |
| Go Get 'Em Hutch (Serial) | | Pathe | 15 epis'des | Apr. 15 |
| Good Things of Life (Novelty) | | Wid Gunning | 1 reel | |
| Grandfather's Clock (Urban Classics) | | Vitagraph | 1 reel | |
| Great American Authors (Series) | | Hodkinson | 1 reel | |
| Grit (West. Drama), Shorty Hamilton | | McGovern & Egler | 2 reels | |
| Guilty Cause, A (Drama), Tom Santschi | | Universal | 2 reels | |
| Gypsy Trail, The (Drama), Art Acord | | Universal | 2 reels | |
| Heap Busy Indian (Travelogue) | | Lee-Bradford-S. R. | 1 reel | |
| Hebron the Ancient (Holy Land Series) | | Amer. Releasing | 1 reel | |
| His Last Case (Tenement Tales) | | Clark-Cornelius | 2 reels | |
| His Own Law (Drama), Leo Maloney | | Pathe | 2 reels | |
| Hook, Line and Sinker (Travelogue) | | Lee-Bradford-S. R. | 1 reel | |
| Hour of Doom, The (Drama), Tom Santscbi | | Universal | 2 reels | |
| How to Grow Thin (Novelty) | | Educational | 1 reel | Mar. 18 |
| Hunter and His Dog, The (Aesops Fables) | | Pathe | 2/3 reels | |
| Hunting Ground of Hiawatha (Urban) | | Vitagrapb | 1 reel | |
| In the Days of Buffalo Bill (Serial) | | Universal | 18 e's'd's | Sept. 18 |
| Island of Surprise (Scenic) | | Truart | | |
| It Is the Law (Drama), Tom Santschi | | Universal | 2 reels | |
| Japan, the Garden of tbe East (Scenic) | | Kineto | 1 reel | Apr. 29 |
| Jaws of Steel (Drama), Reginald Denny | | Universal | 2 reels | |
| Juggernauts of the Jungle (Educational) | | | 1 reel | |
| Jungle Belles of Borneo (Novelty) | | Truart | | |
| Jungle Goddess, Tbe (Serial) | | Exp. & Imp.-S. R. | 15 episodes | Feb. 4 |
| Leather Pushers, The (Series), Reginald Denny | | Universal | 2 reels | Jan. 22 |
| Lion and tbe Mouse, Tbe (Aesop's Fables) | | Pathe | 2/3 reels | |
| Love at First Sigbt (Aesops Fables) | | Pathe | 2/3 reels | |
| Lochinvar of the Line (Drama), Edgar Jones | | Pathe | 2 reels | |
| Magic Gems (Study) | | Prizma | 1 reel | |
| Matching Wits (Drama), Art Acord | | Universal | 2 reels | |
| Missing Men (Drama) | | Educational | 1 reel | |
| Model Dairy, Tbe (Aesops Fables) | | Pathe | 2/3 reels | May 20 |
| Musselfisb Sbell, The (Novelty) | | | 1 reel | |
| My Country (Scenic) | | Educational | 1 reel | Apr. 29 |
| Mysterious Tracks (Drama) | | Pathe | 1 reel | |
| Never Let Go (Drama) | | Universal | 2 reels | |
| Nigbts of Many Shadows (Wilderness Tales) | | Educational | 1 reel | |
| Official Movie Chats of M. P. T. O. of A | | Hodkinson | | Feb. 11 |
| Old Moose Trails (Scenic) | | Educational | 1 reel | |
| One Man Reunion (Wilderness Tales) | | Educational | 1 reel | |
| Opossum, The (Novelty) | | Pathe | 2 reels | Apr. 22 |
| Pageantry in India (Scenic) | | Vitagrapb | 1 reel | |
| Pelican Island (Scenic) | | Truart | | |
| People of Old Bruges (World Wanderings) | | Educational | 1 reel | |
| Perilous Ascent of the Zinal-Rothorn (Scenic) | | Truart | | |
| Perils of the Yukon (Serial) | | Universal | 15 episds | July 8 |
| Plain Grit (Drama), Reginald Denny | | Universal | 2 reels | |
| Pony Boy (Drama), Shorty Hamilton | | McGovern & Egler | 2 reels | |
| Quaint Denizens of the Zoo (Novelty) | | Kineto Review | 1 reel | Mar. 18 |
| Quaint Holland (Scenic) | | Educational | 2 reels | |
| Radio King, The (Serial) | | Universal | | Sept. 30 |
| Raid, The (Drama), Neal Hart | | Universal | 2 reels | |
| Rich Cat and Poor Cat, The (Aesops Fables) | | Pathe | 2 3 reels | |
| Ride 'em Cowboy (Drama), Shorty Hamilton | | McGovern & Egler | 2 reels | |
| Ridin' Through (Drama), Art Acord | | Universal | 2 reels | |
| Ropin' Fool, A (Will Rogers, W. Dr.) | | | 2 reels | Nov. 18 |
| Scandal in Bohemia, A (Sherlock Holmes) | | Educational | 2 reels | |
| Seeing Red (Drama), Tom Santschi | | Universal | 2 reels | |
| Seeing the Unseen (Novelty) | | Prizma | 1 reel | |
| Sky Ranger, The (Serial) | | Pathe | 15 episodes | |
| Spendthrift, Tbe (Aesops Fables) | | Pathe | 2/3 reels | |
| Squarin' It (Drama), Neal Hart | | Universal | 2 reels | |
| Striking Tires, The (Novelty) | | Bosworth, De Freves & Felton | 1 reel | |
| Such is Life in Volendam (Scenic Cartoon) | | Film Book. Offices | 1 reel | Apr. 29 |
| Sucb is Life in London's West End (Cartoon) | | Film Book. Offices | 1 reel | Apr. 29 |
| Such is Life in Monte Carlo (Cartoon) | | Film Book Offices | 1 reel | June 10 |
| Sunbeams (Study) | | Prizma | 1 reel | |
| Sweet Heart (Western Drama), Billy West | | Joan Film | 2 reels | |
| Terror Trail (Serial), Eileen Sedgwick | | Universal | 18 episodes | |
| Thrills and Spills (Novelty) | | Educational | 1 reel | May 6 |
| Tiger and the Donkey, The (Aesops Fables) | | Pathe | 2/3 reels | |
| Timber Queen, The (Serial) | | Pathe | 15 episds | June 24 |
| Too Much Overhead (Educational) | | Educational | 1 reel | |
| Trail of the Wolf, The (Drama), Percy Pemhroke | | Universal | 2 reels | Apr. 1 |
| Treacherous Rival, A (Drama), La Plante-Pemhroke | | Universal | 2 reels | |
| Trickery (Drama) | | Universal | 2 reels | |
| Two Men (Drama), Tom Santschi | | Universal | 2 reels | |
| United States Naval Efficiency | | Kineto | 1 reel | |
| Unmasked (Drama), Art Acord | | Universal | 2 reels | |
| Vengeance Is Mine (Drama), Irene Castle | | Pathe | 3 reels | |
| Verdict, The (Drama), Eddie Polo | | Universal | 2 reels | |
| Village Life in Switzerland (Scenic) | | Kineto Review | 1 reel | |
| Vistas of the Holy Land (Kineto Review) | | National Exch. | 1 reel | Mar. 18 |
| Wanderlust (Scenic) | | Educational | 1 reel | |
| Wedding Feast, Among Borneo Dayaks, A (Novelty) | | Truart | | |
| White Eagle (Serial) | | Pathe | 15 episodes | |
| White Messenger, The (Drama), Eddie Polo | | Universal | 2 reels | May 1 |
| Wicked Cat, Tbe (Aesops Fables) | | Pathe | 2/3 reels | Apr. 29 |
| Wolf in Sheep's Clothing (Aesop's Fables) | | Pathe | 2/3 reels | |

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NOVEMBER 18, 1922

# Motion Picture News

Reg U S Patent Office

## Facts and Figures

A series of five artieles starts in this issue, giving full details of the survey of the motion picture industry, conducted by the Babson Statistical Organization, Columbia University and MOTION PICTURE NEWS.

These artieles will set forth, fully and impartially, the facts gathered through the questionnaire, sent to theatre managers everywhere—faets whieh should be of vital interest to every person in the industry.

Read them in the NEWS!

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# PERSONAL ATTENTION

AN independent producer said the other day: "The thing I like best about THE STANDARD FILM LABORATORIES is that you men give the same personal attention to small accounts you do to the work of the industry's biggest producers. The man making one picture at a time receives the same splendid service and courteous treatment extended to a studio with six or eight units working all the time."

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## *Heart-Throbs Clothed in Magnificence!*

HERE'S a picture that combines two of the greatest appeals in the world—mother-love plus Paris gowns.

The story is one of the strongest, in pathos and drama, that Miss Swanson has ever had. The magnificence of the gowns and sets excels all her past productions.

The New York Globe said:

"Not since 'Don't Change Your Husband' has Gloria Swanson had such an excellent vehicle. One of the best casts of the season. Mr. Lasky has outdone himself in an effort to give theatre-goers their money's worth."

Cast includes Conrad Nagel, Robert Cain, June Elvidge.

*From the novel by David Lisle*
*Scenario by Percy Heath*

**A Paramount Picture**

FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK CITY

JESSE L. LASKY PRESENTS

# Gloria Swanson

in a SAM WOOD PRODUCTION

# "The Impossible Mrs. Bellew"

Adolph Zukor
*presents*

Penrhyn Stanlaws
PRODUCTION

# "Singed Wings"

WITH
BEBE DANIELS
AND
CONRAD NAGEL

THE love story of a dancer in San Francisco's underworld, of the lights and shadows of her life, her joy and sorrow in her search for love. A highly dramatic picture that is certain to be acclaimed Stanlaws' masterpiece.

*From the story by*
*Katherine Newlin Burt*

*Adapted by Edfrid Bingham*

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR PRESIDENT
NEW YORK CITY

# LARRY SEMON
# COMEDIES

AVAILABLE AT
ALL VITAGRAPH
EXCHANGES

"The Agent"
"Golf"
"A Pair of Kings"
"The Show"
"The Sawmill"
"The Bell Hop"
"The Fall Guy"
"The Bakery"
"The Rent Collector"

**LARRY SEMON**
**Penetrates**
**Highbrow Armour**

(THOMAS L. MASON in
New York Sun)

I have laughed at Larry Semon. It was in the semi-dark. Nobody who knew me personally was near. No one who knew me caught me at it. Surrounded by total strangers—misguided people like myself—common people like myself—ordinary people like myself—I have also laughed at that funny man. And for years I have been posing as a highbrow. I read Moliere, and Chaucer, and The Atlantic Monthly. Yet I laugh in secret, away from my friends and family, at Larry Semon.

**HE LAUGHS AND THE WORLD LAUGHS WITH HIM**

# VITAGRAPH

ALBERT E. SMITH PRESIDENT

# JIMMY AUBREY COMEDIES

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"THE MYSTERIOUS STRANGER"

VITAGRAPH

ALBERT E. SMITH PRESIDENT

# WILLIAM DUNCAN Productions

NOW AVAILABLE AT
ALL VITAGRAPH
EXCHANGES

## "When Danger Smiles"

Ray Chapman, packing house executive, and young, went to the far west to study cattle raising.

On the night of his arrival at the ranch of his friend there was a neighborhood cowboy dance. He decided to attend. On the way to the dance, a bewitching figure, dancing in the moonlight, to the music as it floated up from the cabin, intrigued him. A few steps of a delightful waltz, with a girl he did not know, and who was heavily veiled, a kiss in the dark, and Chapman forgot all about the cattle business. But he **did** become the storm center of some of the most exciting adventures that ever befell a man.

The victim of a fiendish set of untoward circumstances, he is whirled out of one narrow escape into another, until by sheer force of an unconquerable will he succeeds in clearing the atmosphere of suspicion that has settled about him. And he wins the girl.

A splendid Duncan picture, with the punch that gives this popular star full rein.—Five reels.

## "The Fighting Guide"

"Tubbs, instruct the guide person that immediately awfter my bawth, I wish dinner to be served. He will then proceed with the **washing.**"

This from Lord Chumleigh-Winston—and **to** Ned Lightning, two-fisted, hard fighting son of the North Woods, guide and boon companion of millionaire regular fellows. Oh **Boy!** You just naturally rise in your seat. You **know** things are to happen. And they sure do, for Bill Duncan is Ned Lightning, and he's in his element—the big outdoors, with plenty of elbow room.

Briefly, Ned Lightning has undertaken to conduct His Lordship through the Canadian Rockies to his syndicate possessions in the far north. Ned "blows up" before the contract is completed, and decides to do a bit of lording himself. In the process, he finds time to run down a number of crooks, and unravel a whole skein of tangles.

Once in a blue moon will you find a picture with as wide range of appeals. It is galloping action, with a strong plot, sustained to the end; scenery of the most magnificent sort, the most excruciating comedy, and a sweet little love story.

Harry Lonsdale, as Lord Chumleigh-Winston, and Wm. McCall as Tubbs, his valet, are excellent back ground for Duncan's best work. And it contains one of the most daring horseback stunts ever screened.—Five reels.

## "Steelheart"

The vivid, colorful, turbulent life of a Western railroad construction camp forms the background for the stirring action of "Steelheart." "Bill" Duncan proves that he knows how to act the part of a two-fisted, clean-hearted hero. Beating up a roomful of outlaws in a pitch-dark house, engaging in a hand-to-hand fight in which both contestants are carried over the edgs of a precipice into the rapids below, facing death from a dynamite explosion, rescuing a young colt from the current of a mountain torrent, and subduing an enraged grizzly with his bare hands, Duncan goes from one piece of dare-deviltry to another.—Six reels.

## "The Silent Vow"

Perhaps William Duncan has never had a production which was more trying, or which brought out the effectiveness of his acting as does "The Silent Vow," in which he assumes a dual role. He plays father and son and presents a picture with some double exposure which has been heretofore regarded as impossible—that of a character crossing the center line in a double exposure scene.

The dynamiting of a river, three men and a canoe being carried over great falls to destruction, fist fights, intense dramatic seenes, a stirring love story of the great outdoors, daring feats of horsemanship and massive sets in which spectacular scenes are enacted, are a few of the high lights in this great story of the Northwest.—Five reels.

## "No Defense"

The thrilling action of "No Defense" leads up to a fine climax. Ethel Austin goes to the home of Hulst, the lawyer, to recover the stolen certificate of her first marriage. Blackmail was the lawyer's little game. As Hulst faced the helpless woman triumphantly, the curtains at one end of the room slowly parted, revealing a battered, ragged, unshaven man. Ethel screamed, for she recognized in this derelict her first husband, John Manning, who has been reported as dead, but whom, in spite of her second marriage she still loved. This is the dramatic situation in which the suspense of "No Defense" culminates. And then Hulst is killed!—Six reels.

## "Where Men Are Men"

"Where Men Are Men," as the title indicates, is a stirring story of the West, and is a typical Duncan production, presenting that accomplished and sturdy actor in the type of character in which he is at his best. Nearly all the action takes place in the Death Valley gold section of California during the gold fever. The beautiful scenic backgrounds and melodramatic story, together with a splendid supporting cast make "Where Men Are Men" one of the best plays of the year. Edith Johnson appears with Mr. Duncan as co-star.—Five reels.

# VITAGRAPH

ALBERT E. SMITH PRESIDENT

# Alice Calhoun

## Productions

## Available at all Vitagraph Exchanges

### "Little Wildcat"

"There is a divine spark in every woman which needs but a breath to burst into flame. Surround her with clean conditions, give her proper environment, the CHANCE that Christ gave the Magdalen, and she will become as good—as my mother!"

This thesis, pronounced by Robert Ware, wealthy samaritan and psychologist, with warm conviction to his friend, Judge Arnold, elicited the invitation from the Judge, cynical justice of a criminal court, for a practical demonstration of the theory.

Robert Ware accepted the challenge.

Fate decreed that seventeen-year-old "Mag o' the Alley," child of the slums, should be the subject of the test. Standing at the bar like a beast at bay, eyes wide and breast heaving, this piteous little creature instinctively yields consent to a parole to the kindly Robert Ware.

Four eventful years completely prove the soundness of Ware's conviction, in this case, at least, and Margaret emerges a well-poised, beautiful woman, after a baptism in experience which comes to few girls.

The scenario was especially written for Alice Calhoun, and the picture has been produced with elaborate trappings, and with a large and able cast. The action, which is incessant, runs almost the whole range of human society. "Little Wildcat" is a stirring picture, built upon an age-old but always fascinating question—Heredity or Environment—Which? It is a favorite plot in fiction. "Little Wildcat" treats it from a refreshingly new angle, and exceedingly well.—Five reels.

### "The Little Minister"

All the lovable characters of James M. Barrie's whimsical novel of the Scottish lowlands have come to life in Vitagraph's charming production of "The Little Minister." Rob Dow, the village drunkard; Nanny Webster, the proud old pauper; Gavin Dishart, the plucky but diminutive pastor of the kirk and all the rest have taken on human form. And, above all, one must not forget Lady Babbie, the "Egyptian," as portrayed by Alice Calhoun. This dainty star has caught the spirit of Barrie's delightful madcap heroine. The quaint, old-world atmosphere of the little village of Thrums, created by the artistic touch of Director David Smith, makes a fitting background for this splendid picture.—Six reels.

### "The Angel of Crooked Street"

"The Angel of Crooked Street" is a picture that will appeal to the lovers of action and thrills. It is a story that moves rapidly, and deals with a young girl who has been unjustly imprisoned, and who seeks revenge. She learns, however, that vengeance is not hers to take, and after several complications into which is woven a pleasing love story, the girl emerges a bigger and better woman because of her adventures. It is a story that appeals to the masses because it is intensely human and presents Alice Calhoun in a role to which she is exceptionally well fitted.—Five reels.

### "A Girl's Desire"

What to do with a million dollars or so has stirred the imagination of those without the millions since time began. The problem is little less serious to these who have secured the coveted wealth suddenly. Otherwise sensible people seem often to be at once bereft of all sense of proportion. H. Jerome Brown, late "Hank Brown," while yanking his millions from the oil fields, kept a tight hold on his oldtime horse sense, but the oil money went to Mrs. Brown's head, and thereby hangs a tale with many a smile, a chuckle, and a sigh of understanding.

How Mrs. Browne drags the new H. Jerome Browne to Europe in search of a crest and a titled husband for Elizabeth, and becomes involved in a maze of curious adventures, provides action plus, with a suspended climax to the last few feet.

One of Alice Calhoun's best pictures, with a supporting cast including Warner Baxter, James Donnelly, Victory Bateman, and other favorites.—5 reels.

### "The Girl in His Room"

One of the pretty little stories which are always welcome to the admirers of this young star. The plot is not a heavy one, but just a plausible story of what sometimes happens that makes truth stranger than fiction.

Plenty of action of the milder sort, and a wealth of the sort of interiors and atmosphere most popular with women and girls.

Myra Pendleton has never seen her father. From infancy she has had only the care of nurse and boarding school. She receives frequent and loving messages from the parent. Then, of a sudden, she finds herself the mistress of a strange mansion, and the possessor of wealth,—the father has disappeared. How she unravels the mystery and finds both the father and a husband supplies many tense moments and suspends the denouement until the last hundred feet.—Five reels.

**VITAGRAPH**

ALBERT E. SMITH PRESIDENT

# Corinne Griffith

*Available at all Vitagraph Exchanges*

## PRODUCTIONS

### "Divorce Coupons"

**"Divorce Coupons" is the story of the transformation of a fortune-hunting adventuress into a loving dutiful wife... When Linda Catherton married Roland Bland, she wrote to her friend: "I'LL HAVE DIVORCE COUPONS ON MY BONDS OF MATRIMONY." In other words, she intended to risk a few years of married life for the sake of a big alimony. In spite of her cold-blooded plans, however, she found herself falling in love with her husband. The picture has been lavishly produced and its cast includes Corinne Griffith, Holmes E. Herbert, Vincent Coleman and Mona Lisa.—Six reels.**

### "A Woman's Sacrifice"

Thrills abound in the territory north of 53, wherein the action of "A Woman's Sacrifice" is laid. Drama is part of the daily routine in the land of ice and snow. It is a spectacular film of the far north. Wolf-dogs, snowstorms and real fights are part of the action. The destruction of the outlaws' cabin is one of the high lights. Real Indians and a Chinese character are human interest touches. The latter especially provides what little comedy there is in the film.

The story deals with a man who agrees to marry a girl in order to save her from a great danger, the nature of which is not disclosed. The youth fights his enemies in the dark, aided by an Indian and half dozen wolf-dogs. His faith in the girl never falters, although circumstances indicate that she is unfaithful. His love goads him on into new dangers and adventures, every one of which is thrilling and spectacular. It is a film that will hold the attention from the first flash—one that you will never forget.—Five reels.

### "Moral Fibre"

Corinne Griffith as Marion Wolcott, a little country miss who sees her idolized brother made the plaything of a sophisticated woman of the world and who a few years later, as a beautiful young girl, goes to New York to "get even;" Catherine Calvert as Grace Elmore, the young society matron who didn't really mean to harm the boy. What a combination! These stars, both beautiful, but of different types, famous for their gowns and their ability to wear them, both actresses of marked ability, make "Moral Fibre" one of the biggest pictures of the year.—Six reels.

### "The Single Track"

"The Single Track" is a railroad picture, and it goes with all the vim and power of the Twentieth Century Limited on a straight-away track. The story tells of a fight to build a railroad. If the track is not completed within a certain time Jenetta Gildersleeve loses all that is left of her father's fortune. Powerful interests are at work to hinder the construction. On the scene of action is Mallison, the ruffianly leader of a gang of outlaws that only he can control, and behind Mallison is a group of unscrupulous Wall Street financiers. The young girl goes west to help in the struggle. In the end her feminine wiles and more than masculine daring saves the day.—Six reels.

### "Deadline at Eleven"

A newspaper story with all the real atmosphere of a newspaper office—a treat seldom accomplished successfully on either stage or screen. Miss Griffith is seen as a young woman of wealth, disgusted with the shams of society, who seeks to make her own way as a reporter. She clears up a murder mystery, finds a husband in a fellow reporter and quits her job.—Five reels.

### "The Garter Girl"

One of Corinne Griffith's best pictures. The wide range of character play has given this beautiful, versatile actress full scope. From the humour and pathos of the country town to the glamour of Broadway and the atmosphere of the theatre, it runs the gamut of human emotions. Vivid, vibrating,—it is life as it is lived at the heart-breaking American pace. Naturally, the picture is gorgeously dressed. Many beautiful sets, and the costuming fully up to the high standard of this star.—Five reels.

### "What's Your Reputation Worth?"

"This is a case in ten thousand; it is a tragedy," said Justice Tierney recently in the course of a divorce case before him in the New York Supreme Court, "and yet a few days ago I saw its exact parallel told on the screen. It was 'What's Your Reputation Worth?' and the woman deliberately endangered her reputation to help a friend." That is exactly what this new Corinne Griffith picture play is, one in ten thousand. Unusual, yet true to life; vivid and virile, yet clean and wholesome, it has stirred up interest and favorable comment throughout the country and Canada, and has been acclaimed as one of the best pictures in months.—Five reels.

### "The Broadway Bubble"

Corinne Griffith has splendid opportunities to show her versatility in this clever picture, assuming two separate roles—twin sisters. One is high in New York's social life, respecting, but not loving her husband. The other is a small town stenographer. The latter goes to the city to impersonate her more fortunate sister while she has her "try-out" on the stage. The sisters meet frequently and some remarkable double exposures make this possible.—Five reels.

## VITAGRAPH

ALBERT E. SMITH PRESIDENT

**Corinne Griffith Pictures**

Divorce Coupons
Deadline at Eleven
A Woman's Sacrifice
The Single Track
Moral Fibre
Bab's Candidate
The Garter Girl
The Broadway Bubble
It Isn't Being Done This Season
What's Your Reputation Worth
The Whisper Market
Received Payment
Island Wives
Human Collateral

# ALICE JOYCE PRODUCTIONS

## *Now Available at all Vitagraph Exchanges*

### "Dollars and the Woman"

There is something decidedly human about this play, which a noted film authority called particularly timely in this era when living costs strike home to nearly every family. Alice Joyce appears at first as a young married woman who does not know the value of a dollar; later, through vicissitude, she learns her lesson only too well and goes a bit too far in economy for happiness. The picture ends happily; both husband and wife learn that through their sacrifices a greater love is made possible. Robert Gordon appears as Miss Joyce's leading man.—Six reels.

### "The Prey"

Forced into a marriage with a man she detests, through fear that the man will expose an unfortunate act of her brother, the woman decides to pay—quietly. But Fate had decreed otherwise. The crashing scenes which follow the woman's quiet sacrifice prove that wrongdoers cannot permanently prosper. Beautiful sets, gorgeous costumes and a strong cast make this picture one of the best of its type. The cast includes Henry Hallam, L. Roger Lytton and Roy Applegate.—Six reels.

### "Cousin Kate"

This is an excellent picturization of Charles Frohman's noted Empire Theatre success, in which Ethel Barrymore starred. The film excels the stage version in many respects. Scenes hinted at in the stage version are visualized in the screen presentation. It is a very pretty love story, deftly handled by one of the greatest woman screen directors. Its heroine is an author of startling books on love—which she doesn't know a thing about until, finally, she meets the right man.—Five reels.

### "The Scarab Ring"

**Circumstantial evidence, which depends entirely upon the ownership of an ancient Egyptian scarab, is the theme of this splendid Alice Joyce production. It is a play of high social life, presenting the star in the type of role in which she is at her best—one to wealth as well as to the manner born. It has mystery. It has love. It has big scenes and tense situations. It is unique. And it is presented in a lavish manner with an exceptionally well balanced cast. Unquestionably one of the biggest and best pictures Miss Joyce has made.—Six reels.**

### "The Inner Chamber"

**Alice Joyce is a revelation in this splendid picture. Her beauty, her poise, her admirable restraint in scenes which might easily be overacted, have made her one of the foremost figures of the screen, but seldom has she risen to such emotional and dramatic heights as in this tense story which was adapted to the screen by C. Graham Baker. It is a powerful society drama, replete with action and requiring exceptional acting. Such noted actors as Holmes E. Herbert and Pedro de Cordoba are seen in the star's support and the production is on a massive scale. The story is new and unhackneyed and provides Miss Joyce with one of the best roles in her career.—Six reels.**

### "Her Lord and Master"

Another Frohman stage success brought to the screen with most successful results. Alice Joyce gives two distinct characterizations, each as different from the other as day is from night—the one, "Indiana Stillwater," a breezy athletic daughter of a Middle Western self-made man; the other, "Lady Canning," prim and repressed, as befitting the lady of one of the oldest mansions in England, Holmes E. Herbert is seen as her leading man.—Six reels.

### "The Sporting Duchess"

This play was a sensation when produced on the stage, both in this country and abroad. It was the talk of two continents. In the elaborate screen version, Alice Joyce appears as the Duchess of Desborough, happy in her possession of perfect love, but finally trapped into unhappiness through her envious enemies. The climax of this picture, on which more than $200,000 was expended in production, is tremendous. The running of the historic Derby, in which Clipstone, the duke's famous thoroughbred wins victory for himself and happiness for his master and his mistress, climaxes a most unusual motion-picture. Six months were required to produce this epic of the screen.—Seven reels.

**ALICE JOYCE PRODUCTIONS**

- The Inner Chamber
- The Scarab Ring
- Her Lord and Master
- The Prey
- Cousin Kate
- The Vice of Fools
- Dollars and the Woman
- The Sporting Duchess
- Slaves of Pride

# VITAGRAPH

ALBERT E. SMITH PRESIDENT

# EARLE WILLIAMS Productions

NOW AVAILABLE AT
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EXCHANGES

## "You Never Know"

Those who are familiar with the excellent work of Earle Williams will appreciate what he is capable of in "You Never Know." In this picture he is a secret service operative assigned to the San Francisco water front, in the effort to apprehend the financial backers of a South American revolution.

There is a wealth of action of the most exciting kind, the scenes divided between a questionable Latin quarter cabaret, the home of a wealthy steamship owner, and the waterfront. High lights in the spectacular are the attack of "Muggsy's" gang on the Latin quarter dive, the fight between the gun-runner, Carlos Medina, and Eddie Manning of headquarters, who is masquerading as a chauffeur, and the seaplane chase of the filibustering yacht, and its capture.

An adventure story par excellence, with the kind of true love that doesn't run smooth, but has a lot of zest. Clothed in the elaborate manner in which it has been, it will be a particularly satisfactory picture to any audience.—Five Reels.

## "A Rogue's Romance"

**By H. H. Van Loan** **Directed by James Young**
**Earle Williams as Monsieur Picard**
**Rodolph Valentino as "The Ferret"**

"She's mine—and what's hers belongs to me! Don't mix in the affairs of The Ferret, Monsieur Picard!"

Monsieur Picard, polished, suave, master crook of all Paris and the idol of the underworld, smiled contemptuously as he released the sinewy wrists of The Ferret.

"You'll pay for this! The Ferret never forgets!"

It was the beginning of a battle of wits between the two outstanding figures in the night life of Paris. Monsieur Picard, daring, self-possessed, always in the white light as he flitted between The Montmarte and the city's social heights. The Ferret, stealthy, cunning, handsome—the chief of the Apaches. Grey wolves that strike in the dark. It is a battle worthy two such leaders. And they are the despair of the prefect of the Police, until Monsieur Picard finds the Girl, who redeems him to society.

Two great stars in a great picture, each with parts exactly suited to them, splendidly produced. "A Rogue's Romance" will supply a new insight into the wherefore of Valentino's greatness. A new slant at his infinite variety.—Five reels.

## "Restless Souls"

There is plenty of action and plenty of fun in this Earle Williams' production. Jimmy Parkington, played by Mr. Williams, gets it into his head that his wife, who really loves him devotedly, has fallen in love with Edgar Lynde Swetson, an effete lecturer on "Neo-symbolism." Jimmy fixes it up so that it appears that he has committed suicide. Then he is horrified to learn that the only will which can be found leaves everything to his aunt. When Jimmy sneaks back into his own home, his old dog "Pal" recognizes him and the trouble begins.—Five reels.

## "Fortune's Mask"

"There is little consecutiveness along the Spanish Main. Things happen there intermittently. Even Time seems to hang his scythe daily upon the branch of an orange tree while he takes a siesta and a cigarette."

There. You have the setting for this bit of Spanish romance. Coralia, a little comic opera country along said Spanish Main, was quiescent, waiting for the intermittent things to happen, when one day in jogged a handsome lad astride a burro. He had a golden smile, and bright red hair, and every one cheered up at the sight of him. He said he was Dickey Maloney, and he was a particular friend of the whole wide world.

This mysterious young person spends money freely, opens a little shop, marries the most coveted senorita, and is the casus belli of a small revolution.

A colorful, cheerful peep into the life of the South American republics, with much picturesque scenery, and interesting types. Earle Willams, as Dickey Maloney, is seen from an entirely new perspective, and you approve of him. Opposite him in "Fortune's Mask" is Patsy Ruth Miller, whose brunette beauty exactly fits her role as Pasa Ortez.—Five reels.

## "The Man from Downing Street"

Here is Earle Williams in a totally new type of role. He appears as Capt. Robert Kent of the British Secret Service, who is sent to India to find the cause of the leak in the government cable service by which important government messages find their way into the hands of the Indian revolutionists. In detecting the traitor he runs into a nest of baffling Oriental intrigue—incidentally falls in love with a charming young English girl. The end of the picture comes as a complete surprise. The production has been put on in the most lavish fashion, with sumptuous Hindoo interiors and luxurious cafes as the backgrounds for the action.—Five reels.

## "Lucky Carson"

In "Lucky Carson" Earle Williams runs the gamut of human experience. At the beginning of the picture he is a down and outer just on the point of ending his miserable life. But "Lady Luck" takes a hand in his affairs. In a few short months he is known as "Luck Carson," the man who cornered cotton and made a fortune. Then Carson finds that, although successful in the world of affairs, he is unlucky in love.—Five reels.

## "The Silver Car"

"The best Earle Williams picture since 'The Fortune Hunter,'" is the unanimous opinion of all who have seen this splendid photoplay. As Anthony Trent, international swindler with £5,000 on his head, who "goes straight" and saves the honor of a British statesman and wins his daughter as well, Mr. Williams is at his best. A spectacular, melodramatic play, just jammed full of love, romance and adventure and thrills galore.—Six reels.

**VITAGRAPH**

ALBERT E. SMITH PRESIDENT

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| 1st " | Grand O. H. | " " " |
| 1st " | Playhouse | Brooklyn |
| 1st " | Utica | " |
| 1st " | New Albany | " |
| 1st " | Parkview | " |
| 1st " | Avon | " |
| 1st " | Victory | " |
| 1st " | Concourse | Bronx |
| 1st " | U. S. | " |
| 1st " | Glen | Glencove, L. I. |
| 1st " | Lyric | Oyster Bay, L. I. |
| 1st " | Lyceum | Amityville, L. I. |
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| 1st " | Rialto | Glens Falls, N. Y. |
| 1st " | Photoplay | Crafton, Pa. |
| 1st " | Princess | Donova, Pa. |
| 1st " | Washington | Swissvale, Pa. |
| 1st " | Park | Meadville, Pa. |
| 1st " | State | Pittsburgh, Pa. |
| 1st " | Pequot | New Haven, Conn. |
| 1st " | Palm | Philadelphia, Pa. |
| 1st " | Astor | Philadelphia, Pa. |
| 1st " | Hippo | Covington, Va. |
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| 1st " | Caldwell | Caldwell, N. J. |
| 1st " | Weequahic | Newark, N. J. |
| 1st " | Lincoln | Bloomfield, N. J. |
| 1st " | Strand | Elizabeth, N. J. |
| 1st " | Colonial | Newark, N. J. |
| 1st " | Opera House | Ridgewood, N. J. |
| 1st " | Mt. Prospect | Newark, N. J. |
| 1st " | Elmwood | Buffalo, N. Y. |
| 1st " | Grange Hall | Webster, N. Y. |
| 1st " | Yale | Maywood, Ill. |
| 1st " | Wigwam | Genesee, Ill. |
| 1st " | Princess | Woodstock, Ill. |
| 1st " | Grand | Northfield, Minn. |
| 1st " | Grand | Faribault, Minn. |
| 1st " | Odeon | Ada, O. |
| 1st " | Liberty | Akron, O. |
| 1st " | Sterling | Superior, Neb. |
| 1st " | Electric | Falls City, Neb. |
| 1st " | Rex | Glenwood, Ia. |
| 1st " | Princess | Rensselaer, Ind. |
| 1st " | Home | Montezuma, Ind. |
| 1st " | Court | Auburn, Ind. |
| 1st " | Regent | Bay City, Mich. |
| 1st " | Crystal | Waterloo, Ia. |
| 1st " | Opera House | Fennimore, Wis. |
| 1st " | Palace | Mineral Point, Wis. |
| 1st Week | Knickerbocker | Nashville, Tenn. |
| 1st " | Dreamland | Denton, Tex. |
| 1st " | Monarch | Georgetown, Tex. |
| 1st " | Gem | Texarkana, Tex. |
| 1st " | 18th St. | St. Louis, Mo. |
| 1st " | Lyric | Greenfield. O. |
| 1st " | Lyric | Ashland, Ky. |
| 1st " | Grand | New Albany, Ind. |
| 1st " | Annex | Perry, Okla. |
| 1st " | Yale | Wagoner, Okla. |
| 1st " | Columbia | Junction City, Kan. |
| 1st " | Beldorf | Independence, Kan. |
| 1st " | Grand | Marked Tree, Ark. |
| 1st " | El Monterey | San Luis Obispo, Cal. |
| 1st " | Lodi | Lodi, Cal. |
| 1st " | Majestic | Concord, Cal. |
| 1st " | Victoria | San Francisco, Cal. |
| 1st " | Star | Fowler, Col. |
| 1st " | Empire | Anacortes, Wyo. |
| 1st " | Rialto | Jerome. Ida. |
| 1st " | Crystal | So. Superior, Wyo. |
| 1st " | Grand | Rainier, Ore. |
| 1st " | Victoria | Portland, Ore. |
| 1st " | Gay | " " |
| 1st " | Vogue | Kelso. Wash. |
| 1st " | Armitage | Chicago, Ill. |
| 1st " | Mayfair | Great Neck, L. I. |

### Has Finished

| | | |
|---|---|---|
| 19 Weeks | Symphony | Los Angeles |
| 4 " | Heilig | Portland, Ore. |
| 3 " | Bijou and Capitol | Atlantic City |
| 3 " | Strand | San Francisco |
| 3 " | Roosevelt | Chicago |
| 3 " | Park | Boston |
| 3 " | Apollo | Indianapolis |
| 3 " | Plaza | San Diego, Cal. |
| 3 " | Liberty | Kansas City |
| 3 " | Strand | Minneapolis |
| 2 " | Temple | Toledo |
| 2 " | Mark-Strand | New York City |
| 2 " | Alamo | Louisville |
| 2 " | Grand | Pittsburgh |
| 2 " | Castle | Chicago |
| 2 " | Sun | Omaha |
| 2 " | Liberty | Scattle |
| 2 " | Main | Uniontown, Pa. |
| 2 " | Garden and Fox American | Paterson, N. J. |
| 2 " | Majestic | Hartford, Conn. |
| 2 " | E. Liberty Cameraphone | Pittsburgh, Pa. |
| 2 " | Germantown | Philadelphia |
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| Maude Hill | Henry B. Schaffer |

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## Motion Picture News

There are a number of thrills in the picture and some comedy relief. The capture of Trooper Ramsey (Earl Fox) by the gang of bootleggers; his forced return to headquarters and his disgrace and the scenes attending his expulsion from the Mounted are well worked out, Ramsey's finding of himself, his conquering of fear under the power of Fenton (Frank Losee) and his capture of two criminals forms the other highlight of the production. The shooting of one of the hootch gang by the villain is staged in fine manner.

## EXHIBITORS TRADE REVIEW

An exciting picture with a romantic plot, liberally spiced with thrills, well directed and handsomely photographed. "The Man She Brought Back" gives an entirely new twist to a Northwest Mounted story by making the hero a coward in the beginning of things, a very unusual angle and one that is cleverly developed; as under the influence of his fiancee's love and the burden of disgrace he bears, John Ramsey (Earl Fox) determines to conquer his fears, redeem himself or die in the attempt. The picture holds its interest from start to finish and should prove a likely box office asset.

Points of Appeal.—Apart from its adventuresome lure the film rivets one's attention by the psychological problem it presents in the unfolding of the hero's character and his manful struggle against the timidity with which nature has cursed him. He wins sympathy even in his weaker moods, for the impression is skillfully created that he is more to be pitied than blamed. And his final triumph makes all the bigger hit because he conquers fear, much more so than if he were of the usual type of leading man who over-rides all obstacles with careless ease from the first moment he appears on the screen. There is abundant suspense and a climax warranted to please everybody.

Cast.—Earl Fox gives a clean-cut, intensely dramatic performance as John Ramsey, Doris Miller is an attractive and thoroughly capable Margo, the support is excellent and the Canadian types are true to life.

Photography, Lighting, Direction.—There are many beautiful exteriors, including a number of fine winter scenes, with admirable long shots and good lighting prevails. The continuity is smooth and the action travels at a brisk clip.

## EXHIBITORS HERALD

As a photoplay of its type, this is interesting entertainment with Earle Fox playing the principle role; that of a recruit in the Northwest Division, who, after getting a perilous assignment is overcome by fear and later, through faith in the girl that loves him, he goes out into the wilderness and redeems himself by capturing the leaders of a gang of outlaw smugglers. The production is finely staged, abounds in good photography of the outdoor country and boasts an excellent cast for the various roles.

CHARLES MILLER PRODUCTIONS....
PRESENTS

# THE MAN SHE BROUGHT BACK

WITH

EARLE FOX DORIS MILLER

AND

FRANK LOSEE

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

BOOK
DEPENDABLE
PICTURES
Love came and was lost - Life itself was a losing fight -- and then, the great chance, when they met again to repay for all the wrong - to repay through a noble sacrifice, the hope of mankind on his lips, as he whispered for the last time, --- 'Till We Meet Again ---

DEPENDABLE PICTURES

MORRIS KOHN, PRES.

PRESENTS

# 'TILL WE MEET AGAIN

*The Triumph of a Lost Soul*

***A William Christy Cabanne Production***

With a distinguished cast including MAE MARSH · WALTER MILLER
MARTHA MANSFIELD - NORMAN KERRY and J. BARNEY SHERRY—

Adapted by Edmund Goulding *From a story by* William Christy Cabanne

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC

The one and only Western **S-T-A-R**
on the world's Screen today

# Harry Ca

## SPELLS BOX-OFFICE I
## GREAT GOLDEN I

Presented by P. A. Powes

# HARRY CAREY

is the Man o' War, the Babe Ruth, the Jack Dempsey of Western stars—a star the men admire—the women adore—the kids idolize—a BOX-OFFICE *"DRAW"* COMPARABLE TO THE GREATEST STARS OF THE SHOW WORLD! They'll watch with panting breath as Carey in this super-Western picture thunders across the screen—horses charging at break-neck pace—autos careening in dizzy flights—Crash! Bang! Over the precipice! The rescue—Whew!—Kidnapped and battered—plottings and conflict—the battle in the cabaret—the struggle in the Turkish bath—Election Day—Into the arms of his sweetheart—ACTION—ACTION—SPEED—SPEED—SOME PICTURE! *IS RIGHT!*

BOOK IT! *PLUG IT!* GO UP ON THE ROOF AND SHOUT IT AT THE TOP OF YOUR LUNGS!

# "Good Men

Great Box office cast including Tully Marshall, Noah Beery and Vola Vale.

Adapted from Eugene Manlove Rhodes' stor and masterfully created by Val Paul.

ey

TTERS

# HARRY CAREY

doesn't believe in tawdry sex stuff, heavy preachment or queer philosophy but builds his great box-office attractions with fine, wholesome, straight-forward romance—big, clean drama—whirlwind action—sizzling adventure—and all the other red-blooded elements of sure-fire entertainment! Don't fail to book his great box-office sweep, " THE KICK-BACK," his coming big production " CRASHING THRU " and his present clean-up.

**Play This Picture It's My Best To Date**

*Harry Carey*

# HARRY CAREY

*Says:* " ' Good Men and True ' is my best to date. I put my heart and soul into its great drama and its great comedy. It's packed with thrills and laughs. I risked my life to put these thrills on the screen. It has box-office written all over it. It's a real showman's bet. I say without fear of contradiction, IT'S MY GREATEST PICTURE TO DATE."

# and True"

DISTRIBUTED BY F. B. O.

**FILM BOOKING OFFICES OF AMERICA, Inc.**

Main Offices F. B. O. Building, 723 7th Ave., N. Y. C.

*EXCHANGES EVERYWHERE*

# THE FACE IN THE FOG

by Jack Boyle

with **Lionel Barrymore,**

**Seena Owen,** Lowell Sherman, Louis Wolheim,
Mary McLaren, George Nash. *Directed by* Alan Crosland.

## The Greatest Cast Ever Assembled In The Greatest Melodrama Ever Screened

"The Face in the Fog" played to more money in two weeks at the Rivoli and the Rialto Theatres in New York than any picture since "The Shiek." Scores of newspapers have declared it to be more thrilling than "The Bat." Lionel Barrymore does the greatest acting of his career and his fight with Louis Wolheim star of "The Hairy Ape" is the most realistic ever staged.

**"For a real, hair-raising, thrilling mystery picture we highly recommend 'The Face in the Fog.' They don't make them better."**
***Chicago Herald Examiner***

## The Public is Hungry for Melodrama; You Can't Get a Better One Than This

*A Paramount Picture*
Created by
Cosmopolitan Productions

SELZNICK
REG U S PAT OFF.
PICTURES

LEWIS J. SELZNICK
presents
The Greatest Team
in Motion Pictures

# ELAINE HAMMERSTEIN and CONWAY TEARLE

CO-STARRING IN THE ROMANCE PICTURE OF THE YEAR

# "ONE WEEK OF LOVE"

By Edward J. Montagne and George Archainbaud
Directed by George Archainbaud
Produced by Myron Selznick.

SELZNICK PICTURES

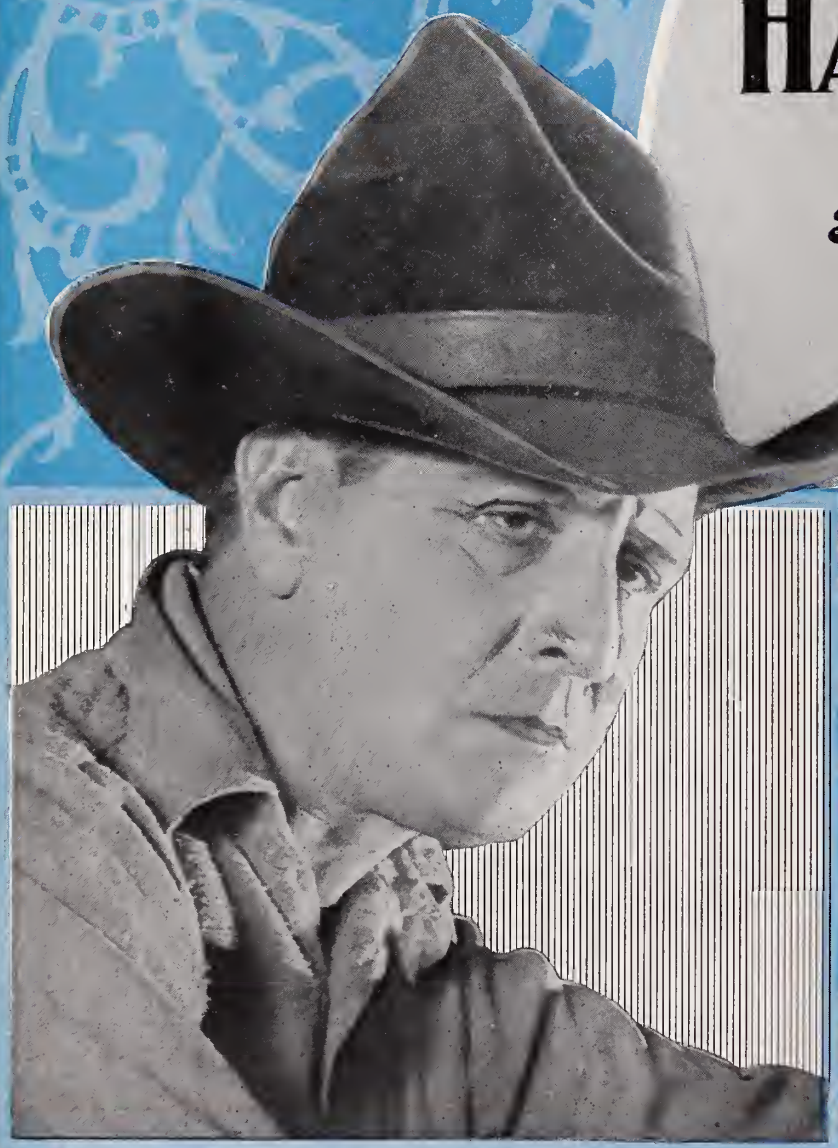
The Biggest Romance Picture of the Year

# ELAINE HAMMERSTEIN

and

# CONWAY TEARLE

Appearing together in a production bigger, finer and far more sensational than anything in which either has previously appeared.



Distributed by SELECT

Others Still Talk: Selznick Now Delivers

# "ONE WEEK OF LOVE"

By Edward J. Montagne and George Archainbaud
Directed by George Archainbaud

Mighty Flood Scenes; An Airplane Crash, A Railroad Wreck, Drama, Pathos, Romance, Luxury-and Boxoffice Value Unparalleled.

Lavishly staged perfectly directed and telling one of the most dramatic stories ever written, "ONE WEEK OF LOVE" will take its place at the top of the "Big Picture List" of 1923.

Here is one honest-to-goodness big special with plenty of heart appeal and a beautiful theme of mother love. Book it and boost it.—W. H. Trecker, Mutual Movies theatre, Cabery, Ill.—Small town patronage.

## Universal

**The Trap,** with Lon Chaney.—It is one of the best we have run. Scenery excellent. Acting wonderful. A good picture to book and one your patrons should see.—W. E. Ruff, Storrs theatre, Storrs, Utah.—General patronage.

**Conflict,** with Priscilla Dean.—Priscilla sure is a dare-devil. One of the biggest and best pictures I have ever run, and it is a money getter. We ran this picture two days. Did good business.—G. D. Hughes, Liberty theatre, Heavener, Okla. —Smal town patronage.

**Wild Honey,** with Priscilla Dean.—Some picture, and patrons thought so too. Drew a good crowd for two days and my competition was a county fair at Bad Axe—Neale Clifford, Regent theatre, Dickerville, Mich.—Neighborhood patronage.

**Once to Every Woman,** with Dorothy Phillips.—Good. Dorothy Phillips always good. Business fair.—C. T. Winter, Eureka theatre, St. Louis, Mo.—Neighborhood patronage.

**Wild Honey,** with Priscilla Dean.—A very thrilling picture. The breaking dam scene is the finest thing of its kind I have ever seen—Charles Lee Hyde. Grand theatre, Pierre, S. D.—Small town patronage.

**Conflict,** with Priscilla Dean.—It is a wonderful production and something a little different It drew well here. Push it.—J. P. Doyle, New Academy theatre, Nunda, N. Y.—Neighborhood patronage.

**Wild Honey,** with Priscilla Dean—Showed to very enthusiastic audience. One of the best pictures of the season. You can always figure on Priscilla Dean at the box office, and in satisfaction to your customers of 100 per cent entertainment—Glen W. Dickinson, Marshall Theatre, Manhattan, Kas.

**Conflict,** with Priscilla Dean.—A truly wonderful picture with thrills aplenty. It pleases all classes and my business was very satisfactory on **Conflict**.—Susie E. Baxley, Star theatre, Arcadia, Fla.—Neighborhood patronage.

**The Fox,** with Harry Carey.—One of Carey's best.—J. D. Huston, Ragan Photo Company, Ragan, Neb.—Neighborhood patronage.

**The Trap,** with Lon Chaney—Good picture. Drew and pleased. Chaney gets over some marvelously good acting. Little boy deserves mention also—P. G. Estee, Fad theatre, Brookings, S. D—Neighborhood patronage.

**Conflict,** with Priscilla Dean.—Full of punch and pep. Pulls them in and no kicks on the way out. Special advertising. Business on this one good.—C. L. White, Arleta theatre, Portland, Ore.—Neighborhood patronage.

**PRISCILLA DEAN and Noah Beery in a tensely dramatic scene from the Universal-Jewel Production "WILD HONEY"**

**WILD HONEY.** Greatest water scene ever seen in pictures here. The scene of the water rushing on Miss Dean and her hero will make anyone sit up and take notice, and stay awake at night wondering how it was done without killing the star. It puts the real punch in the picture. Patronage, high class. Attendance, fairly good. M. F. Schnibben, Opera House, Florence, South Carolina

**CONFLICT.** Very good and gave good satisfaction. Log scene is great. Advertising; newspaper and handbills. Patronage; mixed, 3,500 population. Attendance; good. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

**WILD HONEY.** Excellent picture that satisfied everybody. A few parts were missing, but were not noticed much. Advertising; usual accessories. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburg, New York.

**REPUTATION.** Did not see this one but our patrons were very well pleased and we did a fine business. Universal gives a fine line of publicity to work with. Advertising; slides, trailer, program, special lobby and scandal sheet, heralds. Attendance; very good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

**MAN TO MAN.** An excellent western, pleased as well as "The Fox." Whenever we advertise Harry Carey we get them in. His pictures invariably please. Advertising; three sheets, heralds Patronage; rural. Attendance; good. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

**THE TRAP.** Very good picture. Advertising: ones, photos, slides. W. H. Goodroad, Strand Theatre, Warren, Minnesota.

**Conflict,** with Priscilla Dean.—One of the best jewels we have played. Played two days to good business. Patrons very much pleased—G. C. Arnold, Crystal theatre, Arena, Wis.—Neighborhood patronage.

**Man To Man,** with Harry Carey.—A high-class western in every respect, and we believe equally as good as his previous effort **The Fox.** The scenery in this will also please your patrons.—William H. Creal, Suburban theatre, Omaha, Neb. —General patronage.

**No Woman Knows,** with a special cast. —I have not shown a better picture in ten years. Universal-Jewels are really and truly jewels. This picture will live for years.—W. W. White, Jefferson theatre, Jefferson City, Tenn.—Neighborhood patronage.

**Reputation,** with Priscilla Dean.—One of the best the star has ever made. A 100 per cent production and should prove a box office attraction.—H. Green, Premier theatre, Buffalo, N. Y.—Neighborhood patronage

**Conflict,** with Priscilla Dean.—An A-1 picture. Pleased everybody. Book it and boost it.—J. M. Reynolds. Elwood Opera House, Elwood, Neb.—Neighborhood patronage.

**Wild Honey,** with Priscilla Dean.—Pleased all and is a good attraction. A colorful and rapid moving high class melodrama.—E. W. Werner, Warwick theatre, Kansas City. Mo.

**Conflict,** with Priscilla Dean.—This is sure a great picture. Pleased 100 per cent. Boost it to the sky, for it will stand it.—D. F. Thornburg, Liberty and Overland theatres, Nebraska City, Nebr.—General patronage.

**Reputation,** with Priscilla Dean.—Here are a few of the remarks passed: "Fine." "Wonderful." "Great." "Best picture you have ever shown." Nuf sed. Book it, boys. It is there from every angle.—F. W. Horrigan, McDonald theatre, Philipsburg, Mont.—Mining town patronage.

**Conflict,** with Priscilla Dean.—Wonderful picture and drew good business due to advertising. Star not known here. Patrons report excellent. — George Vaughan, King George theatre, Port Colborne, Ont., Canada.

**Once to Every Woman,** with Dorothy Phillips.—This was an excellent picture for a small town and will do much toward the stopping of censorship. Would advise anyone to show this picture.—R. H. Stephens, Royal theatre, Sheridan, Ark.—Small town patronage.

**No Woman Knows,** with a special cast. —Wonderful picture Another one as good as **Once to Every Woman** and that's going some.—C. H. Smith, Electric theatre, Morning Sun, Ia.

**Man to Man,** with Harry Carey.—Book this one and boost it. Best crowd I'd had in months came out on this one—J. C. Johnson, Orpheum theatre, Haskell, Okla.—General patronage.

**Once to Every Woman,** with Dorothy Phillips.—A dandy story, and a well pleased crowd Star does not draw here. —Chas. Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

You can't possibly go wrong with these pictures!

(adv.)

# UNIVERSAL Rings the bell

CHICAGO HERALD AND EXAMINER

WEDNESDAY, NOVEMBER 1, 1922.

## KENTUCKY DERBY A THRILLING PICTURE

### Finish of Movie Made at Track in Louisville Last Spring When Morvich Was the Victor

**THE KENTUCKY DERBY**
Presented by Universal at the Randolph.

THE CAST.

| | |
|---|---|
| Donald Gordon | Reginald Denny |
| Alice Brown | Lillian Rich |
| Col. Monerief Gordon | Emmett King |
| Ralph Gordon | Walter McGrail |
| Helen Gordon | Gertrude Astor |
| Col. Rome Woolrich | Lionel Belmore |
| Joe | Kingsley Benedict |
| Rance Newcombe | Bert Woodruff |
| Topper Tom | Bert Tracy |
| Bob Thurston | Harry Carter |
| Capt. Wolff | Wilfred Lucas |
| Jensen | Pat Harmon |
| Mrs. Clancy | Ann Hernandez |
| Timmy Clancy | Verne Winter |

BY OBSERVER.

This certainly is the day of the melodrama; every week or so a new one comes out. They are bringing back all the old stage thrillers and putting them into pictures, but making the pictures even more sensational than the stage productions were. And the public just eats them alive.

REGINALD DENNY

"The Kentucky Derby," the latest melodramatic offering, is adapted from Charles T. Hazey's oldtime stage success, "The Suburban." This is a thriller of the race track and all the usual accessories we have been taught to expect with it.

**All Old-Time Features.**

There is the crooked jockey who narrows the race, the horse that is tampered with, the poor but proud owner who will lose his home and everything if his horse does not win, the deep-dyed villain who is going to make a fortune and a getaway when the horse is tricked into losing the race, and the disinherited son, falsely accused of taking his father's money and returning just in time to discover the foul plot of the villain and win the race for father.

If you crave excitement you will get it in "The Kentucky Derby." If you like suspense, and thrills, and pathos, it is all there—and enough of each to satisfy you.

But our mothers and fathers who trembled with excitement over "The Suburban" weren't fed on half the sensationalism that we are given in "The Kentucky Derby," for they didn't have the big race. And it is some race in the picture—just the most realistic scenes you ever saw for they are real.

**Filmed at Race Track.**

They were taken at the Churchill Downs race track in Louisville when Morvich won the Derby. Perhaps some of you who did not win with Morvich may hate to be reminded of the fact.

But every true sportsman is going to thrill again and again as he sees the horses dashing around the track, and if you don't look out you will find yourself standing up in your seat at the theater urging the horses on.

Reginald Denny comes into his own in this picture and for the first time is starred in a feature. And from his performance we are glad to welcome him into the land of the stars and hope he will stay with us.

### EXHIBITORS HERALD:

"Another winner! This ought to bring home the bacon. It has the atmosphere, the types and the acting of a well-made drama."

### THE FILM DAILY:

"It is a good picture, will undoubtedly appeal to a good majority of picturegoers and will reach the 'fan' crowd particularly."

### CHICAGO DAILY JOURNAL:

"'The Kentucky Derby' is sure-fire, straightaway . . . the sort of material to increase the popularity of its players and the company which produced it."

### MOVING PICTURE WORLD:

"'The Kentucky Derby' should be a striking success. It will justify enthusiastic exploitation."

### CHICAGO TRIBUNE:

"It's a thriller. There is plenty of action."

U

# again!

THIS TIME IT'S

# KENTUCKY DERBY

The Melodramatic Sensation

presented by **Carl Laemmle**, starring

# Reginald Denny

Hero of "THE LEATHER PUSHERS"

a thrilling Photo Drama of Love, Romance & Adventure

ed by **King Baggot**

From the famous play by Chas. T. Dazey

# ? what ?
# s the title

the greatest Drama of
erican life Ever Screened ?

WATCH for ANNOUNCEMENT

## Keep Open Dates for These Big Ones *or You Lose!*

**Lon Chaney** *in*
"Bitter Sweet"
*(Title to be changed)*
with Virginia Valli

**PRISCILLA DEAN** *in*
"WHITE TIGER"

**Reginald Denny**
in a powerful picturization of
JACK LONDON'S
famous story "The Abysmal Brute"
*(Title to be announced)*

**Virginia Valli** *in*
Wm. Brady's Stage Success
"Up the Ladder"
by Owen Davis

# iversal Jewels

# NOW YOU CAN GET THE FIFTH OF UNIVERSAL'S Prosperity NINE

Presented by CARL LAEMMLE

## ED (HOOT) GIBSON *in*

# "RIDIN' WILD"

They say still water runs deep and when Cyril broke loose he proved it with a vengeance

*from* ROY MEYER'S story

Directed by NAT ROSS

UNIVERSAL'S PROSPERITY 9

Nine Pictures That Point the Way to Prosperity

*What They Say:*

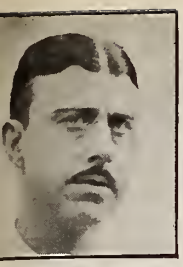
**FRANK MAYO** *in*
"Wolf Law"
"It's a quick-moving yarn."
—M. P. NEWS

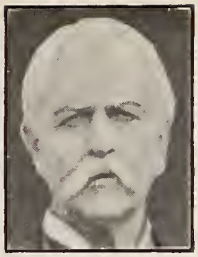
**LOIS WILSON** *in*
(Court. F. P.-L. Co.)
"Broad Daylight"
"Good entertainment."
—FILM DAILY

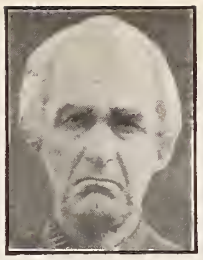
**HERBERT RAWLINSON** *in*
"Another Man's Shoes"
"A fast-moving melodrama."
—EXHIBITORS HERALD

**GLADYS WALTON** *in*
"The Lavender Bath Lady"
"An excellent piece of work."
—EXHIBITORS HERALD

# UNIVERSAL ATTRACTIONS de LUXE







# How many of these well-known Screen Players can you recognize?

*Surrounding this copy is a group of photoplay artists who are known to every fan in the country.*

Let's see if you can identify them. Tear out the page, fill in the names and mail it to MARSHALL NEILAN at the Goldwyn Studios, Culver City, California.

These players comprise the greatest cast ever assembled for one picture. The picture is

# MARSHALL NEILAN'S

# The Strangers' Banquet

By Don Byrne

*to be released soon by*

# GOLDWYN

# THE DUST FLOWER

## by Basil King

### published only two weeks ago, it is already a Best Seller!

*Here is a chance to clean up with the picture—get after it while the book is having a big vogue!*

ORIGINALLY written a few months ago for the screen, Basil King's "The Dust Flower" has just been published as one of the late October novels. Within two weeks after its announcement it has become one of the BEST SELLERS—a rank that every one of Mr. King's novels have achieved.

As a story it is bound to have a tremendous appeal to women, and to men. As a motion picture it has everything. Beautiful Helene Chadwick, first as a child of the slums and then a wife of luxury; Claude Gillingwater and James Rennie.

There is a display of gowns that will dazzle.

Harper and Brothers, the oldest and one of the largest publishing houses in the country, will do the rest as soon as we advise them that the picture is going to play your theatre.

The Dust Flower—By Basil King—Directed by Rowland V. Lee—Starring Helene Chadwick—Claude Gillingwater—James Rennie.

## Ask Goldwyn

Goldwyn
presents

# BROTHERS UNDER THE SKIN

Claire Windsor



Norman Kerry

by **Peter B. Kyne** with ***Helene Chadwick, Claire Windsor, Mae Busch, Pat O'Malley, Norman Kerry.***

directed by ***E. Mason Hopper*** ***A Goldwyn Picture***



Helene Chadwick

## Husbands! Wives!--And Others!

To those who believe in a short life but a married one—to those who are hopelessly addicted to single blessedness—to those who expect some day to sign on the dotted line—in brief to all those who have thought about marriage, seriously or otherwise we advise an immediate viewing of this frolicsome, daring and witty picture of wedded bliss.

When henpecked husbands turn cavemen—watch out! It's a riot of laughs.



Pat O'Malley



Mae Busch

**Coming!**

# HUNGRY HEARTS

**A picture with a heart throb**

# Refined Comedy

## is the fashion Today

## in the finest houses

LAUGHS that start far down in the pit of the stomach and that come crashing out in a crescendo of joy—Laughs of the sure-fire, made-to-order brand are the very foundation of these superb two-reelers—the absolute perfection of de luxe comedy entertainment.

PLAY these gilt-edged bomb-shells of joy and guarantee your show against a flop. No matter how weak your feature may be, De Haven will give you the final, farewell comedy smash that sends 'em home with that we'd-like-to-come-again feeling. For sure-fire fun you simply cannot beat

**Their Laughable Majesties**

## Prince and Princess Carter De Haven in

# CARTER DE HAVEN COMEDIES

**Keep Your Eye on F. B. O.**

FOLLOW the lead of all the finest first run theatres and book the De Havens solid, but book especially their latest and greatest comedy clean-up, "KEEP 'EM HOME."

Distributed by F. B. O. FILM BOOKING OFFICES of America, Inc. Main Offices—F. B. O. Building, 723 7th Ave., N.Y. C. *Exchanges Everywhere*

*The Engagement of the* ASTOR THEATRE, *in* NEW YORK, *of*

# *The* REX INGRAM PRODUCTION

# TRIFLING WOMEN

*Was Limited to* FOUR WEEKS.

*But the success of the photoplay there was far beyond the bounds of popularity set by many another picture considered sensational*

REG U.S PAT OFF

A METRO PICTURE

# METRO PICTURES CORPORATION

*Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain*
*Sir William Jury Managing Director.*

IDEA, STORY, SCENARIO, DIRECTION
- - - - - - - - ALL ARE MR. INGRAM'S

# The REX INGRAM PRODUCTION

# TRIFLING WOMEN

Photographed by
JOHN F. SEITZ

REG US PAT OFF

A METRO PICTURE

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir Wm. Jury, Managing Director.

## TRADE:

"Greatest triumph of Rex Ingram's career"
—*Exhibitor's Herald*

"Another Ingram success"—*N. Y. Review*

"A great picture, a magnificent production and a corking story"—*Film Daily*

"Ingram has again demonstrated he has few equals"
—*M. P. News*

"Screen has never shown any finer production ... than ... 'Trifling Women'"
—*Exhibitor's Trade Review*

# What did the NEW YORK papers say?

## DAILY:

"Without doubt Mr. Ingram's best"—*Telegram*

"An evening of exciting entertainment"—*Times*

"A superb motion picture"
—*Evening World*

"A brilliant occasion"—*Globe*

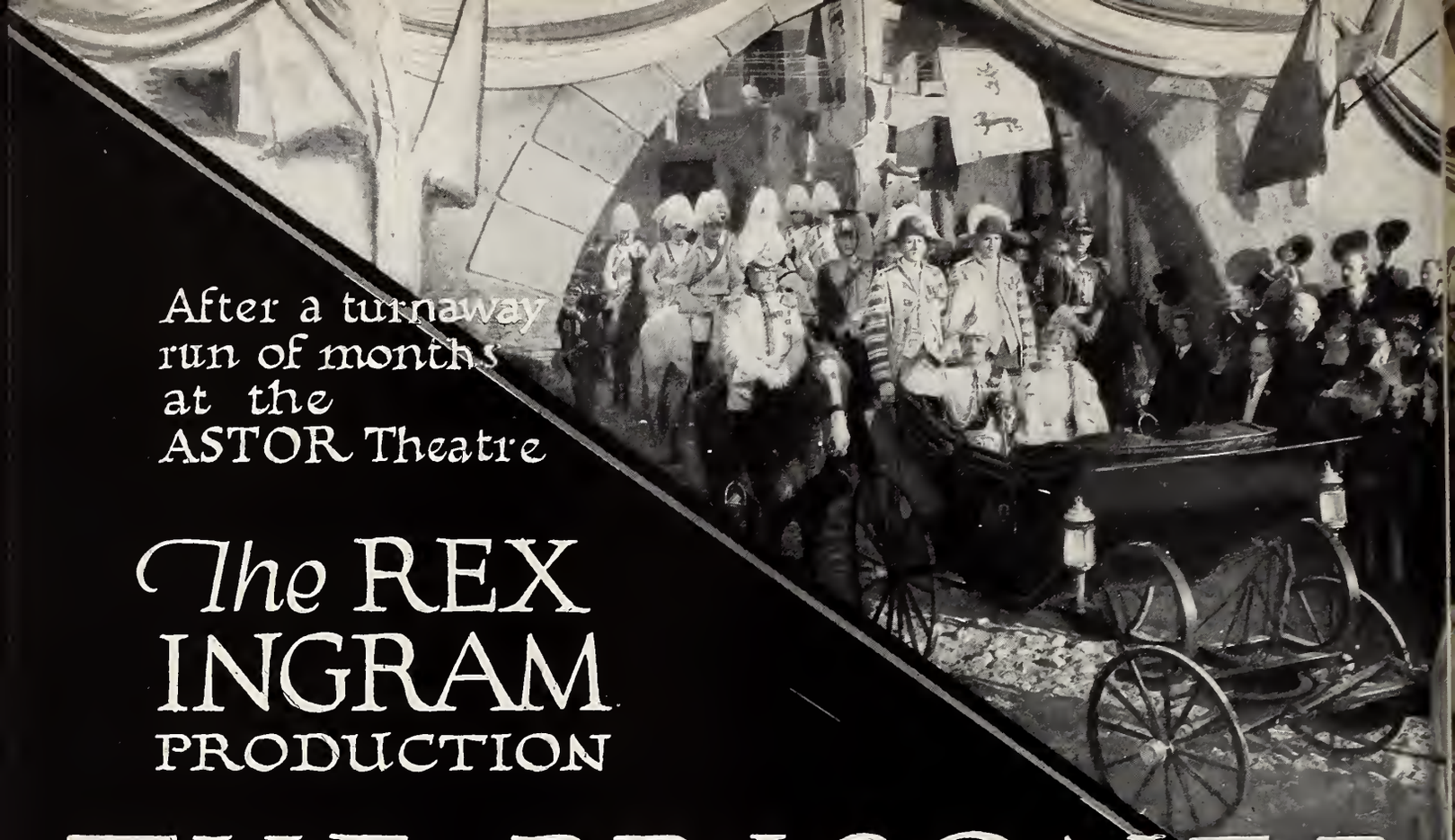
"One of the best things Ingram has yet done"—*Daily News*

"Rex Ingram has several claims to greatness ... He demonstrates them again in 'Trifling Women'"—*Mail*

"Gorgeous and glittering exhibition"—*World*

*If youre troubled with trifling profits, book* **TRIFLING WOMEN** *and corral the cash in big chunks - - - - -*

*Distributed Exclusively by* **METRO PICTURES CORPORATION**



After a runaway run of months at the ASTOR Theatre

# The REX INGRAM PRODUCTION

# THE PRISONER OF ZENDA

was taken to the CAPITOL . . . . and then held captive for a second week on a charge of unprecedented popularity

REG US PAT OFF

A METRO PICTURE

*Adapted from* ANTHONY HOPE'S *novel by* MARY O'HARA

*Photographed by* JOHN F. SEITZ
*Stage version by* EDWARD ROSE

*Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Dir.*

*Distributed Exclusively by*

METRO PICTURES CORPORATION

Get
BULLDOG
DRUMMOND
Dead or
Alive!

# BIGGEST EXPLOITATION CAMPAIGN EVER GIVEN A SHORT SUBJECT

## 400 Newspapers Are Telling Nearly 14,000,000 Readers About It Every Week!

## 25,000 Street Cars Everywhere Are Carrying a Message To the Millions Who Ride!

## 5,000,000 Men and Women Are Reading of It in Magazines!

## 8,500,000 Telephone Subscribers Are Receiving Letters Featuring This Film!

# FUN from the PRESS

**Produced by**

# The Literary Digest

THE LATEST AND BIGGEST LAUGHMAKER—a genuine novelty that will add distinction and entertainment-value to any bill and will delight any audience. Exhibitors will recall the sensational success of the short subject formerly sponsored by The Literary Digest. This *new* Literary Digest subject will be even more popular, because The Literary Digest with its great influence and prestige, will be behind it 100%.

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## Are You Covered?

You go to a theatre for a *whole* evening's entertainment, don't you? Now there are theatres everywhere that *insure you* against a loss of part of your evening—they give as much thought to the selection of short subjects as to the feature picture.

These theatres select their short subjects from this list:

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WILDERNESS TALES *By Robert C. Bruce*
LYMAN H. HOWE'S HODGE-PODGE
TONY SARG'S ALMANAC
EARL HURD COMEDIES
KINOGRAMS—NEWS WEEKLY
THE GRAPHIC
and
SHORT LENGTH SPECIALS

*and* they display this sign on their posters and on the lobby-cards in their entrances. It's your insurance.

*When You See This Trade-Mark, Go In— It's the Sign of a WHOLE Evening's Entertainment*

Educational Pictures
"THE SPICE OF THE PROGRAM"
EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
EXECUTIVE OFFICES—NEW YORK

AND WE'RE TELLING YOUR PATRONS ABOUT IT

THIS AD APPEARS IN

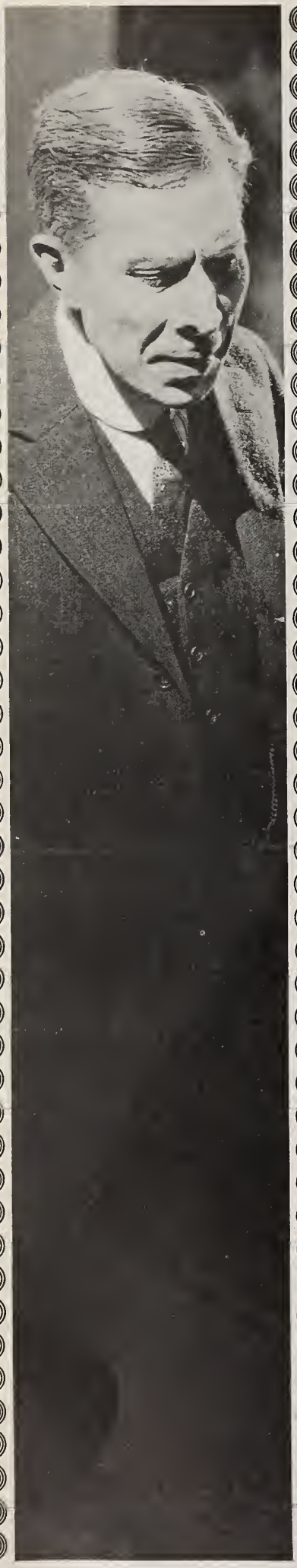
*THE SATURDAY EVENING POST*
December 2nd Issue

THE LADIES' HOME JOURNAL
Later Issue

TWENTY-FOUR MILLIONS
OF READERS KNOW THE VALUE OF

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
*E. W. Hammons, President*



***Star, Story, Box-Office Title;***
***Cast, Direction, Photography;***
***Big Exploitation Possibility***

All these—and much more—for the exhibitor who books the new George Arliss feature

## *"The Man Who Played God"*

Not just a picture—But a great big photoplay by one of the foremost screen actors in America with his inimitable and incomparable artistry; his delicious comedy; his delightful romance; his quiet dignity.

## *A Real Business Builder*

That will attract and please any class of audience anywhere. Once your patrons see George Arliss in "The Man Who Played God" they will want to see him again. They will know YOU are showing the best pictures.

***A New George Arliss in a***
***New and Romantic Role***

*Distinctive Productions, Inc.*
*presents*

# GEORGE ARLISS

*in*

# "THE MAN WHO PLAYED GOD"

*From a play by Jules Eckert Goodman founded on Gouverneur Morris's story of the same name*

*Scenario by Forrest Halsey*
*Photography by Harry A. Fischbeck*
*Art Director — Clark Robinson*

*Direction by Harmon Weight*

UNITED ARTISTS CORPORATION

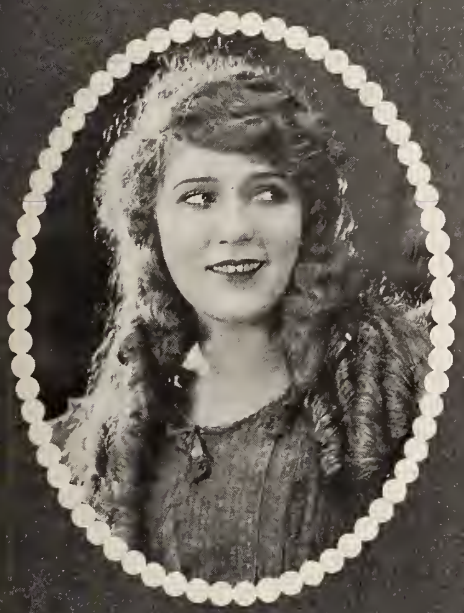
MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

# MARY PICKFORD

in

# "Tess of the Storm Country"

*From the novel by Grace Miller White*
*By arrangement with Adolph Zukor*
*Direction by John S. Robertson*
*Photography by Charles Rosher*



***Not a Re-Issue or a Revival***
***But a Wondrous New Picture***

For new generations numbering millions—Mary Pickford's just completed 1922 production of the famous screen gem

***"Tess of the Storm Country"***

A brand new picture for a brand new public made under to-day's vast improvements in cinema production. Not an old scene or a foot of old negative in all its reels.

***As New As It Is Flawless***

Wonderful in its beauty; splendid in its photography; perfect in its direction; appealing as to story; supreme in its artistry—Mary Pickford at her superb best.

***A Marvellous New Photoplay***
***None of Your Patrons Has Seen***

*The Crowning Achievement of Mary Pickford's Career*

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

# The Whole Ind

## These reviews of

THE Film DAILY

AS A WHOLE.....Exceedingly artistic production
STORY.....Has tremendous theme based upon power of forgiveness
DIRECTION.....Generally very good
PHOTOGRAPHY.....Some splendid shots
LIGHTINGS.....Very good usually
PLAYERS.....Lon Chaney gives probably the most superior performance of his long and important career. Something moved Harrison Ford. He never trouped as well before. Marguerite De La Motte satisfies. John Sainpolis gives unusual characterization as the villain.

"Shadows" is one of the most artistically made pictures and based upon one of the most unusual themes that has ever reached the screen* * * by their willingness to make and offer such a picture they deserve all the encouragement and support possible.

## A SPECIAL TRIBUTE

*by*

**George Blaisdell**

*Exhibitors Trade Review*

THE premiere of "Shadows" at the Hotel Biltmore on the evening of October 27 was more than what conservatively may be described as a triumph for its producers. It was first-hand and first-class evidence of the growing importance of the independent division of the industry. As a production it will rank as a distinct achievement. It is a subject that will make the motion picture fame of some and fortify the position of others.

"Shadows" will do more than that. Its influence, its beneficient influence, will not be confined to the friends of the motion picture. It will reach into and confuse if it does not confound the ranks of the comparatively few but exceedingly voluble antagonists of the screen. It will hold up the hands and sustain the promises of Will Hays and his associates.

What is of major importance is that it may be seen and enjoyed by the legion of older screen patrons as well as by a host of new ones.

"Shadows" is a picture that will stand analysis—from the viewpoint of story, of preparation for the screen, of direction, of playing, and of final polishing. Its titles ring true—all the way. There are smiles for all and tears for the many, but the story strikes a deep human note—of respect for the conventions of society.

## EXHIBITORS TRADE REVIEW

Daniel Frohman remarked years ago in an after-dinner speech following a banquet attended by motion picture men that "No great actor was ever made except in great part."

In "Shadows" the actor and the part meet. Harrison Ford is the actor and the character of John Malden the Minister in this adaption of Wilbur Daniel Steele's "Ching, Ching, Chinaman" is the part. It is a great part and "Shadows" is a great story.

Two other characterizations rank alongside that of Mr. Ford's: Lon Chaney as "Ching, Ching, Chinaman," and John Sainpolis as Nate Snow, the capitalist of the New England seashore village of Urkey. But these two are older players and have had their day in court. No one who has seen Mr. Sainpolis in "The Great Lover" has any doubt of the artistry of which he is master.

Mr. Chaney has been seen in a number of great characterizations—as the Cripple in "The Miracle Man," to name just one of these. Yet it must be borne in mind that the role assigned to him in the present instance is one of unusual difficulty; and because of that fact his triumph will be conceded to be all the greater.

When writing of "Shadows" it is but a natural mental process to revert to "The Miracle Man." Not that the two subjects are allied in theme; for in the Schulberg production there is nothing of the supernatural, with its illusion dispelling tendency. There is, however, an abundance of the spiritual, which is greater or less degree finds response in every breast. But the two stories are as one in their major appeal.

Just a word as to the manner in which the mystery of the tale is sustained. The denouement in its quality of surprise is worthy of an O. Henry story.


# You can't afford to deny

Produced by

PREFERRED PICTURES-Inc.

B.P. Schulberg -Pres. J.G. Bachmann-Treas.

# ustry Is Proud!

## "Shadows" prove it

### Motion Picture News

Classification—Human interest story ed upon faith, revenge and devotion. ale a fishing village in New England.

roduction Highlights—The marvelous racterization by Lon Chaney The nan appeal.

Drawing Power—Should go big in ry community.

SIDE from the entertainment values of this picture, an adaptation of ilbur Daniel Steele's prize story which eared in the Pictorial Review under name of "Ching, Ching, Chinaman"— e from its spiritual quality, its human t, its pathos and sentiment, one must sider that it gives Lon Chaney, an op- unity to demonstrate his remarkable atility for characterization.

s strongest points are Chaney's char- rization, the atmosphere and the spir- quality.

### The Morning Telegraph

REVIEWED BY HELEN POLLOCK.

Lon Chaney is at his best as the Chinaman in "Shadows." His sense of characterization goes beyond the mere outward adjuncts of make-up and one believes him really to be Yen Sin, the Mongolian.

For the producers of "Shadows" it may be said that this production is characterized by a rather unusual refinement of feeling. They have avoided the blatant and obvious wherever it was possible and thus have added much to the verisimilitude of the film. The audience will believe in the story by reason of the good taste shown in its development. The cast is a good one, and besides Lon Chaney in the principal role, includes Harrison Ford, Marguerite De La Motte and John Sainpolis.

The piece is a credit to its producers. Undoubtedly this film has the elements of popular appeal, and should prove a feather in the cap of its makers, as well as an extra plume in the head-gear of its chief actor "Shadows" is a worthy achievement

### EXHIBITORS HERALD

This is an excellently made picture so filled with heart interest, romance and thrills as to make it a good attraction for any exhibitor. It abounds with exploitation angles and has an added value by being built on a widely read story. Directed by Tom Forman.

BOX office values were evidently carefully considered by B. P. Schulberg in selecting story, cast and title for "Shadows," his second production for distribution by the Al Lichtman Corporation. The picture was given its premiere before a critical audience in New York last week and judging from the reception it received, will go more than well throughout the country.

"Shadows" is a picturization of Wilbur Daniel Steele's famous story "Ching, Ching, Chinaman," appearing originally in Pictorial Review. The direction was given over to Tom Forman and he has completed a task that satisfies.

The cast is unusually good and shows in selection the same care which marks the making of the picture. As a Chinese laundryman-philosopher, Lon Chaney is the outstanding figure and he gives to the character in keeping with his well recognized talents in such a role.

### Moving Picture WORLD

REVIEWED BY ROGER FERRI

Getting over such subtlety and delicacy as the entertainingly human plot on which this latest Preferred Pictures; Inc., production, "Shadows," requires, constitutes a task rarely undertaken by any producer; yet Tom Forman, with the financial and moral support of B. P. Schulberg, undertook it and accomplished the feat with such astonishingly wonderful results that should establish this super special as one of the truly few beautiful and magnificent pictures of the current season. Certainly it is an artistic achievement of rare excellence.

Artistry and box office requirements are not always synonymous, for the solely artistic offering usually develops itself into a single class attraction. Not so with "Shadows," however, for in a careful study of this brilliant offering, the keen showman—the exhibitor who is quick to grasp the possibilities of the certain elements that contribute in the making of a money-getting proposition—this production embraces certain features which, properly capitalized, should register it as a magnet of unusual power.

With "Shadows" one can go the limit in promises of fine acting—notable characterizations that make impressively permanent showings that will not die out with the flitter of the last flicker; a lavish production reinforced with spectacularly realistic settings emphasized with thrillers that force you to take a firm grip on your seat, a story that will appeal mostly to the lover of the classics and interest those who delight in seeing the sensational and melodramatic.

That the message so cleverly communicated gets over is a tribute to Tom Forman and substantiates the contention embodied in advance notices that Lon Chaney in the role of Yen Sin is seen at his best. One distinction that cannot be taken away from this production is the fact that it is out of the ordinary in story value. Artistically, it is one of the truly great achievements of the motion picture industry.

Photographically, "Shadows" is consistent with the high class tone of the production in general. Its settings are typical of the locale of the story, while the lighting is flawless and particularly effective during the splendidly staged storm scene.

## "Shadows" to your patrons

Distributed by

**AL-LICHTMAN CORPORATION**

576 FIFTH AVENUE NEW YORK CITY

# The Answer!

*"Nigh's name should mean a lot at the box-office. The fight he has staged in 'Notoriety' has the 'Tol'able David' fight skinned. That should be enough."—"Danny" in the Film Daily.*

*"'Notoriety' will go in any kind of house. There is a corking fight scene which carries action plus. The characters are convincing and the technical side is excellent."—M. P. News.*

*"'Notoriety' is a blessing to the independent market. It bids fair to out-draw at the box-office anything Will Nigh has ever done. It is replete with thrills. Its exploitation possibilities are innumerable."—Roger Ferri, M. P. World.*

*"'Notoriety' has every ingredient a winning picture needs to make it a big box-office attraction and its advent should prove a boon to buyers of state-right attractions."—Exhibitor's Herald.*

*"One thing about Will Nigh. When he turns out a picture you can be almost certain he will grind out a box-office product. 'Notoriety' has everything that has ever been screened. Nothing is left out. On the title alone it should be a money-getter."—Fred Schrader, Variety.*

*"Will Nigh possesses a rare insight into the psychology of the masses. The public may eat this up, just as it did in the case of a recent Will Nigh picture. The court scene has a real thrill. The cast is unusual and lives up to its reputation."—Blaisdell, Exhibitors Trade Review.*

## *The First of the Four Will Nigh Productions*

# "NOTORIETY"

A Dynamo of Action and Sentiment starring Maurine Powers, Mary Alden, Rod La Rocque, Geo. Hackathorne, Richard Travers, J. Barney Sherry, Anders Randolf, Mona Lisa, John Goldsworthy, Ida Waterman, and others.

**Write For Our "Will Nigh Series" Selling Plan For State Rights Buyers**

## L. Lawrence Weber and Bobby North

**1600 Broadway** **New York City**

Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, New York City

# Try a bit o' the hair of the dog that bit you

*r old box office when you played Stronghearts first, "The Silent Call"*

Laurence Trimble and Jane Murfin

present

# Strongheart

the Wonder Dog of "The Silent Call"
in his newest photoplay

# Brawn of the North

A
LAURENCE
TRIMBLE-
JANE
MURFIN
Production

*with*

Irene Rich

*and*

Lee Shumway

*photographed by*

C. B. DREYER

AN HONEST to God Money Maker! That's what we are all looking for.

We've sure got it in "Brawn of the North." We all cleaned up with "The Silent Call," but we'll top those receipts with this one.

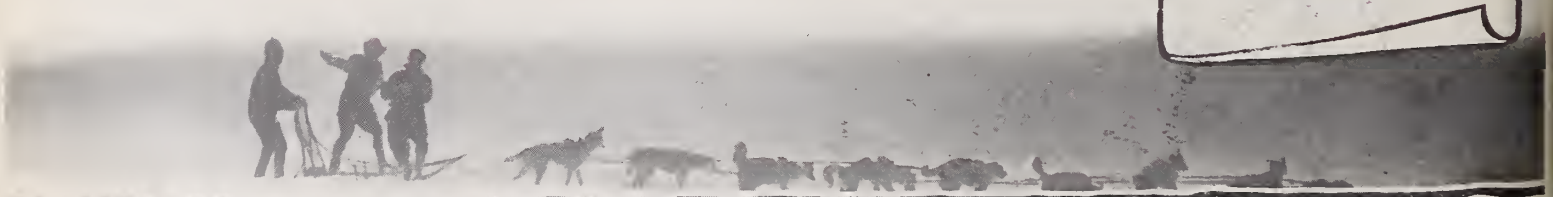
Every man, woman and child in the United States knows Strongheart. They'll want see him again—it'll be worth it.

For Strongheart hasn't just repeated. He has eclipsed—outdone his triumphs of "The Silent Call" in his latest.

We've seen it. We can promise you it's a 100 percent picture.

Here's another great story with Strongheart as the star—the dog that packed every theatre a year ago—a tale with the thrill of the Northwoods, peopled with figures of hate, love, courage and cowardice—and Strongheart leaping through drama and sensation—moments that make you choke or cheer.

And back of this picture are the dramatic genius of Jane Murfin and the creative ability and dog wisdom of Laurence Trimble. A picture that not only means big box office returns, but pleased audiences—people who will talk about the wonders of Strongheart and the theatre that ran the picture.



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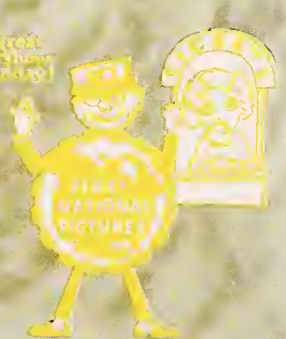

Laurence Trimble and Jane Murfin

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A First National Attraction

# DESTINY'S ISLE

## A William P.S. Earle Production

If you like good "society melodrama" here is one that possesses grip and thrill and suspense with tense situations.

If you like pictures containing a cast that is filled with good names here is one with *eight good names:* Virginia Lee, George Fawcett, Florence Billings, Ward Crane, Mario Majeroni, Ida Darling, Arthur Housman and William B. Davidson.

If you like the whirr and thrill of airplanes and fast motor speedboats, you get them in this picture.

If you like breath-taking fights on rocky cliffs hanging over the edge of the ocean, this picture has them.

If you like the winter beauties of the rich, semi-tropical Florida resorts and the beautiful Bahamas, you get them in this picture.

And snappy, vigorous human direction that starts the story right, takes it along at a fast clip and stops when the story is told.

With an all star cast including

VIRGINIA LEE GEORGE FAWCETT

FLORENCE BILLINGS WARD CRANE

*Personally directed by Wm. P.S. Earle*

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

# A Sensational Box-Office Crash!

Starring Bewitching

## Dorothy Revier

Rattling plot—lavish scenes—bizarre costumes—great suspense—great mystery—big love—big hate—together with truly amazing scenes revealing the furious night life of the wickedest city in the world.

This one has CLASS. But, more important still, it is EXPLOITABLE! Our special brand of super-showmanship and exploitation, provided in our big press sheet, will send it kiting across for a tidy profit. Book it RIGHT NOW!

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We sell showmanship and exploitation as well as motion pictures

Keep Your Eye on **F.B.O.**

# "The BROADWAY MADONNA"

DIRECTED BY HARRY REVIER

*The Picture That Will Make You Get the Fire Dept's O. K. for Allowing You to Pack the Extra Crowds*

DIXIE FILM CO.
PRESENTS

# RICHARD BARTHELMESS

in

"JUST a SONG at TWILIGHT"

with

EVELYN GREELEY & PEDRO DE CORDOBA

The Supreme Picture Portrayal
of the Incomparable "Dick".

For

INDEPENDENT DISTRIBUTORS

THIS PRODUCTION HAS
NEVER BEFORE BEEN
OFFERED FOR SALE EITHER
NATIONALLY OR OTHERWISE

*Wire Now for Franchise!*

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Theatre Owners' Chamber of Commerce

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# The Greatest Social Feature of the Season

Third Annual

# "SUPPER DANCE"

*Presentations and Divertissements by*

## S. L. Rothafel

*Music by*

## Vincent Lopez

With his two jazz bands

**And the greatest beauty cast of all stars ever assembled in one room**

***Everybody who is anybody Will be there***

Sat. Night, Dec. 2, 1922 Hotel Astor Gold Room

Tickets $10 per person Apply T. O. C. C. Headquarters

# "Play It Quick and Cash In!"

That's J. H. Kunsky's advice after reaping a harvest on this picture at his Detroit Capitol Theatre

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| Telegram | |
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Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

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NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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OCT 4 1922

ASSOCIATED FIRST NATIONAL PICTURES INC
6 - 8 WEST 48 STREET NEW YORK NY

CLOSED A GREAT WEEK AT CAPITOL THEATRE WITH HOPE HAMPTONS LATEST PICTURE "THE LIGHT IN THE DARK" AFTER OPENING TO ONE THE BEST SUNDAYS IN THE HISTORY OF THE THEATRE WE HELD THEM OUT EVERY DAY AND CLOSED WITH A SMASHING SATURDAYS BUSINESS AND THIS NOTWITHSTANDING STRONG OPPOSITION STARS WORK AND PICTURE ENTHUSIASTICALLY PRAISED BY PUBLIC AND CRITICS I CONGRATULATE YOU THE STAR AND PRODUCERS AND ADVISE EXHIBITORS TO PLAY THIS PICTURE AS QUICKLY AS POSSIBLE AND CASH IN

J H KUNSKY

Hope Hampton Productions, Inc.
*presents*

# HOPE HAMPTON in "The Light in the Dark"

*with*

## LON CHANEY and E. K. LINCOLN

By William Dudley Pelley

Directed by Clarence L. Brown

A FIRST NATIONAL ATTRACTION

# Plays to Big Business Two Weeks!

"The Bondboy" did such excellent business at the Tivoli Theatre, San Francisco, that Manager I. E. Phelps held it over a second week and mopped up.

## ALL NEWSPAPERS PRAISE IT

### STAR IS SUPERB

"Barthelmess is superb in 'The Bondboy.' He is one of the best actors we have. His sincerity and clean cut work adds to the value of the good story."—*San Francisco Examiner.*

### MAKES A BIG HIT

"Barthelmess makes a big hit at the Tivoli in a drama of strong appeal and with strongly modeled types. A magnificent story, but even more striking is the star's portrayal. The cast is also unusual."—*San Francisco Bulletin.*

### NONE BETTER

"A gripping story and Barthelmess—a great combination. They don't make them any better. Thrills that will make your hair stand on end. You'll gasp and catch your breath. This IS a masterpiece. Don't cheat yourself by missing it."—*San Francisco Call and Post.*

### ACTING IS EXCELLENT

"The star's acting is excellent. He does sound, intelligent work. He is thoroughly alive, direct, clear, and goes instinctively to the dramatic focus.'—*San Francisco Chronicle.*

Presented by Inspiration Pictures, Inc., Charles H. Duell, President; Directed by Henry M. King.

Adapted by Charles E. Whittaker from the story by George W. Ogden. Photographed by Roy Overbaugh; edited by Duncan Mansfield; Art Director, Charles O. Seessel.

## A FIRST NATIONAL ATTRACTION

# RICHARD BARTHELMESS in "The Bondboy"

FIRST NATIONAL PICTURES

Motion Picture News

# The Public Speaks

THESE are days of victory for the motion picture.

The people of the Commonwealth of Massachusetts have smashed censorship into smithereens.

Alfred E. Smith has been elected Governor of New York State.

And everywhere illiberality is on the wane.

* * *

It is a waste of space to tell any motion picture man what the Massachusetts victory means to the cause we all have at heart.

But this should be said—and Mr. Hays has been prompt to say it, in no uncertain way—

That just so surely as we have at heart the great cause of the motion picture and its free expression, just so surely must we who make motion pictures accept fully the solemn responsibilities of free speech.

Let this be recorded as flatly as has been registered the will of the people of Massachusetts.

* * *

The victory for the motion picture is not confined to Massachusetts or to New York. It is countrywide.

The election, in the writer's humble but sincere opinion, was not a vote for parties, politics, or even for men.

The sweep in it—as always—was an undercurrent.

And—as always—the undercurrent was a protest.

A protest against *illiberality*.

* * *

Let the professional reformer read the handwriting on the American wall.

For surely even a bigot *must* read it.

It says: we, the American people, insist upon the privilege of working out our own salvation with our Constitution as a basis and through laws and institutions that truly reflect the will of the majority.

The American public may have an intelligence as feeble as the reformer paints it and would prefer it to be, but the American public knows these simple and great truths.

And that's just what the American public said on election day.

### *Important Statistics*

IN this issue MOTION PICTURE NEWS starts publication of the results of the survey of the motion picture theatres of the United States, conducted in co-operation with the Babson Statistical Organization and Columbia University.

Every person connected with the industry should find something of interest in these figures. They mark the first attempt to compile authoritative statistics covering the industry as a whole.

In 1916, the NEWS, in conjunction with Famous Players, made a survey of a simpler sort, which brought out many interesting facts about the size and admission prices of theatres. This time, the entire industry has been included.

These figures have been needed badly. With the expert assistance of Roger W. Babson's statisticians, plus the prestige of Columbia University and the resources of MOTION PICTURE NEWS, the need should be fully met.

# PICTURES AND PEOPLE

THE list of pictures reviewed and selected by the National Board of Review for the week ending Nov. 4 includes two First National features, "Brawn of the North," which is the new Strongheart picture, and "The Dangerous Age"; Metro has Clara Kimball Young's "Enter Madame," and Stan Laurel's "Mud and Sand," a burlesque on "Blood and Sand"; Fox is represented by "The Love Gambler," a John Gilbert vehicle; Alla Nazimova's "Salome" is on the list for United Artists; and "Pawned," a Select picture, completes the list of features. Short subjects include "Baron Bragg and the Ogling Ogre," a Tony Sarg Almanac release, and "The Split Outfit," a Bob Bruce Wilderness Tale, both from Educational, and two Pathe subjects, "Dig Up," a Snub Pollard comedy, and Pathe Review No. 186. The little asterisk denoting especial merit goes to "Brawn of the North," "Mud and Sand" and "Salome."

* * *

NOW that "Oliver Twist" is safely launched on what promises to be a brilliant career, Harry D. Wilson, publicity and advertising director for Jack Coogan Productions, who has been in New York for several months, will return to his desk in Hollywood next week. En route to the coast, Wilson will stop in several key centres, including Indianapolis, Louisville, Chicago, Kansas City and other points, to confer with First National exploitation men regarding plans for forthcoming "Oliver Twist" campaigns.

* * *

*INCIDENTALLY, we wonder whether the scenario readers have started to receive a flood of scripts based on the Hall-Mills murder case as yet. It seems as if nothing can get itself prominently in the public eye, whether it be a coal strike, a murder or a race riot, but what the scenarios pouring into the poor script readers' offices show the effects.*

* * *

YEARS ago the mothers and grandmothers of our irrepressible flappers saw a play, entitled, "Adonis." In this play was the actor, Henry E. Dixey, who achieved immense popularity through possessing a nifty pair of legs. Dressed as he was in tights, the ladies were not slow to remark that occasionally a man might be blessed with eloquent legs. Dixey bounded into fame on them. He is still hale and hearty and appearing regularly every season upon the stage. The ladies of the old school have not forgotten him.

It is quite possible that their daughters and grand-daughters and maybe a number of the old girls, themselves, will flock to see "Douglas Fairbanks in Robin Hood," the reason being that the inimitable Doug appears in a well fitting pair of tights as the gay robber and outlaw who turned a country upside down to save it for his king. And Doug's legs look very neat indeed. He is quite the niftiest romantic figure who has graced the screen in many a day. Certainly the girls will call him such.

* * *

SALEM, Mass., is all "hopped up" about motion pictures just now, and business is looking up there. The reason? George Melford and the "Java Head" company have just returned from several weeks spent there on location, and Salem exhibitors report business booming as a result.

* * *

*CECIL B. DeMILLE received something like* 25,000 *ideas in the contest he recently conducted in cooperation with a Los Angeles newspaper. The winners have not been announced, but a preliminary canvass of the entries shows that business tales, historical romances, scientific yarns and married life dramas predominate very strongly. About* 24,000 *of them probably have a Babylonian orgy concealed in them at some point or another.*

* * *

CECIL M. HEPWORTH'S historical production "Through Three Reigns," is without a parallel in motion pictures in that it records the events of the reigns of Victoria, Edward VII, and George V, all of which have been compiled from Mr. Hepworth's library of negatives, taken by himself in great part, with some of the shots twenty-four years old. Considering the development of reproducing pictures, the quality of the photography is astonishing. Some of the shots are the only pictorial records in existence, motion picture or otherwise. All of them have a historical value that is obvious. A few include the Paris Exposition of 1900, the Coronations of Edward VII and George V, the Kaiser reviewing English troops in Great Britain in 1902 and Queen Victoria's visit to Dublin in 1899.

The picture demonstrates the value of the camera as a historian. It behooves every producer who has a film carrying historical value to preserve his negatives. He should preserve every picture which has been catalogued as a real achievement. The world is making history every day. It is up to the screen to record these momentous impressions. The camera is always accurate—the camera never lies.

* * *

EUGENE H. ROTH, associate managing director of the California, Granada and Imperial theatres, San Francisco, contributes a column to the San Francisco Daily News in which he states that "we are now on the threshold of one of the most important steps ever made in the drama of the silver sheet. This forward step brings the era of greater stories in photoplays—the era of authors in motion pictures. The big producers of the country have listened attentively to the demands of the progressive exhibitor, who is daily pulsing the public requirement of bigger and better moving pictures. As a result, the authors have come into their own; they are now being adequately paid for their brains; therefore, they are concentrating on motion picture stories and confining the themes in perfectly rounded out scenarios that will better standardize the motion picture of the future." Mr. Roth certainly agrees with Mr. Shakespeare that "the play's the thing." And both men are absolutely right.

* * *

*HAROLD LLOYD is in New York, stopping at the Biltmore. This hotel is Al Smith's headquarters. Harold is always on the winning side.*

* * *

THE citizenry of Massachusetts journeyed to the polls Election Day and showed their disapproval of motion picture censorship by defeating the Referendum anent Screen Censorship. The Hays forces were indefatigable in their labor to repel the invasion of the fundamental rights of the people to choose their own kind of entertainment without censorship. The Committee of Massachusetts Citizens Against Censorship, of which Charles H. Cole is Chairman, were well organized. Precinct workers and field men cooperated with every exhibitor in the State.

The "machinery" was well organized through the cooperation of the Hays forces and the Massachusetts committee. And what was the result? 350.000 against Censorship.

Those who would place a yoke around our necks have doubtless learned something about the psychology of human nature. We might be led to the well, but we cannot be compelled to drink.

# Statistics of the Motion Picture Industry

## Methods Used in Making Babson-Columbia-News Survey of Film Situation Told

*By L. C. Moen*

ACCURATE statistics on the motion picture industry have been, since the first beginnings of the business, about as rare as snakes in Ireland.

At no time has any person in the industry really known how many theatres were in operation, how many pictures were made in the course of a year, how many patrons visited the theatres in the course of a year, what amount of capital was invested in the industry, or any of the facts so vital to the intelligent conduct of any business. As compared to the statistical material prepared by such associations as the National Automobile Chamber of Commerce, for instance, this has been a pretty poor showing.

This condition has been all the more serious because of the fact that there has been a quantity of pseudo-statistics, based upon slight foundation, if any, which has been commonly accepted, both in the industry and out of it.

Such figures, for instance, have been to the effect that motion pictures are the fifth largest industry, that the annual income is a billion a year, that there are 25,000 theatres in the United States, that 20,000,000 people attend motion pictures every day—statements so absurd that it is difficult to understand their wide acceptance. Small wonder that the industry has enjoyed so little confidence from the public, and, more particularly, from sound financial interests.

The existence of these false statistics, and the absence of more correct ones, has worked the industry much direct harm, including the following:

1. Legislators, believing the motion picture industry to be abounding in wealth, have taxed it out of all proportion to actual earnings, in every branch.

2. The public, under a similar misapprehension, does not look upon the industry as cordially as it once did.

3. All manner of film swindles have been perpetrated on the public, such as local photoplay producing schemes, bogus schools of motion picture acting and scenario writing, and the like, all of which have been sold on the strength of the false notions current concerning easy money in the motion picture business.

4. It has been made doubly difficult to adjust conditions within the industry to new economic conditions, through lack of definite information; such a matter, for instance, as the matter of reducing film rentals.

It was with these facts in view that the Babson Statistical Organization, the world's largest concern dealing in business facts; Columbia University, represented by Rowland Rogers, head of the department of photoplay production, and MOTION PICTURE NEWS, represented by William A. Johnston, the editor and publisher, set out last March to determine, if possible, some of the salient facts concerning the statistical side of the motion picture industry

The survey was first mapped out along broad, general lines. This preliminary outline was then subdivided into groups of material, one portion to be gotten from exhibitors, another from distributors, still another from producers, and other miscellaneous facts to be gotten from special sources.

The next step was then the preparation of a suitable questionnaire to be sent to the exhibitors of the United States, from which information concerning the theatres of the country might be compiled.

This was a vital step, and took a considerable period of time. A questionnaire was mapped out roughly and submitted to the Sales Territories department of the Babson Statistical Organization, to the Industries department and to the Motion Picture division, for consideration from every statistical angle. Once these experts had agreed on a uniform questionnaire, it was submitted to various members of the staff of MOTION PICTURE NEWS to be studied from different angles. Rowland Rogers, of Columbia, himself a former exhibitor, made several additions. Then the questionnaire was submitted to a number of exhibitors, to get their point of view.

As a result of all this, a series of questions was finally evolved which seemed to cover the required ground, without asking for information which the exhibitors might hesitate at answering.

Copies of this blank were then printed and mailed to more than 10,000 exhibitors throughout the country. If he wished, the exhibitor had the option of mailing this to Babson's without filling in his name, theatre name or address—but in all the vast number of questionnaires returned, a mere handful, less than one per cent. were sent anonymously. This, in itself, added greatly to the value of the results, since questionnaires sent anonymously might not be absolutely bona fide.

Another gratifying feature, to those conducting the survey, was the painstaking and careful manner in which nearly all of the questionnaires were filled in. There was every evidence that the exhibitors co-operating in the survey had given the matter careful thought and had endeavored to make their questionnaires accurate and faithful reports of their theatres.

From every type of theatre, large and small, and from every section of the country, North, South, East, and West, the questionnaires poured in for weeks. The final result was an absolutely representative showing which, from a sound statistical standpoint, may be taken as entirely characteristic of all of the 14,000 theatres in the country. Had the questionnaires come mainly from one type of theatre, or from certain sections of the country only, they would not have mirrored the industry as a whole, but in this case the tabulated totals may be safely taken as an index of the exhibiting end of the industry.

Further corroboration of this was found in the fact that the questionnaires were tabulated in groups, as they came in, taken absolutely at random, and each group gave very substantially the same results, with only trifling variations.

The first two sets of figures, headed in the questionnaire. "Your Theatre" and "Your Admission Prices," are presented here this week. The remainder will follow in weekly installments, with charts illustrating the whole.

These figures, it must be remembered, are merely those on the first branch of the survey, and more far-reaching conclusions will be drawn when the information from other sources has been completely compiled, so that the industry as a whole can be analyzed.

Taking up first the matter of seating capacity, tabulation of the questionnaires showed the following percentages of houses of various sizes:

| | |
|---|---|
| 0 to 250 seats | 26.88% |
| 251 to 500 seats | 36.91% |
| 501 to 1,000 seats | 27.44% |
| 1,001 to 1,250 seats | 3.20% |
| 1,251 to 1,500 seats | 2.37% |
| 1,501 to 2,000 seats | 2.23% |
| More than 2,000 seats | 0.97% |

Applying these figures to a total of 14,000 theatres, (which figure is being used pending final data), we have the following:

| | |
|---|---|
| 0 to 250 seats | 3,763 |
| 251 to 500 seats | 5,167 |
| 501 to 1,000 seats | 3,842 |
| 1,001 to 1,250 seats | 448 |
| 1,251 to 1,500 seats | 332 |
| 1,501 to 2,000 seats | 312 |
| More than 2,000 seats | 136 |

The next set of figures relates to the number of days each week which the theatre is open, and gives the following results:

| | |
|---|---|
| Open 1 day | 6.87% |
| Open 2 days | 13.01% |
| Open 3 days | 10.38% |
| Open four days | 5.42% |
| Open 5 days | 2.33% |
| Open 6 days | 30.13% |
| Open 7 days | 31.87% |

Applying these figures to the total number of theatres, as in the former instance, develops the following:

| | |
|---|---|
| Open 1 day | 962 |
| Open 2 days | 1,821 |
| Open 3 days | 1,453 |
| Open 4 days | 758 |
| Open 5 days | 326 |
| Open 6 days | 4,218 |
| Open 7 days | 4,462 |

The total number of people employed, including manager, musicians, and others, resulted in the following percentages:

| | |
|---|---|
| 1 person | 1.20% |
| 2 persons | 3.15% |
| 3 persons | 9.28% |
| 4 persons | 16.62% |
| 5 persons | 14.97% |
| 6 persons | 13.92% |
| 7 persons | 8.09% |
| 8 persons | 5.24% |
| 9 persons | 4.94% |
| 10 persons | 4.79% |
| 11 persons | 2.10% |
| 12 persons | 1.95% |
| 13 persons | 1.04% |
| 14 persons | 1.94% |
| 15 persons | 1.94% |
| More than 15 persons | 8.83% |

Reducing this to terms of theatres gives the following number with the various numbers of employes:

| | |
|---|---|
| 1 person | 168 |
| 2 persons | 441 |
| 3 persons | 1,299 |
| 4 persons | 2,327 |
| 5 persons | 2,096 |
| 6 persons | 1,949 |
| 7 persons | 1,133 |
| 8 persons | 734 |
| 9 persons | 692 |
| 10 persons | 671 |
| 11 persons | 294 |
| 13 persons | 145 |
| 12 persons | 273 |

(*Continued to page* 2531)

# Censorship Is Defeated in Massachusetts

## Referendum Results in Rejection of Measure by Immense Plurality

THE referendum on state censorship of motion pictures in Massachusetts has resulted in a sweeping and decisive victory for the opponents of the censorship measure. Early predictions were that the proposal for state censorship would be defeated by a plurality of from 350,000 to 400,000. The plurality of votes in favor of the rejection of the censorship measure far outnumbered the pluralities given in any of the other questions before the people, including such important issues as the election of Governor, United States Senator, state legislators, state enforcement of the Volstead act, etc. Early Thursday afternoon with returns in from 1386 voting precincts out of 1407 the figures on the question of state censorship stood as follows: In favor of adoption, 201,141; against adoption, 528,709.

Another feature of the referendum was that the only localities showing a disposition towards approving of state censorship were rural towns in which motion pictures are not shown. The big cities and larger towns were uniformly large in their pluralities rejecting the proposed measure. Boston voted "No" by a plurality of more than 80,000; Fall River by more than 10,000; and Springfield by about the same as Fall River's.

Only secondary in interest to the actual outcome of the vote on censorship is the fact that this is the first real test that has ever been given the matter of censorship before the people of any single state in the Union. That the people of Massachusetts have definitely and overwhelmingly put themselves on record as against the principle and practice of state censorship is hailed as of utmost significance in presaging like action in many other states where censorship is now practised as result of legislative enactment or where measures for state censorship are likely to be proposed in the future.

The news of the defeat of censorship in Massachusetts was the occasion of great enthusiasm among the executives of the various branches of the motion picture industry. Everywhere the rejection of state censorship of the screen was hailed as a splendid and smashing victory for the principle of freedom of expression in all lines of endeavor. The defeat of the Massachusetts proposal was characterized as by far the most decisive blow that has yet been struck at those forces who would shackle the screen by the bonds of arbitrary political control. The victory was also seen in a much larger and broader sense as a public protest against the growing spirit of restrictive governmental paternalism in all its many shades and forms. Nor was the enthusiasm confined to those affiliated with the film industry. Newspaper editors and people prominent in professional and political life took the occasion to congratulate the opponents of the measure on their effective work and to rejoice in this unmistakable endorsement by the people of Massachusetts of one of the fundamental tenets of our American democracy.

It must be said that the citizens' committee headed by General Cole turned the trick with the aid of ninety-two per cent. of the Massachusetts press.

Up to a month before the election exhibitors did practically nothing except to appoint Judge Brackett as counsel, but when the exhibitors got started they went strong in hand with citizens' committee.

The campaign wound up with a whirlwind fight. Speakers talked in every theatre in the state, practically. Propaganda was spread by word of mouth, circulars were used and outdoor shows on busy street corners in downtown Boston and other cities were utilized. News reels, etc., sandwiched with antifilms quoting Harding, Hughes and others.

John M. Casey, chief of Boston Licensing Division in the Mayor's office, a strong opponent of state censorship, and one of the sponsors of the Boston plan, cooperation between local authorities and the National Board of Review, worked out in New York two years ago, issued the following statement after the election.

"The result of the vote from all over the State as shown by the returns, proves that the theatre-going public can be trusted in the selection of their amusement. We have been told by the advocates of censorship that the public as a whole are demanding censorship of motion pictures, which statement we who opposed would not accept.

"The vote shows we were right in demanding that the amusement public be given the opportunity to vote directly on this question and determine the issue at once and for all time. The overwhelming plurality means, in my opinion, the death knell of State boards of censorship in the entire United States, and as usual Massachusetts leads the way in stifling legislation that means the curtailing of liberty, free speech, and free press whether printed or screened.

"Personally, I feel that every vote registered against censorship as proposed, was an endorsement of the plan which we have consistently followed in this city, and which has become known as the "Boston Plan." It has been adopted by many cities and towns throughout the country, and has been worked out on the most sensible basis possible, that of close cooperation between the local authorities and the National Board of Review."

The following statement was issued on Wednesday from the office of Will H. Hays, president of the Motion Picture Producers and Distributors of America:

"Censorship of motion pictures has been defeated in Massachusetts in a direct vote of the people by a majority of three hundred and forty thousand. This overwhelming vote against censorship is a splendid response to the appeal of the Press and citizens of that state that the Commonwealth of Massachusetts stand against this undue political aggression. Just as certainly is it a definite and unmistakable challenge to the motion picture industry to carry out its program for its own continual improvement in the full discharge of its duty to the public. This responsibility is accepted by the industry in the spirit of highest service and it will in grateful earnestness fully discharge this duty."

The following statement was also issued on Wednesday afternoon from the national headquarters of the Motion Picture Theatre Owners of America with the information that it had been forwarded to the theatre owners throughout the state of Massachusetts with the advice to have the local editors publish it as an indication of the gratitude of the theatre owners to the people of Massachusetts for s overwhelmingly rejecting state censorship o the screen:

"The defeat of Motion Picture Censorshi in Massachusetts at the hands of the voters i that state yesterday is a triumph for Ameri canism and the inherent right of free speec and free expression. Thinking American everywhere regard the censorship of the scree with mingled feelings of suspicion and disgust. They know that it threatens the freedom o speech and the freedom of the Press, so in separably associated with the founding an development of our Republic. They know that the Motion Picture Screen is the visualized development of the Press—The Screen Press of America. They know that the control of this great medium of expression which brings its visualized messages to millions of people daily, speaking through the universal language of the eye, is a menace to liberty and opposed to Jefferson's immortal expression that a 'Free Press is Liberty's Greatest Bulwark.'

"The American people will not submit to a political censorship of the Press in any of its divisions. They know it invites disaster. The open deliberate action of the People of Massachusetts yesterday in defeating censorship of the motion pictures proves this. This verdict for a free Press and a free Screen will have a salutory effect in all parts of the country and will eventually eliminate censorship everywhere and leave the Screen with its wonderful powers for public service free and untramelled in the service of the people of Nation, State and Community.

"We congratulate the People of Massachusetts on their sound American verdict on this question. The Motion Picture Theatre Owners of Massachusetts aided by the Motion Picture Theatre Owners of America, with the cooperation of other divisions of our industry and many freedom loving people and organizations in Massachusetts are responsible for this great victory for Press and Screen freedom, thus insuring the preservation of popular rights against all menacing influences."

The censorship forces already talk of reintroducing the bill in the next legislature, practically call General Cole dishonest, and predict an early passage of a national law.

E. Tallmadge Root, executive secretary of Massachusetts Federation of Churches, issuing a statement on the defeat, said: "The contest which is just ended is unparallelled in Massachusetts history. Catholic and Protestant have stood shoulder to shoulder, an achievement worth all the effort of the contest. Cleaner films are insured. It was only the assurance that the industry itself under Hays intended to correct the depths of indecency and vulgarity to which it is conceded the movie magnates had descended, that has led a majority of the voters to give the industry a longer trial. If this result is not speedily forthcoming, the enactment of the law is only postponed. We believe the voters have been misled. The law itself has been completely misrepresented. It has been impossible to secure adequate space for the corrections. We believe the reintroduction of the law in the next Legislature would be justified, and that the facts regarding the contest in Massachusetts render certain the early adoption of a national law by the Congress of the United States."

# Rowland States His First National Policy

## New General Manager Contemplates No Radical Changes; No Extensive Producing Company

THE announcement of J. D. Williams' resignation from the general-managership of Associated First National Pictures and of Richard A. Rowland's succession to that office, published in last week's columns of the trade press, has left the trade in a questionable state of mind as to just what policies the new general-manager would pursue. One of the most persistent rumors consequent upon the change in the general-manager's office was that under the new regime First National would launch an extensive producing organization. In a statement issued this week Mr. Rowland announces exactly what he contemplates doing as First National's general-manager and gives concise answer to the queries that have beset members of the trade during the past week.

Briefly, there will be no radical changes effected. The independent producer will remain, as in the past, First National's principal source of supply. It is not planned to build up any vast producing organization with studios but simply to assist directors and independent producers of promise to enter production. Several methods of national advertising are being tested with a view to determine just the sort of advertising which will produce the greatest results at the box office. Rowland also sounds a note of economy when he states "I am firmly convinced that care and intelligence in selection of story and production have more to do with successful pictures than a lavish expenditure of spectacular settings. Until negative costs come to represent less waste, there will never be the proper profit in motion pictures for producer, distributor or exhibitor." Mr. Rowland's statement follows:

"In accepting the position of General Manager of Associated First National Pictures, Inc., from which Mr. J. D. Williams has just resigned, I realize that I am assuming responsibility that few men can hope to fulfil so completely and satisfactory as did 'J. D.' If I can win the degree of confidence, loyalty and cooperation of the trade which he inspired I shall be more than content. In leaving First National to embark upon his more personal enterprises, Mr. Williams takes with him my own and my associates' best wishes for the success he so well deserves. There is ample room in this great industry for men with the vision and force to achieve which has distinguished his career with First National.

"Our company, with which I have been associated since its inception, is, as is well known, cooperative in nature. Briefly stated, my policy will be to execute the wishes of our Franchise Holders as crystalized by the board of directors and executive committee elected by them. There will be no radical changes because of my new conection with the firm.

"First National has reached its prominent place in the industry in five short years because the men who founded and built it realize the necessity for the service such an organization can and must render to justify its existence. The personnel of the Executives, Board of Directors and Executive Committee, who are: Robert Lieber of Indianapolis, President; J. B. Clark of Pittsburgh, First Vice-President; Jacob Fabian of Paterson, Second Vice-President; John H. Kunsky of Detroit, Third Vice-President; H. O. Schwalbe, chairman of Executive Committee and Secretary-Treasurer; A. H. Blank of Des Moines; Col. Fred Levy of Louisville; N. H. Gordon of Boston; J. G. Von Herberg of Seattle; I. H. Rubin of Minneapolis, assures the same continuity of ideals and service upon which our company was founded and has thrived.

"Associated First National is, first of all, a distributing organization absolutely devoted to keeping the market open to the independent producers of meritorious pictures. The independent production has been, is, and we hope, will remain our principal source of supply. Reports that we are going into production on a big scale have recently been widely circulated. It is true that we may produce some pictures in accordance with certain ideas formulated by our directors at the recent meeting, but such production will take the direction of assisting directors and independent producers of promise to enter production rather than for our company to build up a vast organization and studios and itself become a big competitor in the production field.

"We represent a great many fine theatres which offer a ready market. We cannot possibly produce enough pictures to supply these theatres, which require really big time attractions. Our experience has demonstrated that the individual producer who devotes his entire time and attention to the making of his pictures, one by one, will turn out a more artistic product than we could hope to do in mass production. Therefore the independent producer will always find an outlet through our organization for the very good reason that our future welfare and his own are dependent upon each other. For example, we have recently contracted with M. C. Levee, president of the United States, for two pictures to be directed by Maurice Tourneur, the first of which will be Crittenden Marriot's extraordinary novel of romance and adventure 'The Isle of Dead Ships.' Allen Holubar will also do 'The White Frontier' at the United Studios. Edwin Carewe is at present completing a picture at the Biograph Studios, the title of which has not been decided upon. Sam Rork and Jimmie Young left for the coast last week with a contract for several James Young Productions. Mr. Young has still to direct 'Trilby,' for Richard Walton Tully, before beginning upon his own series. Negotiations are under way with several other directors and producers, and while our company is interested with these gentlemen, it is upon much the same general lines as our former production affiliations. In a word, our policy will be to encourage capable directors to improve their production, for there is no doubt of the strong public demand for better and more intelligently made pictures.

"With the demand for a constantly improving grade of pictures, there has also arisen the necessity for some sort of national advertising and exploitation of these more expensive productions. Our company is seeking a way to spend money upon national advertising which will prove of real benefit at the box office. We realize the difficulty and complexity of the problem and are testing several methods with the object of ascertaining what kind of advertising to use and how much money to spend in order to benefit without burdening the exhibitor with increased rentals. After all is said and done, national advertising which does not increase theatre business is a loss and not a gain to the industry. The really good picture will, to a great extent, sell itself because of word of mouth advertising.

"Our exploitation staff has now been functioning for several months and the splendid energy and initiative of our field exploitation agents has brought many commendatory letters in response to inquiries we have made of exhibitors as to the value to them of this corps of trained exploitation men.

"In conclusion," says Mr. Rowland, "Associated First National will undergo no radical changes because of my connection with it. Any production experience I may have gained will be devoted to the assistance of our independent producers. I am firmly convinced that care and intelligence in selection of story and production have more to do with successful pictures than lavish expenditure of spectacular settings. Until negative costs come to represent less waste, there will never be the proper profit in motion pictures for either producer, distributor or exhibitor."

## N. Y. Governor-Elect to Be T. O. C. C. Honor Guest

CONCURRENT with the announcement that S. L. Rothafel will personally supervise and direct the entertainment and divertissement of the Third Annual Supper Dance of the T. O. C. C., comes official word that Alfred E. Smith, Governor-Elect of New York, has accepted the invitation to be the guest of honor of the Theatre Owners on the night of December 2nd.

"Roxie" promises to outdo some of his most daring innovations in artistic conception in keeping with the season's social event. Something distinctively original and different is assured in lighting effects and the decorations, it is said, will be of an out-of-the-ordinary character.

It is understood that in the Governor-Elect's party, will be other personalities well known to the public.

## Better Motion Picture Week Planned

The first week in December is National Better Motion Picture Week. The National Motion Picture League expects to cooperate in every way possible. The pictures endorsed by the League represent the very best efforts of the industry.

Any producer who will communicate with the offices of the League will be given full instruction as to how to participate in an exploitation parade. Each producer whose pictures have been endorsed may contribute banners, floats, ballyhoos and other tie-ups for the endorsed pictures in the line of march.

The League has representatives in practically all the large cities who will cooperate direct with exchanges in conducting similar parades, the only requisite being that all pictures entering the parade bear the endorsement of the League.

Information may be had at parade headquarters, National Motion Picture League, 1819 Broadway, New York City.

# Iowa-Nebraska Exhibitors Hold Convention

## Delegates from Two States Discuss Problems in Two Day Omaha Session

THE third annual convention of the Motion Picture Theatre Owners of Iowa and Nebraska was held at the Hotel Castle, Omaha, November 1 and 2. It brought out a large number of exhibitors and the sessions proved highly interesting and instructive.

Leonard Trester of the Omaha Chamber of Commerce officially welcomed the delegates at the opening session. He was followed in the afternoon by Mayor James C. Dahlman of Omaha. Others who addressed the convention were:

Dr. Thomas G. Patten of New York, representing Will H. Hays; Harold Horne, C. R. Osborne, vice-president Omaha Film Board of Trade; J. E. Kirk, secretary M. P. T. O., Nebraska; A. R. Pramer, president M. P. T. O., Nebraska; Dr. George E. Condra, State University of Nebraska, and A. J. Moeller of New York City, business manager of the M. P. T. O. A.

Mr. Patten said, in part:

"Our organization is viewing the motion picture industry from the exhibitor's standpoint. It is our desire to promote intelligent co-operation between the industry and the public. The producers and distributors are striving for harmonious relations with the exhibitors.

"I believe that the industry wants quality and I believe that every motion picture audience in this country will respond when quality is offered. We should be patient with those things which seem to be irremediable.

"Mr. Hays wants me to assure you that the organization which I represent is anxious to iron out the problems that cause friction. Active and hearty co-operation is what we desire and are willing to promote.

"There are possibilities and potentialities in the industry that none here can grasp. I venture to assert that ten years from now there will not be a man, woman or child in this country who will not be receiving some benefit through the medium of the motion picture.

"Speaking for the producers, I will say that neither effort nor expense will be spared to obtain better bills, better actors. The producers will accommodate themselves to any public taste.

"You as exhibitors are the real point of contact between the public and the producer, and I wish you would remember that you have the whole American public as a possible clientele. The exhibitor should lend a listening ear to comments of patrons. You can approximate the undercurrent of opinion as to what the public wants."

A. J. Moeller said, in part:

"The value of organization to the theatre owner is very manifest. This is the only business of any considerable size where the production end, or the manufacturing division, seeks to control that section which constitutes the outlet to the public. The manufacturer of rails and locomotives and railroad cars and other material entering into the construction and operation of railroads, has never attempted to control the railroad systems of this country.

"Yet, in some instances, the manufacturer of a motion picture film assumes the questionable right to dictate to the theatre owner what kind of film he should or should not present to his patrons—the American public—and in every conceivable way attempts to fasten upon the theatre owner an element of control that is obnoxious and un-American.

"The control of distribution has been the bugbear in the industry for some time, but through the powers of intelligent organization, operating along constructive lines, theatre owners have been able to prevent this trustification up to the present, and hope, by the introduction of new processes that will guarantee a freer and better distribution of pictures, to entirely avoid it and hold the theatres of this country absolutely within the service of the people."

A. R. Pramer of Omaha was re-elected president of the Motion Picture Theatre Owners' Association of Nebraska. Other officers elected were: C. E. Williams of Omaha first vice president; Frank Houston of Tekamah, Neb., second vice president; J. F. Kirk of Omaha (re-elected), secretary; H. A. Hayman of Grand Island, Neb., treasurer.

## Brief News Notes From the West Coast by Wire

ARRANGEMENTS are being completed by Milton H. Hoffman, general manager of the Metro studios, and J. C. Jessen, for a film golf tournament to be held in the near future at a course near Los Angeles. All people identified with the film industry will be eligible to enter this handicap. Two permanent trophies and numerous other prizes will be awarded at a dinner following the tournament. A permanent organization for a semi-annual tournament will be made.

Sarah McLean Kerrigan, mother of Warren Kerrigan and W. W. Kerrigan, manager of the Mary Pickford company, died of paralysis Friday night, at the age of 70. Warren was called to Los Angeles from Milford, Utah, where he was playing in "The Covered Wagon."

Phil Goldstone has made a contract with Snowy Baker for a series of human interest features. The first goes into production this week directed by Howard Mitchell, late of Fox, and is to be titled "Pals." Baker will use his famous horse, Boomerang.

W. E. Shallenberger, president of Arrow, is expected in Los Angeles next week.

A dispatch to the Los Angeles Times stated that Louis B. Mayer and Reginald Barker productions would probably go to J. D. Williams' new organization. The story was denied at the Mayer studios. Mayer and Barker are now in New York.

Charles Chaplin will direct a feature starring Edna Purviance for United Artists distribution. The story will be by Chaplin. Eddie Sutherland, assistant, is casting.

William Sistrom is here as business manager for the next Frank Borzage production for Cosmopolitan, to be made at the Ince studios.

## Albany Board of Trade to Reorganize

THERE will be a meeting of the Film Board of Trade of Albany, N. Y., this week for the purpose of reorganization. The Board has been rather inactive for the last several months, but now plans to function even more strongly than in the past and to establish a closer cooperation between the exchanges.

The Board was formed three years ago at which time it was known as the Albany F. I. L. M. Club, changing its name to the Film Board of Trade about a year ago. The Board has been of vast assistance in straightening out disputes between exchanges and exhibitors and in bringing about a closer unity throughout the entire section it serves.

## J. H. Hallberg Enters the Consulting Field

J. H. Hallberg, known for the last sixteen years as one of the leading electrical engineers in the motion picture industry as well as distributor of motion picture theatre equipment, has resigned as consulting engineer of the United Theatre Equipment Company and will devote his time in future to the promotion and sales of the various products designed and manufactured by him. This line of equipment includes motor generator sets, economizers, electrical lighting plants for theatres on a small feather-weight plant for the generating of current for small portable projectors.

In his new work Mr. Hallberg will act as consulting engineer on all problems connected with motion picture work both in laying out projection rooms in new theatres and also in the designing of special equipment which may be demanded under varying circumstances. He is anxious to get in touch with various dealers and theatre men of the country and renew the old relationship. Mr. Hallberg's present laboratories will be enlarged and his experimental work increased so that he will be in a better position than ever to operate this special service department which has always been a feature of his work.

In additon to motion picture enterprises, Mr. Hallberg has been very active in developing radio apparatus. At the present time he has under construction a set which will be suitable for installation in lobbies of theatres and other places. His newest device needs no external antenna for gathering messages, the entire receiving apparatus being enclosed in a cabinet the size of an ordinary phonograph box. This instrument includes a loud speaker of wonderful power.

From time to time Mr. Hallberg will make announcements to the trade which will be of great interest to the entire industry.

## Grauman Honor Guest at Semon Dinner

LARRY SEMON, comedian, was host at an informal dinner at the Plantation Club in Los Angeles Friday night, October 27, with Sid Grauman the guest of honor. Invitations were limited to dramatic critics and city editors of the various Los Angeles newspapers and to representatives of trade papers.

All of the Semon comedies will hereafter be seen on the screens of Grauman theatres. "Golf" was the first of the series shown.

# Statistics of the Motion Picture Industry

(Continued from page 2537)

14 persons ..... 271
15 persons ..... 271
More than 15 persons .....1,236

The next question asked was: "Have you exhibitor competition?" The replies were as follows:

Exhibitor competition .....47.68%
No exhibitor competition .....52.32%

In terms of theatres, this would be:

Exhibitor competition .....6,675
No exhibitor competition .....7,325

The following question related to the type of theatre; whether city, first run, city, second run, neighborhood or small town. For some reason, however, less than half of those sending in questionnaires checked this question and since the conclusions based on this might be misleading, this is being deferred until it can be checked further.

With regard to admission prices, very complete returns were obtained. First, as regards matinee prices, the following averages were arrived at:

10 to 24 cents .....83.79%
25 to 49 cents .....15.24%
50 to 99 cents .....0.73%
$1.00 and more .....0.24%

This, in terms of theatres, is:

10 to 24 cents .....11,731
25 to 49 cents .....2,134
50 to 99 cents ..... 102
$1.00 and more ..... 33

On evening prices, the following average figures were tabulated:

10 to 24 cents.....56.44%
25 to 49 cents.....40.30%
50 to 99 cents ..... 3.07%
$1.00 and more ..... 0.19%

Or, in terms of theatres:

10 to 24 cents .....7,901
25 to 49 cents .....5,642
50 to 99 cents ..... 430
$1.00 and more ..... 27

It will be noticed that the number rising above the 25-cent level is greatly increased in the evening, with a considerable increase also shown in the 50 to 99 cent range. The number over one dollar appears as slightly less in the evening than in the afternoon, due to the fact that several of these theatres, operating on one scale only checked these prices only against this matinee. This, however, does not materially affect the major items.

One of the most significant items in the entire survey, that relating to the number of theatres which have lowered their admission prices recently, follows. The results are:

Have lowered prices recently .....32.55%
Have not lowered prices recently.....67.45%

Or, in numbers of theatres:

Have lowered prices recently .....4,557
Have not lowered prices recently .....9,443

Another much debated question, that of raising prices on special attractions, was also included. This showed the following:

Raise on specials .....55.80%
Do not raise .....44.20%

Or, again, reduced to number of theatres:

Raise on specials .....7,812
Do not raise .....6,188

The next group of figures, relating to the number of paid admissions daily, as reported by these theatres, is particularly interesting when compared with the seating capacity of these same theatres. The figures are as follows:

0 to 100 patrons daily .....15.63%
101 to 200 patrons .....33.87%
201 to 300 patrons .....16.23%
301 to 400 patrons ..... 7.82%
401 to 500 patrons ..... 8.62%
501 to 600 patrons ..... 4.61%
601 to 750 patrons ..... 1.80%
751 to 1,000 patrons..... 4.01%
1,001 to 1,500 patrons..... 2.80%
1,501 to 2,000 patrons.....2.41%
More than 2,000 patrons.....2.20%

This, in terms of theatres, gives:

0 to 100 patrons daily..... 2,188
101 to 200 patrons..... 4,742
201 to 300 patrons..... 2,272
301 to 400 patrons..... 1,095
401 to 500 patrons..... 1,207
501 to 600 patrons..... 646
601 to 750 patrons ..... 252
751 to 1,000 patrons ..... 561
1,001 to 1,500 patrons ..... 392
1,501 to 2,000 patrons ..... 337
More than 2,000 patrons ..... 308

A further summary of following questions will be continued in Motion Picture News next week.

## Marie Corelli Story Is F.B.O. Release

"THELMA," a Chester Bennett production starring Jane Novak, will be issued by the Film Booking Offices of America late in November. The story is by Marie Corelli.

Miss Novak's cast is worthy of the powerful story. Barbara Tennant is cast in an important role. Vernon Steele plays the leading male role, and the remaining members of the cast are equally well known. Gordon Mullen plays "Lovissa," the hag; Vernon Steele appears as "Sir Philip"; Peter Burke as "Lorimer"; Harvey Clark as "Dyceworthy"; June Elvidge as "Lady Clara"; Wedgewood Nowell as "Lenox"; Harry Lounsdale as "Neville"; Pert Sprotte as "Olaf" and Jack Rollens as "Sigurd."

## Reviewers Examination Set for N. Y.

New York State, through its Civil Service Commission, will shortly hold an examination in connection with the appointment of eight inspectors or reviewers to the State Motion Picture Censorship Commission.

These inspectors will receive salaries ranging from $1,600 to $2,500. Each person must be at least 25 years of age, and possess good eyesight. The subjects on which prospective reviewers will be examined include a practical test in viewing and analyzing selected films, and making a written report on the same.

In addition to this, the Civil Service Commission will require an interview which will be taken into consideration along with the written examination before marks will be announced in giving the standings of applicants.

## Buddy Messenger Signs for New Series

Twelve-year old Buddy Messenger who gained notice for his splendid work in "Shadows" and in the Universal Jewel production "The Flirt," has been signed by Julius and Abe Stern for several pictures of boy life. He will start on his new affiliation next week.

## Rogall Pictures to Deal with Dope Evil

ALBERT ROGELL has joined the ranks of independent producers and has established production quarters in Hollywood, Calif., where work is to commence at once on his first story.

According to the company's plans, Rogell, it is said, will direct and produce a series of six stories of feature length dealing with the dope evil and subjects of a similar nature.

Rogell is being backed in the production of his first story by Mrs. Angela C. Kaufman, well known philanthropist worker of Los Angeles, who during the past four years has been working constantly among narcotic addicts and other prisoners brought into the Los Angeles County jail.

In addition he is receiving the hearty support, it is said, of virtually every woman's club in Southern California.

## Missouri M.P.T.O. Has Many Activities

An unusual series of activites on the part of the M. P. T. O. Missouri in the next two months, according to officials of the organization, will eclipse any other period in the history of the Missouri body. At present, the calendar of the M. P. T. O. M. is fairly boiling over with events of much importance.

Changes in territorial supervision of the state organization, the formation of new service plans, an executive meeting November 15 at Jefferson City, Mo., the state capitol, the combating of injurious legislation and the formation of a working agreement with the ministerial alliance and women's organizations for the mutual benefit of both parties—these are but part of the hurdles in the path of the Missouri body.

## Far East Favors American Made Pictures

The nine theatres in Rangoon, Burma, use American films almost exclusively, according to a report from Consul J. P. Moffit of the United States Consular Service. This is also true of the three theatres in Mandalay.

Native laborers, for whom entertainment is furnished by their employers, are pleased with the American serials and melodramas that have plenty of thrills and action. Europeans, in the cities, are inclined to favor society drama.

Calcutta, former capital of India, is the distributing market for the wide expanse of territory, which includes Burma on the East and Mesopotamia on the West.

## Mabel Julienne Scott in Feminine Lead

Mabel Julienne Scott, who just completed the dominating role in "The Power of a Lie," at Universal City, will appear in the leading feminine role of "The Abysmal Brute," which Universal will film with an all star cast headed by Reginald Denny.

"The Abysmal Brute" is from the virile pen of Jack London. Its atmosphere is largely that of the prize fighting world. Hobart Henley will direct it.

# Selznick Picture Given Preview

## Guests Present at Private Showing Acclaim "One Week of Love" as Triumph

WHEN Lewis J. Selznick recognizes one of his productions as worthy of the description "a special," he does not hesitate to show such a picture to his friends and contemporaries. In consequence, after "One Week of Love," a product of the Myron Selznick unit put in its appearance, the picture immediately won its way to a "private showing" which was held at the Ritz-Carlton on Friday, November 3, and the picture presented before approximately two thousand people.

While invitations were said to have been distributed with due care, the crowd swelled to the extent that the picture had to be run a second time to prevent disappointing those who came too late to be admitted to the Grand Ball room in time for the first run at nine. These guests, be it understood, came to see the picture, for no news of the personal appearance of a Selznick star or other celebrity, was broadcasted. Nevertheless, in the brilliant assembly were recognized authors, playwrights, actors, directors, critics and film executives. In addition celebrities from varied walks of life graced the occasion with their presence, including Sir Thomas Lipton, internationally famed sportsman.

Nevertheless, the "punch" of the evening was the picture itself. Two of Selznick's most popular stars, Elaine Hammerstein and Conway Tearle, played the leading roles and won new laurels by giving as perfect performances as is possible for stars even of their well known abilities, to deliver.

There was, also, the novelty of this stupendous production, which was admirable from many angles. There is an interesting and well told story by Edward J. Montagne and George Archainbaud, splendid handling of a truly adequate cast directed by George Archainbaud, and a musical score that set off "One Week of Love," as a picture of real distinction.

Following the first showing, guests continued to enjoy the evening by adjourning to the Crystal Room, where Paul Whiteman's celebrated orchestra played for dancing. For several hours the floor was crowded with guests of the Selznick organization, while afterward, private parties were formed and not until the wee small hours did the festivities finally cease.

It was one of the most successful occasions of its kind to date, and those who were fortunate enough to be present were unanimous in pronouncing the evening quite worth while, and "One Week of Love" was the subject of unlimited praise.

## Information Given on China Trade Act

UNDER the "China Trade Act of 1922" the film distributor who wishes to increase his trade in China should incorporate as a District of Columbia corporation. Income tax exemptions apply to American citizens resident in China on such stock as well as to Chinese citizens, if distributed as a special dividend each year. American firms whose State charters force them to pay taxes at home are thus entitled to compete with British, French, German and Japanese competitors. Regulations, and other information is contained in a trade information bulletin entitled "China Trade Act, 1922," prepared by the Far Eastern Division, Bureau of Foreign and Domestic Commerce. All film companies in the China export field should take advantage of this new Federal protection.

## Nine Companies Launched for N. Y. Business

Nine motion picture companies incorporated during the past week, according to papers filed with the Secretary of State at Albany. These companies show the following capitalization and directors: Astoria Theatre Corporation, $500, Marcus Loew, Nicholas M. Schenck, David Bernstein, New York; Sunrise Comedies, Inc., $20,000, Benjamin Reisner, Jonas J. Smith, Rosie Behrman, Brooklyn; Atlantic Features, Inc., $500, A. N. Mann, M. M. Ebbestad, R. W. Wood, Jr., New York City; Avery Hopwood, Inc., $100,000, Avery Hopwood, Cleveland, Ohio; D. C. Josephson, A. S. Levy, New York; Troy Palace Amusement Corporation, Brooklyn, $10,000, Nathan and F. E. Zvirin, Emanuel Chanin, Brooklyn; American Film Developing Machine Corporation, $1,250,000, H. H. Meyers, E. F. Murphy, New York; H. N. Trimble, Pittsburgh, Pa.; Premier Palace, Inc., $500, Samuel Lesselbaum, Max Plesser, Edward M. O. Pratt, New York; Seneca Photoplays, Inc., $500, Lester Blankfield, Joseph Rothman, George F. Mattuck, New York; The Irving Productions, $20,000, William Hurlbut, Joseph E. Shea, Harold Orlob, New York.

## Oklahoma Fight Looms on Sunday Closing

With both sides organizing, a bitter fight is looming at Henryetta, Okla., between church members and those opposed to closing motion picture shows and prohibiting amusements on Sunday.

At a union meeting of all Protestant church members Sunday night the action of the ministerial alliance several weeks ago in petitioning the city council to close all pay amusements on Sunday, was endorsed unanimously. At that time a petition signed by 750 Sunday School members was presented to the city council.

In the mean time opponents of the Sunday closing proposition are busy circulating a counter petition, which will be presented to the city council.

## Van Praag Succeeded by Liggett in Kansas

M. Van Praag, president of M. P. T. O. Kansas, has tendered his resignation to the organization and has been succeeded by Richard G. Liggett, owner of the Gauntier Theatre, Kansas City, Kansas, and vice-president of the body. Van Praag will become managing director of a new $200,000 theatre at Kansas City, Kansas, which will be built by business men of that city.

Members of the M. P. T. O. K. have pledged their unqualified support to Liggett in maintaining one of the strongest state exhibitor organizations in the middle west. The new leader has for years been an untiring worker in the Kansas association.

## Plans Being Completed For F. P.-L. Convention

HERMAN WOBBER, west coast division sales manager, and Jerome Beatty, sales department studio representative, are completing arrangements for the Famous Players-Lasky convention which opens in Los Angeles on Nov. 21.

The delegates will be escorted to the hotel from the train by a big parade. A banquet will be held at the Ambassador hotel on Tuesday evening. A dinner dance at the studio will be attended by all stars, writers, directors and department heads on Friday evening. All other sessions will be purely business.

The Los Angeles and Hollywood chambers of commerce are co-operating to make the event an exceptional one.

The eastern delegation, headed by Adolph Zukor, Jesse L. Lasky and S. R. Kent and comprising the home office executives and eastern district and branch managers, will leave by special train over the New York Central Nov. 16. The train will run as the second section of the Lake Shore Limited to Chicago, where the delegation from the north central exchanges will be picked up. From Chicago the route will be over the Santa Fe, with a stop at Kansas City to take on the representatives from the Middle West.

The party will arrive in Los Angeles Monday, Nov. 20, and will be met at the station by Mayor Cryer, members of the city council, representatives of the chambers of commerce of Los Angeles and Hollywood and other prominent citizens.

## Steffes Leads Move to Get N.Y. Back in M.P.T.O.A.

W. A. Steffes, head of the Minnesota unit of the Motion Picture Owners of America and a member of the board of directors of the national body, this week took the lead in a move to bring the New York exhibitor organization back into the national body.

Mr. Steffes issued a statement this week, in which he declared his intention of leading a group of national executive committee members to establish harmony between New York and the M. P. T. O. A.

The differences to be settled, he declared, are largely personal, and if necessary he declares his entire willingness to resign as a director of the organization, feeling that the interests of the organization are greater than those of any individual involved. Several others will do the same, should it prove necessary to bring about unity, he predicted.

## Roy Crawford to Build Topeka Theatre

Roy Crawford, vice-president and treasurer of Associated Exhibitors, returned to New York this week after a business trip to the Middle West, filled with enthusiasm over conditions in the picture industry. So optimistic is he that he brought plans for a $300,000 film theatre which he is soon to build in Topeka, Kan., his old home town.

Mr. Crawford said that L. M. Miller and a number of other picture men in the West have joined him and his father, L. M. Crawford, in advancing the Topeka theatre project. According to present plans the new house will have a seating capacity of 1900 persons, or 700 more than are accommodated by the Grand, at present the largest theatre in the city.

One of the latest William Fox Production is "The Village Blacksmith," from which the above scenes are taken.

## Opera Stage Director Signed by Lasky

FOLLOWING his policy of gathering together the most promising members of the theatrical profession to train them for special motion picture work, Jesse L. Lasky has added another recruit to the ranks of Paramount Pictures.

His newest "find" is Richard Ordynski, formerly stage director of the Metropolitan Opera House in New York and the man who used to assist Max Reinhardt in his spectacular European productions.

Mr. Lasky met Ordynski in Paris during the former's recent trip abroad and offered the latter an opportunity to master the technique of motion picture making, which Ordynski promptly accepted. He arrived at the Lasky studio shortly after the arrival of Pola Negri, and is now engaged in studying the production and directorial methods of such masters as the De Milles and George Fitzmaurice with a view to untimately directing for Paramount.

## *Jackie Coogan Will Do Famous Stories*

The first of the new stories selected by Sol. Lesser for Jackie Coogan is the well known volume "Toby Tyler with the Circus" which was purchased from Harper and Brothers. Work on this picture is now under way at United Studios, Hollywood and Edward Cline, who was loaned by the Buster Keaton organization, is in charge of direction.

More world famous stories and books are being sought for Jackie's use and will be purchased for him in advance of his present film activities.

## Chaplin's "The Pilgrim" Is Shown at Los Angeles

AN unannounced pre-view of Charlie Chaplin's new comedy, "The Pilgrim," was given in Los Angeles this week. In this picture Chaplin appears as an escaped convict who disguises himself as a clergyman.

No prints of this comedy have yet been received in New York, and nothing definite has been set regarding the date of release or the length of the production.

## *Review Board to Give "Shadows" Showing*

On November 17th at the Town Hall, New York City, the National Board of Review will give a special screening of B. P. Schulberg's production "Shadows," to an invited audience of fourteen hundred people interested in better pictures.

The showing will be under the auspices of the Exceptional Photoplays Committee and according to the custom of the Board questionnaires will be passed around to determine the reaction of the group representing people from all walks of life who represent an average audience of picture-goers.

## *Loew Statement Shows Large Profits*

Loew's, Inc., and its fully owned subsidiary companies, in a financial statement for the fiscal year ended August 31, show an operating profit of $2,267,871, as against $1,800,550 in the previous year.

The total current and working assets are listed at $5,854,732. Profit and loss surplus was $545,997, as compared with $100,413 on August 31, 1921.

## "The Young Rajah" Is Paramount Release

RODOLPH VALENTINO in "The Young Rajah," an adaptation of the play, "Amos Judd," by Alethea Luce and the novel of the same name by the late John Ames Mitchell, is the Paramount feature scheduled for release November 12.

It was scenarized by June Mathis, and directed by Philip Rosen. The picture has been lavishly produced, it is said.

Wanda Hawley, as leading woman, and Charles Ogle head the supporting cast which includes Pat Moore, Fannie Midgely, Robert Ober, Jack Giddings, Edward Jobson, Joseph Swickard, Bertram Grassby, J. Farrel MacDonald, George Periolat, George Field, Maude Wayne, William Boyd, Joseph Harrington and Spottiswoode Aitken.

Scenes from "I am the Law" with Gaston Glass, Alice Lake and Kenneth Harlan in the leading roles. The picture was produced by B. P. Fineman, for Affiliated distributors

# Exhibitor Reports in Percentages

## Individual Opinions on Features Averaged by Use of Key Rating

| | Number of Reports | Entertainment Value | Box Office Value |
|---|---|---|---|
| **AMERICAN RELEASING** | | | |
| Belle of Alaska | 18 | 62 | 57 |
| Great Alone, The | 14 | 59 | 59 |
| Jan of the Big Snows | 11 | 61 | 55 |
| My Old Kentucky Home | 25 | 66 | 63 |
| Queen of the Moulin Rouge | 10 | 70 | 67 |
| Sign of the Rose | 10 | 70 | 70 |
| Sisters | 27 | 70 | 61 |
| **ASSOCIATED EXHIBITORS** | | | |
| Don't Doubt Your Wife | 10 | 65 | 62 |
| Grandma's Boy | 49 | 75 | 75 |
| Lady Godiva | 10 | 67 | 56 |
| Real Adventure, The | 11 | 65 | 59 |
| Silas Marner | 10 | 73 | 61 |
| Woman Wake Up | 27 | 61 | 56 |
| **FAMOUS PLAYERS** | | | |
| Across the Continent | 47 | 69 | 72 |
| Bachelor Daddy, A | 58 | 69 | 69 |
| Beauty Shop, The | 11 | 61 | 52 |
| Beauty's Worth | 21 | 70 | 70 |
| Beyond the Rocks | 68 | 71 | 71 |
| Blood and Sand | 44 | 76 | 80 |
| Bobbed Hair | 26 | 41 | 44 |
| Bonded Woman, The | 20 | 65 | 63 |
| Borderland | 21 | 72 | 68 |
| Bought and Paid For | 34 | 70 | 68 |
| Burning Sands | 10 | 65 | 65 |
| Cradle, The | 22 | 67 | 59 |
| Crimson Challenge, The | 24 | 67 | 65 |
| Dancin' Fool, The | 12 | 70 | 59 |
| Dictator, The | 32 | 70 | 70 |
| Find the Woman | 22 | 67 | 57 |
| Fools Paradise | 89 | 76 | 73 |
| For the Defence | 18 | 62 | 57 |
| Ghost Breaker, The | 11 | 70 | 62 |
| Good Provider, The | 41 | 70 | 69 |
| Green Temptation, The | 45 | 68 | 66 |
| Heart Specialist, The | 16 | 61 | 64 |
| Her Gilded Cage | 34 | 69 | 69 |
| Her Husband's Trade Mark | 43 | 70 | 69 |
| Her Own Money | 26 | 69 | 67 |
| If You Believe It, It's So | 27 | 69 | 69 |
| Is Matrimony a Failure? | 38 | 69 | 68 |
| Loves of Pharoah | 20 | 69 | 65 |
| Man From Home, The | 26 | 68 | 63 |
| Manslaughter | 46 | 76 | 76 |
| Man Unconquerable, The | 29 | 69 | 66 |
| Nice People | 37 | 71 | 72 |
| North of the Rio Grande | 39 | 67 | 64 |
| Old Homestead, The | 17 | 70 | 73 |
| Ordeal, The | 33 | 60 | 58 |
| Our Leading Citizen | 26 | 69 | 73 |
| Over the Border | 34 | 63 | 60 |
| Pink Gods | 15 | 68 | 65 |
| Siren Call, The | 13 | 64 | 60 |
| Sleep Walker, The | 17 | 66 | 61 |
| South of Suva | 13 | 66 | 62 |
| Through a Glass Window | 14 | 66 | 60 |
| Top of New York, The | 15 | 66 | 62 |
| Truthful Liar, The | 13 | 58 | 56 |
| Valley of Silent Men, The | 18 | 67 | 64 |
| While Satan Sleeps | 19 | 65 | 69 |
| Woman Who Walked Alone | 39 | 68 | 69 |
| World's Champion, The | 41 | 67 | 67 |
| Young Diana, The | 21 | 67 | 54 |
| **FILM BOOKING OFFICE** | | | |
| Boy Crazy | 19 | 67 | 65 |
| Gay and Devilish | 15 | 64 | 60 |
| Glory of Clementina, The | 15 | 64 | 63 |
| In the Name of the Law | 30 | 70 | 72 |
| Kick Back, The | 10 | 70 | 73 |
| My Dad | 10 | 67 | 68 |
| Queen of the Turf | 29 | 56 | 50 |
| Sheik of Araby, The | 12 | 65 | 62 |
| Son of the Wolf, The | 13 | 57 | 58 |
| Understudy, The | 10 | 67 | 67 |
| **FIRST NATIONAL** | | | |
| Bond Boy, The | 10 | 70 | 73 |
| Crossroads of New York, The | 23 | 70 | 71 |
| Deuce of Spades, The | 15 | 62 | 59 |
| Domestic Relations | 13 | 63 | 61 |
| Eternal Flame, The | 22 | 72 | 73 |
| Fools First | 17 | 70 | 64 |
| Gas Oil and Water | 18 | 59 | 63 |
| Hurricane's Gal | 30 | 70 | 69 |
| Infidel, The | 14 | 57 | 58 |
| Invisible Fear, The | 33 | 57 | 57 |
| Kindred of the Dust | 11 | 64 | 66 |
| Masquerader, The | 20 | 73 | 75 |
| One Clear Call | 39 | 70 | 67 |

## Ratings on Features Explained

Exhibitor Reports in Percentages is the result of giving figure ratings to word box office and entertainment value reports from exhibitors, and by arithmetic reducing the total number of reports to percentages.

The key ratings accepted for use are:

| Poor | Fair | Average | Good | Big |
|---|---|---|---|---|
| 20% | 40% | 50% | 70% | 100% |

To arrive at the rating of a picture, the number of reports at each individual rating are multiplied by the key rating percentage, the whole is totaled and the sum obtained divided by the total number of reports received.

The rating is applied separately to the box office and entertainment value related by each report.

No picture will be included in the list which does not receive at least ten reports.

| | Number of Reports | Entertainment Value | Box Office Value |
|---|---|---|---|
| Polly of the Follies | 58 | 73 | 69 |
| Primitive Lover, The | 29 | 69 | 70 |
| Question of Honor | 27 | 67 | 62 |
| Rose of the Sea | 14 | 56 | 47 |
| Seventh Day, The | 38 | 65 | 61 |
| Skin Deep | 10 | 73 | 71 |
| Smilin' Thru | 104 | 78 | 75 |
| Sonny | 38 | 72 | 76 |
| Trouble | 29 | 71 | 75 |
| Woman He Married, The | 23 | 63 | 56 |
| Woman's Side | 21 | 57 | 49 |
| **FOX** | | | |
| Arabian Love | 37 | 61 | 62 |
| Fast Mail, The | 20 | 70 | 73 |
| Fighting Streak, The | 22 | 66 | 66 |
| Fool There Was, A | 12 | 67 | 59 |
| For Big Stakes | 14 | 70 | 66 |
| Iron to Gold | 32 | 66 | 62 |
| Just Tony | 10 | 70 | 64 |
| Light of the Desert | 11 | 62 | 67 |
| Men of Zanibar, The | 10 | 70 | 68 |
| Money to Burn | 10 | 64 | 58 |
| Monte Cristo | 37 | 71 | 74 |
| Oath Bound | 10 | 67 | 67 |
| Pardon My Nerve | 22 | 70 | 67 |
| Ragged Heiress, The | 14 | 65 | 53 |
| Rough Shod | 12 | 67 | 64 |
| Self Made Man, A | 10 | 52 | 47 |
| Shackles of Gold | 19 | 60 | 55 |
| Stage Romance | 38 | 52 | 49 |
| Strange Idols | 20 | 58 | 52 |
| Strength of the Pines | 14 | 65 | 61 |
| Trooper O'Neil | 10 | 70 | 62 |
| Up and Going | 38 | 67 | 63 |
| Western Speed | 22 | 68 | 66 |
| Without Fear | 14 | 57 | 54 |
| **GOLDWYN** | | | |
| Always the Woman | 14 | 52 | 48 |
| Come On Over | 44 | 69 | 67 |
| Dust Flower, The | 16 | 70 | 61 |
| Golden Dreams | 13 | 64 | 62 |
| Head Over Heels | 14 | 59 | 57 |
| Mr. Barnes of New York | 13 | 52 | 52 |
| Remembrance | 13 | 68 | 55 |
| Wall Flower, The | 22 | 65 | 66 |
| When Romance Rides | 27 | 70 | 64 |
| Yellow Men and Gold | 27 | 71 | 67 |
| **HODKINSON** | | | |
| Free Air | 15 | 70 | 66 |
| Gray Dawn, The | 10 | 63 | 56 |
| Heart's Haven | 10 | 70 | 70 |

| | Number of Reports | Entertainment Value | Box Office Value |
|---|---|---|---|
| **METRO** | | | |
| Broadway Rose | 14 | 66 | 70 |
| Don't Write Letters | 13 | 53 | 58 |
| Face Between, The | 11 | 62 | 56 |
| Fascination | 50 | 70 | 71 |
| Five Dollar Baby, The | 13 | 68 | 66 |
| Glass Houses | 29 | 71 | 70 |
| Hate | 10 | 62 | 62 |
| Kisses | 14 | 59 | 62 |
| Missing Husbands | 10 | 55 | 55 |
| Prisoner of Zenda, The | 18 | 72 | 74 |
| Seeing's Believing | 13 | 69 | 57 |
| Sherlock Brown | 11 | 63 | 63 |
| Slim Shoulders | 11 | 67 | 70 |
| They Like 'Em Rough | 16 | 65 | 52 |
| **PATHE** | | | |
| Nanook of the North | 33 | 72 | 73 |
| **PLAYGOERS** | | | |
| Hills of Missing Men | 12 | 54 | 52 |
| **PREFFERED PICTURES, INC.** | | | |
| Rich Men's Wives | 15 | 70 | 68 |
| **SELZNICK** | | | |
| Channing of the North West | 16 | 64 | 61 |
| Evidence | 10 | 70 | 62 |
| John Smith | 10 | 70 | 67 |
| Love Is An Awful Thing | 12 | 72 | 77 |
| Love's Masquerade | 12 | 70 | 73 |
| Referee, The | 10 | 67 | 67 |
| Reported Missing | 67 | 70 | 66 |
| Under Oath | 13 | 73 | 66 |
| Wide Open Town | 13 | 74 | 69 |
| Woman of No Importance, A | 12 | 61 | 57 |
| **STATE RIGHTS** | | | |
| Determination | 10 | 62 | 63 |
| I Am the Law | 18 | 70 | 68 |
| Man From Hell's River | 10 | 66 | 66 |
| Worldly Madonna, The | 20 | 66 | 67 |
| Your Best Friend | 12 | 63 | 60 |
| **UNITED ARTISTS** | | | |
| Orphans of the Storm | 66 | 74 | 72 |
| Tailor Made Man, A | 10 | 70 | 73 |
| **UNIVERSAL** | | | |
| Afraid to Fight | 22 | 64 | 68 |
| Bear Cat, The | 25 | 64 | 59 |
| Black Bag, The | 17 | 67 | 57 |
| Caught Bluffing | 10 | 70 | 67 |
| Confidence | 10 | 63 | 61 |
| Delicious Little Devil, A | 27 | 68 | 66 |
| Don't Shoot | 10 | 70 | 67 |
| Her Night of Nights | 14 | 60 | 60 |
| Human Hearts | 22 | 71 | 74 |
| Kissed | 12 | 70 | 60 |
| Loaded Door, The | 10 | 70 | 65 |
| Man Under Cover, The | 22 | 67 | 65 |
| Man Who Married His Own Wife | 19 | 70 | 68 |
| Married Flapper, The | 16 | 70 | 70 |
| Out of the Silent North | 14 | 63 | 65 |
| Paid Back | 10 | 70 | 63 |
| Second Hand Rose | 22 | 66 | 63 |
| Step On It | 23 | 69 | 65 |
| Storm, The | 30 | 71 | 72 |
| Trap, The | 43 | 65 | 61 |
| Trimmed | 15 | 70 | 65 |
| Trooper, The | 10 | 55 | 57 |
| Wonderful Wife, The | 18 | 60 | 58 |
| **VITAGRAPH** | | | |
| Angel of Crooked Street, The | 13 | 68 | 61 |
| Divorce Coupons | 11 | 70 | 70 |
| Man From Downing Street, The | 10 | 56 | 51 |
| Silent Vow, The | 14 | 69 | 67 |
| Too Much Business | 20 | 68 | 64 |

## Douglas MacLean Signs Up With Associated

DOUGLAS MACLEAN has joined Associated Exhibitors' galaxy of stars. J. C. Ragland, secretary of that organization, announced this week the closing of a contract under which the popular comedian will make four productions during the coming year for distribution by Associated.

When President Arthur S. Kane left New York for the west coast a few weeks ago there was much speculation as to the possible identity of stars who, according to rumors afloat, might be enlisted under the Associated Exhibitors' banner. Douglas MacLean is the first. It has now become known that Mr. Kane conferred with Mr. MacLean and the latter's associates in Los Angeles, and the contract was signed before his departure from that city.

Mr. Ragland's announcement contains also the information that Mr. MacLean's productions will be comedy specials of the type of "The Hottentot," picturizations either of successful plays or well known stories of noted authors. The star who is now to become producer also already holds options on two popular plays, and the name of the first feature to be produced will be announced at an early date.

In all his pictures for Associated, it is declared, Mr. MacLean will have all-star support. It is understood that he has completed the organization of Douglas MacLean Productions, which will make the several features. Bogart Rogers has been selected as general manager of the company, and Lloyd Ingraham will be the director. J. R. Crone will be production manager, and George Crone, who was with Mr. Ingraham three years, assistant director.

Scenes from "Pawned," J Parker Read, Jr.'s production for Select.

Scenes from "To Have and to Hold," a Paramount Picture in which Betty Compson plays the leading feminine role.

# New Production Policy for Universal

## Laemmle Motto Now Is "Stars to Fit Pictures, Not Pictures to Fit Stars"

A NEW policy in picture production has been established at Universal City by Carl Laemmle, president of Universal, according to a statement just issued at the Universal home office. A sharp trend away from the star system has resulted, and at present, Universal is devoting its efforts mostly to pictures with high quality casts but no featured players.

This innovation has come about as the result of several experiments with non-star pictures. In the last few months several of these have been made and inserted in the Universal Attraction schedule. Each of them was a decided success.

Universal now has six important non-star pictures in production. The new policy is based upon the motto "stars to fit the picture; not pictures to fit the stars."

"We are going to pay even more attention than ever before to the worth of the stories, and less to the individual star," said Mr. Laemmle. "The time for the public to decide who starred in a picture is immediately after the word 'finis.'

"It is my hope to give capable players a free-for-all chance to 'steal' every picture in which they appear."

The new policy does not mean that Universal has given up its stars. On the contrary, they are getting better stories than ever, it is pointed out. Priscilla Dean, Gladys Walton, Edward "Hoot" Gibson, Frank Mayo and Herbert Rawlinson will always stand out and the other Universal favorites are in the same demand.

Neither will there be any definite way to determine beforehand whether a story will go to the screen as a Universal-Jewel production or a feature of ordinary length. At the final screening a story that was intended as a feature may receive the pridemark of "Universal-Jewel" because of the excellence of the production.

Under the new system, players, who have heretofore been starred or featured by other organization, are playing important roles in Universal productions but in which they share honors with other notables in proportion to the value of their individual performances.

## Goldwyn Employees Will Give Dance

The employees of Goldwyn Pictures Corporation are preparing for an elaborate dance and entertainment at the Roof-Garden of the Astor Hotel on Friday evening, December 15. A committee on preparation has been at work for weeks and is bending its energies to make this dance the finest event of the kind of the season.

Music will be furnished by an orchestra of ten pieces supplied by Jerome H. Remick.

The Committee on Arrangements is headed by Miss Ruth M. Alston who has enlisted as her aides Frank Rohrenbeck, Miss Mae Lewis, Maurice Adler, Miss Claire Wolin, Emile Montemurro, Max Kusel, Miss Fanny April, Miss Charlotte Moore and Miss Hazel Poppe.

The Goldwyn employees hope to raise sufficient funds through this dance to organize a Goldwyn club.

## Buffalo Manager Takes Up New Duties

Bruce Fowler has resigned as manager of the Elmwood Theatre in Buffalo to become manager of the Indiana Theatre in Terre Haute, Ind. He was appointed to his new position by Harold B. Franklin, head of Paramount's theatre department.

Mr. Fowler has also managed the Olympic and Victoria in Buffalo and has been connected with the John Griffin Amusement Company in Canada as booking agent and with McMahon and Dee, a vaudeville agency in Buffalo.

Fowler was the guest of honor at several banquets before leaving Buffalo, where he enjoyed great popularity among the trade.

NEWSY BRIEFS FROM CENTRAL FILM BELT

# Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

## Around the Trade

GEORGE DE KRUIF, of Exhibitors Supply Company, is back at his desk, after a prolonged trip to western film centers. Mr. De Kruif spent several weeks in Salt Lake City and reports business there is beginning to pick up in good shape, as it is in Denver, Omaha, and other cities he visited in the mountain territory.

"When Knighthood Was in Flower," now in its fifth week at Balaban & Katz's Roosevelt Theatre, is continuing to pull such big business that it is planned to retain it for an indefinite time and future bookings for this house are being held up for the present.

The first of a series of get-together dinners, arranged by the Ways and Means Committee of the Illinois Motion Picture Theatre Owners, was scheduled for Ottawa, on Wednesday, November 8. Other meetings will be held from time to time in different districts of the state with the object of awakening interest in the organization and securing new members. Among the officials of the Theatre Men's Association, who expected to be present at Ottawa, at the Clifton Hotel dinner were Presitendent L. M. Rubens, Secretary Dibelka, Samuel Abrahams, Julius Lamm, John Silha, Williams J. Sweeney, L. H. Frank, L. Siegel, Adolph Powell, Sidney Selig and Joe Hopp.

Jimmie Ashcraft arrived in Chicago early this week to complete arrangements for the opening of D. W. Griffith's "One Exciting Night" at the Illinois Theatre next Monday evening. Mr. Griffith himself and two of the actors, who take leading parts in the picture, Messrs. Dempster and Strong, will be present, and it is expected that the Chicago premier of the picture will be a brilliant social event.

Publicity Expert Gordon, representing the home office of Distinct Productions, is in the city working on the publicity and exploitation for "The Man Who Played God," which opens at the Randolph theatre next week.

Clyde Elliott, head of the exchange bearing his name, is about to become an exhibitor, having purchased the Strand theatre at Evanston, which was damaged by fire some years ago and has stood idle ever since. Mr. Elliott plans improvement for the building, which will make it virtually a new theatre, and has engaged Architect J. E. Pridmore to make the plans. Work will be rushed so that the house can be opened some time in December. The former owners of the Strand theatre were the Evanston Amusement Company.

The public may have an opportunity to name Ralph Crocker's theatre at Elgin, which is now in the course of construction. At least this popular exhibitor has the plan under consideration in order to awaken advance interest in the new theatre. The new house will be a one floor structure with 1499 seats and will be of steel, concrete and brick construction, built somewhat along the architectural lines of Balaban & Katz's Roosevelt theatre. It will be a beautiful and ornate structure, containing within its walls all the latest improvements in furnishings and equipment. While no opening date has been fixed, it is hoped that construction will be completed in time to give the premier performance the early part of the year.

Hal Hodies, special representative of Ethel Clayton, star of "If I Were Queen," is in Chicago this week. He is touring the middle west in the interest of this big feature.

W. D. Burford made a flying trip to New York this week as representative of the I. M. P. T. O. to confer with President Cohen on plans for the national convention of the M. P. T. O. of America, which will be held in Chicago some time in May or June, 1923. It is understood that the holding of an exposition at the Coliseum during convention week was also discussed but no announcement is yet forthcoming as to the decision reached.

## With the Exchanges

WILLIAM F. WENDELL has been appointed manager of short subjects at Universal's Chicago Exchange. Mr. Wendell has been connected with the organization for some time past as a salesman, and is popular with the exhibitors of the territory. Jack Denton is now covering the west side and Morris Henoch, formerly southside salesman, has been given the title of special representative.

The latest feature secured by Griever Productions for release in this territory, is "The Unconquered Woman," a five-reel picture featuring Ruby De Remer. The Lee Bradford Company is the producer. "More To Be Pitied Than Scorned," another of the features being handled by Griever Productions, has been sold to the Ascher and Lubiner & Trinz circuits, and will open in their houses the week of November 15.

Manager Danto, of Goldwyn, was absent this week, on a tour of the key centers in his territory. "Remembrance" is scheduled for general release in the Chicago district this week, and will be followed shortly by some of the important Goldwyn Fall and Winter releases. Very heavy bookings of "Remembrance" are reported.

Manager Eichenlaub, of United Artists, has added a number of salesmen to his staff, and is preparing to put on a strong selling campaign in the rural districts. The new salesmen are Jack Geier, who will have the Southern Indiana territory; T. H. Johnson, Western Illinois; John Predari, Southern Illinois; J. A. Scott, Indiana; and E. H. (Pop) Hoyt, Northern Wisconsin.

Creswell Smith, assistant general sales manager of United Artists, who now makes his headquarters in New York, was in Chicago this week, following a trip to leading film centers, including Minneapolis, Omaha and Kansas City. Mr. Smith reports that business is showing a satisfactory business revival in all the cities mentioned, with the outlook for the future bright. Hiram Abrams was scheduled to arrive at the Chicago office of United this week for a conference with Manager Eichenlaub, and expects to stay in the Windy City for several days.

Maurice Hellman left for New York on Wednesday. He will remain in New York for approximately two weeks, and while there expects to buy several new features for release in the territory served by his Reelcraft Exchange. His headquarters will be the Astor.

John J. Parent, well known as an exhibitor, is now an exchange man, having become associated with Maurice Hellman's Reelcraft organization, for which he will cover the Chicago northside territory. Mr. Parent operated the Pastime Theatre on the southside for nine years without missing a performance, which is a splendid record.

Richard Fox, well known in film circles, as he was formerly connected with Universal's local exchange, has arrived from St. Louis to take a position with Film Booking Offices as a salesman. He will cover country territory.

Sidney Meyers arrived from Omaha the first part of the week and assumed his duties as manager of Fox's Chicago exchange. He was installed by Clyde Eckhardt, retiring manager, who goes to New York to become assistant to General Manager Winfield R. Sheehan. Mr. Meyers, while young in years, being on the sunny side of thirty, is a veteran in the picture business, having started with General Film Company's Omaha exchange as a booker ten years ago. His promotions came rapidly and for the past five years has been manager of Fox's Omaha exchange.

Carl Laemmle was scheduled to arrive in Chicago on Saturday, November 11th, from the west coast where he was inspecting the studios at Universal City. It is thought that Mr. Laemmle will remain in Chicago until Tuesday, making his headquarters at Universal's local exchange.

Another film notable, who is due in Chicago this week, is Harry Berman, who has been in Los Angeles for the last few days.

F. B. O.'s selling force is making a fine record in the Chicago territory on the series of pictures being booked throughout the territory. "In The Name Of The Law," was released to first run houses throughout Chicago on November 12th and twenty prints were required to meet the bookings.

Chicago Paramount Pep Club held its anual meeting and birthday party on Monday night with over forty employees and friends in attendance. Dinner was served at 6:00 p. m., followed by an excellent musical program and dancing. An election of officers was held which resulted as follows: Dan Roche, president; J. M. Wolfberg, vice-president; F. M. Miles, treasurer; Miss Anna Sachs, secretary; Committees: Entertaining, J. M. Wolfberg; Athletics, Herman Busch; Membership, H. A. O'Brien; Refreshments, Miss Mary McGranahan and Publicity, Miss Irma Beck.

A. Tietel, whose film cleaning and restoring concern has been a Chicago film row fixture for many years, believes that the business done by his concern is a real barometer of moving picture conditions, and according to this barometer, business is very much improved as his concern has not had so much work to do in many months as at present.

F. R. Eddy, Publicity Director Hill's new assistant, is doing fine work for Universal and winning for himself a wide circle of friends among exhibitors by his exploitation and advertising campaigns.

EAST AND WEST COAST PRODUCTION NOTES

# Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

## With Paramount Units

The Sam Woods production, "My American Wife," has been completed. Woods will next direct "Prodigal Daughters," by Joseph Hocking. The continuity has been written by Monte M. Katterjohn, and Gloria Swanson will be starred. It is now being cast.

Will M. Ritchey has been assigned to prepare the continuity of "The Trail of the Lonesome Pine" for Mary Miles Minter, which Charles Maigne will direct.

George Fitzmaurice and the Pola Negri company have left for desert location.

Jack Cunningham has completed the continuity for "The Tiger's Claw," the next Jack Holt subject. The story is laid in East India.

Cecil B. DeMille's $1,200 contest for a new idea, conducted through the Los Angeles Times, brought about 25,000 returns. A canvass of them shows that historical, married life, business and science themes predominate. Few crook stories were included.

Paul Powell has finished all racing sequences for "Racing Hearts," starring Agnes Ayres, with Richard Dix as male lead.

Wires from James Cruze making "The Covered Wagon" near Milford, Utah, tell of big snow storm. One snow sequence was made on the set representing Fort Bridger, and will be made part of story. Storm did not delay production seriously. Lois Wilson, J. Warren Kerrigan and Alan Hale are the leads.

"Adam's Rib" is the title chosen for Cecil B. DeMille's present production. Final scenes are being made aboard DeMille's yacht, The Seaward.

Betty Compson, Julia Crawford Ivers and the "White Flower" company are leaving Honolulu this week for Los Angeles.

William J. Lorelle, one of the first leading men in pictures and who has been in retirement for the last three years, has been engaged for the role of Major Healey in Cosmopolitan's picturization of "The Go Getter," a Peter B. Kyne story, directed by E. H. Griffith from the scenario of John Lynch. Irene Owen and T. Roy Barnes are featured.

## R-C Production Notes

Johnny Walker has purchased "The Fourth Musketeer," by H. C. Witwer, which will be filmed as soon as "Captain Fly-By-Night" is edited.

The DeHavens are making final scenes for "Baby Ben," their seventh comedy under their present contract, which is being directed by Henry Lehrman.

The Ethel Clayton company has completed "The Remittance Woman."

Mal Sinclair is making final scenes for "Knight in Gale" of the "Fighting Blood" series.

The Harry Carey company has returned after two weeks on location on Mojave desert and are making exteriors for "Canyon of Fools," at Carey's Ranch, 40 miles north of Los Angeles.

"Rock of Ages" is the title for the next Chester Bennett production, starring Jane Novak.

## At Universal City

In production on the "U" lot are: "The Attic of Felix Bavu," under the direction of Stuart Paton; "The Abysmal Brute," directed by Hobart Henley; "Merry-Go-Round," now under direction of Rupert Julian; "The Social Buccaneer" being directed by Robert F. Hill, "Prisoners" being directed by Jack Conway, and "Alias Sebastino," directed by Edward Sedgwick. The serials: "Around the World in Eighteen Days" is still being made by Reaves Eason; "The Exploits of Yorke Norrey," being directed by Duke Worne, and "The Trail Blazers," by Edward Laemmle.

Two directors have been engaged, Herman Raymacker, directing a Brownie comedy featuring Ena Gregory and Harry Edwards, who will direct new series of six or twelve comedies featuring Muddy Messenger, who was placed under contract last week. Zion Meyers will be Edward's assistant.

Al Herman has completed "The Farmerettes," for which a cast including Jack Cooper, Jack Earle, Ena Gregory, Betty May, Jean Hope and Loys Boyd have been engaged.

Alf Goulding has completed the cast for a Baby Peggy comedy titled "The Senorita," which includes Joe Moore, Max Ascher, and Tommy Wonder, the Gus Edwards six-year-old dancer, Buddy Williams, Joe Bonner, Ernest McDonald and Lillian Hackett. Goulding's comedy "Peg o' the Movies" has been completed and shipped.

Baby Peggy Montgomery was four years old this week and in her young career she has appeared in 35 Century comedies and two Marshall Neilan features.

Bert Sternbach has been appointed as director of casting and purchasing department manager.

Dave Bainter, publicity director for Century has returned from a three months' trip covering the exchanges.

## Around Metro Studios

Dot Farley has been engaged by Hunt Stromberg as leading woman in the current Bull Montana production, "Rob 'Em Good."

Director Harry Beaumont and the Viola Dana company filming "The Noise In Newboro" are making exteriors at Visalia.

Winifred Dunn has completed the continuity for "Your Friend and Mine," an S-L production from a Willard Mack sketch.

## On the Goldwyn Lot

Hugo Ballin has added George Walsh to the cast of "Vanity Fair" to play Rawden Crawley.

Frank Mayo has been engaged for one of the featured parts in Rupert Hughes' "Souls for Sale," which is laid in the motion picture colony. Richard Dix and Lew Cody will probably also appear in this subject.

Paul Gangelin has been added to the scenario staff as a reader.

Marshall Neilan has not yet decided which production he will make first, "Tess of the D'Urbervilles" or "Teh Rear Car." He is now editing "The Stranger's Banquet."

## Here and There

Jess Robbins is editing his third comedy drama featuring Edward Horton. The story is by Arthur Goodrich and the all-star cast is headed by Edith Roberts.

Maescher Productions is now filming "Rip Tide," story and continuity by J. Grubb Alexander. Jack Pratt is directing it at the Hollywood studios for Arrow release. The cast includes J. Frank Glendon, Rosemary Theby, Stuart Holmes, Dick Sutherland, Diana Allen and Russell Simpson.

McDonald Productions have just completed the seventh comedy featuring Johnny Jones and Gertrude Messenger for Pathe, titled "Stung." The other players include Gordon Griffith, Benny Alexander and Kenneth Green.

Malobee Productions have completed "Smoked Out," the eleventh two-reel Western starring Leo Maloney for Pathe. The supporting cast includes Pauline Curley, Bud Osborne, Ray Meyers, Pat Rooney and Harry Belmore.

Phil Goldstone is beginning production of "The Smoke Eater" starring Richard Talmadge. Charlotte Pearce will play opposite and Jack Nelson will direct.

"Spawn of the Desert," starring William Fairbanks, has been completed under the direction of Ben Wilson, with Florence Gilbert opposite and Al Hart in the cast.

"Vengeance of the Deep," a Frank R. Adams story, is being produced in Honolulu and vicinity by A. W. Barringer for American Releasing Corporation. The company which recently sailed from San Francisco included Ralph Lewis, Harmon MacGregor, Van Mattimore, "Smoke" Turner, Vera Lewis, Virginia Brown Faire, Mr. Barringer and Maida Vale.

Marion Fairfax, noted screen author and until recently, producer and director of her own pictures, has written the titles for the new Louis B. Mayer special, "Hearts Aflame," an all-star offering recently completed by Reginald Barker as his first independent unit production. Miss Fairfax is now working on the adaptation of "The Valley of Content," the Blanche Upright novel which will be Mr. Barker's second picture for Mr. Mayer.

Monte Banks has returned from Youngstown, Ohio, after complete recovery from a recent fracture of hip bone which was set by the famous specialist, "Bone Setter" Reese at Youngstown. He will immediately resume production of a series of comedies under the direction of Ward Hayes.

Eddie Lyons is preparing stories for a second series of comedies for Arrow release. Lyons has just completed a series of 12 featuring Bobby Dunn for Arrow.

B. P. Schulberg will make a sequel to "Rich Men's Wives" under the title "Poor Men's Wives," to be directed by Gasnier. Frank Dazey and Agnes Johnston, who wrote the script for the former picture, are preparing the story and continuity for the sequel.

Victor Schertzinger has finished "The Scarlet Lily" starring Katherine MacDonald.

Gasnier has finished "The Hero."

Tom Forman is making the final scene for his all-star production, "Are You a Failure?"

J. Stuart Blackton plans to make another film with Carpentier in the leading role soon after completing "The Virgin Queen," which he is now producing with Lady Diana Manners in the role of Queen Elizabeth.

Gene Stratton Porter has discovered a new boy star. Testing many of the well known boy actors of the screen, Mrs. Porter finally decided on True Boardman, as nearest approaching her ideal of her character, "Mickey," the little newsboy of her novel, "Michael O'Halloran," which she is producing and personally supervising at the Thos. H. Ince studios.

Maurice Tourneur has found a veritable graveyard of old ships for exterior scenes in "The Isle of Dead Ships," near San Francisco, where he will make the exteriors for this production. Michael Levee, President of United, has purchased two submarines, which will be used first by Tourneur. Casting will begin on this subject at once.

Victor Heerman has been assigned to direct "Rupert of Hentzau" for Selznick, for which Antonio Moreno has been engaged for the title role.

Allan Hollubar is casting "The White Frontier."

The fourth Lloyd Hamilton comedy is being directed by Lloyd Bacon, with a cast including Ruth Hiatt, Bobby DeVilbiss, child part; Tom Murray, heavy.

EXHIBITORS' REPORTS ON NEW RELEASE

# What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRE

### FAMOUS PLAYERS

***To Have and to Hold—***
Good picture and very good business. (East.)

A very fine picture that went over big and was enthusiastically received. (East.)

Wonderfully made, packed with thrills that had them going. Mighty convincing swordplay. Very good business. (East.)

***The Old Homestead—***
Wonderful attraction. Filled our house all shows. (Middle West.)

This did almost as big business as "Manslaughter." Conventions in town helped to hold it over a ten days run with good business. (Middle West.)

Ranks with the best of season's features. Played to capacity business. (Middle West.)

Fair business on second week of run. (West.)

***On the High Seas—***
Picture made to order for Dorothy Dalton and she is splendidly supported by Jack Holt. Plenty of thrills and dramatic touches make this a strong picture. Good box office attraction.

Picture and business both bad. (East.)

***Burning Sands—***
The attendance for the week with this one was good. (Middle West.)

Fairly good picture. Average box office attraction. (Middle West.)

***When Kighthood Was in Flower—***
This one broke all records during the first week of its run. (Middle West.)

***The Man Who Saw Tomorrow—***
Good show, well liked and well patronized. (Middle West.)

***The Impossible Mrs. Bellew—***
About an average picture of its class. Attendance held fairly well. (Middle West.)

***The Ghost Breaker—***
Wallace Reid's popularity pulled this one over to satisfactory box office figures. Story nothing extra, said patrons. (East.)

### GOLDWYN

***Remembrance—***
Fine production with good business. (West.)

Good crowds turned out for this one. (Middle West.)

Fair picture and attendance. (Middle West.)

***His Back Against the Wall—***
Mediocre picture and business way off. (East.)

***The Sin Flood—***
Very entertaining. Good box office value. (East.)

***Sherlock Holmes—***
Artistic production that failed to draw the business. Not a picture to attract the women. (Middle West.)

***Yellow Men and Gold—***
A thriller that packed the house. (Middle West.)

### FIRST NATIONAL

***Crossroads of New York—***
Run with local feature "Crossroads of Des Moines," 450 feet of film in a burlesque of the feature, filmed here, this week did a good business. The feature gave general satisfaction as furnishing something different. (Middle West.)

***East Is West—***
Splendid. Constance Talmadge scores as great a hit in it as did Norma in "Smilin' Through." (Middle West.)

***Love Never Dies—***
Fairly well received. (Middle West.)

***White Shoulders—***
A pleasing little picture with a star who is very popular here. Attendance average. (Middle West.)

***The Bond Boy—***
Barthelmess scores again in this feature. Somewhat gloomy but big audience picture. (Middle West.)

***Oliver Twist—***
This is Jackie Coogan's great picture and a masterpiece of screen drama. Went over big. (Middle West.)

### UNIVERSAL

***The Kentucky Derby—***
Fast moving melodrama with good acting and sets. Business excellent. (Middle West.)

***Human Hearts—***
Pleased 90 per cent. Good receipts. (Middle West.)

***The Girl Who Ran Wild—***
Didn't seem to draw. Stiff competition to blame. (East.)

***Under Two Flags—***
Very good picture and went over big. (East.)

***Broad Daylight—***
Fairly entertaining with average business. (West.)

### FOX

***Honor First—***
Since John Gilbert hit the town in "Monte Cristo," his box office value has risen. Business was very fair on this one. (East.)

***Nero—***
A wonderful spectacle. Fine comments by press and patrons. Excellent patronage. (Middle West.)

***Calvert's Valley—***
John Gilbert gives good performance. Some situations weak. Drew fairly well. (Middle West.)

***Silver Wings—***
Poor business. Everyone liked the picture. Critics praised it. But public seem tired of sentimental stuff. (Middle West.)

Bad picture to begin with and there is a superfluity of "mother" pictures on the market anyway. Business off. (East.)

***For Big Stakes—***
Mediocre picture and business only fair. (East.)

### METRO

***Broadway Rose—***
Business averaged well. Conventions in town and big football game brought good week-end crowds. Seemed generally satisfactory. (Middle West.)

Average Mae Murray picture. Drew good crowds on two weeks' run. (Middle West.)

***Prisoner of Zenda—***
Better than the book. Great audience picture. Excellent business. (East.)

***The Hands of Nara—***
Clara Kimball Young in a none too convincing bit of film story. A jazz band, however, pulled them in for capacity. (East.)

### SELZNICK

***Love Is an Awful Thing—***
Fair picture but business not up to par. (East.)

***Love's Masquerade—***
This picture was advertised as a Winifred Westover and seemed to draw a goodly number who wanted to see Mrs. Bill Hart. No known reason why Conway Tearle wouldn't draw as the star. Business satisfactory. (Middle West.)

### AMERICAN RELEASING

***Queen of the Moulin Rouge—***
Both picture and business considered good. (East.)

### VITAGRAPH

***A Rogue's Romance—***
Fine picture. Business good. (East.)

### HODKINSON

***Slim Shoulders—***
A very pleasant picture to see. Well liked, and played to excellent business. (East.)

### ASSOCIATED EXHIBITORS

***Grandma's Boy—***
Great picture. Held up well on two week's run. (Middle West.)

### UNITED ARTISTS

***Fair Lady—***
Average picture and box-office attraction. (Middle West.)

***The Ruling Passion—***
The first half of the week business was not good but the last half was fine. Audiences enthusiastic about the feature. Many, however were not familiar with George Arliss and mouth to mouth advertising was needed to boost the film. (Middle West.)

### AL LICHTMAN CORP.

***Rich Men's Wives—***
Little bit draggy. Leading woman very poor. Business very bad the first three days but picked up the last three. (Middle West.)

### STATE RIGHTS

***For Your Daughter's Sake—***
Melodrama of the first water. Business below average. (Middle West.)

***Heedless Moths—***
Good picture. (Middle West.)

***Flesh and Blood—***
Lon Chaney draws well here. The picture did a good week's business. (Middle West.)

*Toledo papers carried this ad, announcing that "Silver Wings" was to be seen at the Temple theatre.*

PROGRAMS FOR THE WEEK OF NOVEMBER 5TH

# With First Run Theatres

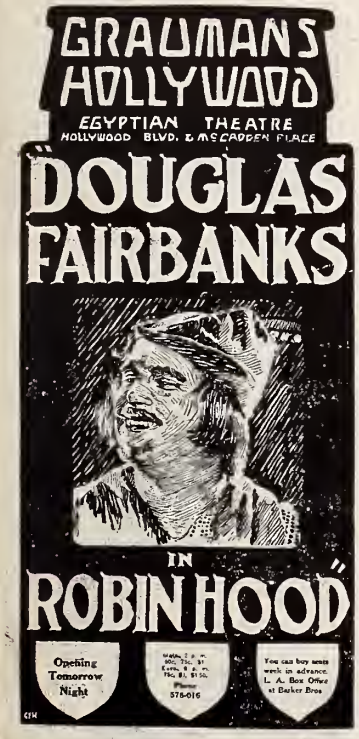
WIRE REPORTS FROM CORRESPONDENTS

## NEW YORK CITY

**Capitol Theatre—**
Overture—"Impressions of Faust," Capitol Orchestra.
Specialty—Capitol Ballet Corps and Capitol Quartette and other numbers.
Current Events—Capitol Magazine.
Prologue — Music Theme "Sun Dance."
Feature—To Have and To Hold, Paramount.
Novelty—Lest We Forget, Prizma.
Recessional—Organ.

**Rivoli Theatre—**
Overture—"Il Guarany," Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Prologue—"Song of India."
Feature—The Young Rajah, Rodolph Valentino, Paramount.
Cartoon—Felix Wakes Up.
Recessional—Organ.

**Rialto Theatre—**
Overture—"Merry Wives of Windsor" and Riesenfeld's Classical Jazz, Rialto Orchestra.
Current Events—Rialto Magazine.
Specialty—"Concerto, Opus 22, First Movement," played by Ampico Reproducing Piano.
Feature—The Man Who Saw Tomorrow," Thomas Meighan, Paramount.
Specialty—Dance Intermezzo.
Cartoon—Modeling, Inkwell Comedy.
Recessional—Organ.




*Vigorous display ad on "Douglas Fairbanks in Robinhood," at Grauman's new Hollywood theatre, Hollywood*

COMING
Tuesday, Wednesday, Thursday
TO THE
COLONIAL
A STORY OF THE MAD AGE
When the mad quest for excitement seized the place of reason, Rome fell. Are we headed the same way?
A Picture of Startling Exciting and Thrilling Moments
The Rolls Royce of Speed and Luxury
ARE the Sons and Daughters of the rich leading the kind of life that made Rome fall?
SEE
"MANSLAUGHTER"

*Startling ad appearing in newspapers of Big Rapids, Mich. in advance of "Manslaughter," at the Colonial theatre.*

**Criterion Theatre—**
Feature—When Knighthood Was In Flower, Marion Davies, Paramount. Indefinite Run.

**Apollo Theatre—**
Feature—One Exciting Night. D. W. Griffith. Indefinite Run.

**Lyric Theatre—**
Feature — "Douglas Fairbanks in Robin Hood."

**Forty-fourth Street Theatre—**
Feature—The Village Blacksmith. Fox. Indefinite Run.

**Astor Theatre—**
Feature—The Town That Forgot God. Fox. Indefinite Run.

**Cameo Theatre—**
Feature—Queen of the Moulin Rouge, American Releasing Corporation. Second week.

**Mark-Strand Theatre—**
Feature — Oliver Twist. Jackie Coogan, First National, Second week.

## LOS ANGELES

**California Theatre—**
Overture — California Symphony Orchestra.
Current Events—International, Fox and Local News.
Cartoon—Aesop's Fable, The Elephant's Trunk.
Feature—One Week of Love.
Recessional—Organ.
Next Week — Tess of the Storm Country.

**Mission Theatre—**
Current Events — International News.
Novelty Reel—The Mirror.
Music—"Carolina Home."
Scenic—The Price of Progress.
Short Subject—Man vs. Beast—Educational.
Musical—Recital of Four Numbers Soprano and Tenor.
Feature—Dr. Jack—Harold Lloyd—Asso.-Exh.

**Grauman's Theatre—**
Overture—Medley.
Current Events—Pathe Weekly.
Novelty—Organ—"Homesick" with Slides and Boy Singer.
Comedy — Son of a Shriek — Christie.
Prologue—Saxophone Quintette.
Feature—Clarence—Paramount.

**Clune's Theatre—**
Overture—Orchestra.
Current Events—Selznick News.
Comedy—Si Senor—Lloyd Reissue.
Feature—Shattered Idols.
Recessional—Organ.
Next Week—Fools of Fortune.

**Superba Theatre—**
Overture—Orchestra.
Current Events — International News.
Western — Fish Patrol Series — Channel Raiders.
Comedy—Ginger Face.
Vocal — "Bartlett's Dream" — Tenor.
Feature—Another Man's Shoes—Universal.
Recessional—Organ.
Next Week—Under Two Flags—Return engagement.

**Loew's Theatre—**
Overture—"Zampa."
Current Events — International News.
Cartoon—Cold Turkey, Mutt and Jeff.
Feature—Silver Wings, Fox.
Recessional—Organ.
Next Week — The Five Dollar Baby, Metro.

**Symphony Theatre—**
Overture—
Novelty—Hy Mayer's Travelaugh, London.
Added Attraction—Starland Revue.
Feature—The Headless Horseman.
Recessional—Organ.
Next Week—All Comedy Program with My Wife's Relations.

**Kinema Theatre—**
Feature—Lorna Doone, First National, Second week.

**Miller's Theatre—**
Feature—The Sin Flood, Goldwyn. and Program at California Last Week.

**Grauman's Rialto Theatre—**
Feature—When Knighthood Was In Flower, Marion Davies, Paramount, Fourth week.

**Grauman's Hollywood Theatre—**
Feature — "Douglas Fairbanks in Robin Hood."

**Pantages Theatre—**
Feature—More to be Pitied Than Scorned, and two reels of Argonaut Mine Disaster; five acts of vaudeville.

**Hill Street Theatre—**
Overture—Hill Street Orchestra.
Current Events — International News.
Comedy—Once to Every Boy, Lewis Sargent.
Serial—The Days of Buffalo Bill.
Cartoon—Aesop's Fable.
Feature—Oathbound, Dustin Farnum, Fox.

*Large space ad on "Flesh and Blood," used by the Colonial theatre, Tacoma*

Apollo
RICH MEN'S WIVES
A Powerful Society Drama
Are they to be pitied, scorned or envied?
The spotlight turned on social butterflies who forget happiness and love in a mad pursuit of pleasure.
JOHNNY JONES COMEDY, "MAKING MOVIES"
LITERARY DIGESTS "FUN FROM THE PRESS"
FOX NEWS WEEKLY
ENTIRE WEEK

*Striking "Rich Men's Wives" ad used by the Apollo theatre, Indianapolis*

## BROOKLYN

**Mark-Strand Theatre—**
Overture—"Finale," Fourth Symphony by Tschaikowsky—Orchestra.
Current Events — Mark Strand Topical Review.
The length of Monte Cristo necessitated the exclusion for this week only of the usual number of ineidental film and music novelties.
Feature—Monte Cristo. Fox. Special deluxe musical setting.
Next Week—The Light in the Dark.

## WASHINGTON

**Crandall's Metropolitan—**
Overture — "The Geisha." Orchestra.
Current Events—Pathe News. Fun from the Press.
Feature—East is West. Constance Talmadge. First National.
Next Week—Nero.

**Moore's Rialto—**
Extra Attraction—Vessella.
Current Events—Fox News.
Feature—Human Hearts. Universal.
Next Week—The Man Who Played God.

**Loew's Columbia—**
Current Events—Universal News.
Feature—When Knighthood Was in Flower. Paramount.
Next Week—The Young Rajah. Paramount.

**Loew's Palace—**
Overture—Master Melodies in Modern Style Series II.
Current Events — Pathe News. Topics of the Day.
Comedy—The Steeple Chasers.
Feature—June Madness. Metro.
Next Week—The Man Who Saw Tomorrow.

## BUFFALO

**Shea's Hippodrome—**
Overture — Albert Hay Malotte at new Wurlitzer organ: (a) Stars and Stripes Forever, (b) Poet and the Peasant, (c) Kitten on the Keys, (d) Correspondenee Sehool Musicians, a novelty; Xylophone sole — Medley of Popular Airs—Frank Browne.
Feature—The Bond Boy. Richard Barthelmess. First National.
Comedy — The Reporter. Lupino Lane.
Current Events—Hippodrome Review.
Next Week—The Young Rajah.

**Lafayette Square—**
Overture—C. Sharpe-Minor at the Wurlitzer.
Current Events—Fox News.
Feature—Rich Men's Wives. House Peters. Al. Lichtman.
Comedy—Snub Pollard.
Special—Starland Revue.
Next Week—Smudge. Charles Ray.

**Loew's State—**
Overture—"Light Cavalry."
Current Events—Pathe News.
Feature — Missing Millions. Alice Brady. Paramount.
Comedy—Our Gang in One Terrible Day.
Next Week—For Big Stakes. Tom Mix.

**Mark-Strand—**
Overture—Popular Airs.
Current Events—Kinograms.
Feature—My Dad. Johnny Walker.
Comedy—The Tailor Made Chauffeur." Hallroom.
Next Week—The Song of Life.

**Olympic—**
Overture—Concert Orchestra playing "Sally."
Current Events — International News.
Feature — Human Hearts. House Peters. Universal.
Comedy—Melina and His Trained Bull. Century.
Novelty—The Mirror. McKinley's Inauguration.
Next Week—Under Two Flags.

**Palace—**
Feature — Slim Shoulders. Irene Castle.

## CHICAGO

**Chicago Theatre—**
Overture—"Home Sweet Home."
News Weekly—Current Events.
Specialty—The Sirens.
Scenic.
Music—Organ Solo — "Selections from The Firefly."
Novelty—Literary Digest.
Prologue—Chinese Plate.
Feature—East Is West—Constance Talmadge—First Nat'l.
Comedy — The Frozen North — Buster Keaton.
Next Week—Brawn Of The North —Strongheart.

**Tivoli Theatre—**
Overture — Tannhauser March — Orchestra.
Specialty—Piano Quartette.
Novelty—Literary Digest.
Music—"My Buddy"—Organ solo.
Current Events—News Weekly.
Specialty—In Old Madrid.
Feature — Prisoner Of Zenda — Metro.
Cartoon.
Next Week—East Is West.

**McVicker's Theatre—**
Overture—"2nd Hungarian Rhapsody."
Novelty—Literary Digest.
Comedy—Lupino Lane in "The Reporter.
Music—"Auld Lang Syne"—Organ Solo.
Specialty—Gerol Gardner in songs of "Old Black Joe."
Current Events—MeVieker's News and Travel Weekly.
Speeialty — Fiesta Castile — with danees.
Feature — The Ghost Breaker — Wallace Reid—Paramount.
Coming Feature—The Man Who Saw Tomorrow.

**Riviera Theatre—**
Overture—"Raymond."
Novelty—Literary Digest.
Specialty—Violin Solo by Joseph Galliochic.
Current Events—News Weekly.
Specialty—In Birdland.
Feature—The Prisoner of Zenda—Metro.
Cartoon.
Next Week—East Is West.

**Roosevelt Theatre—**
Feature—When Knighthood Was in Flower — Marion Davies — Paramount—5th Week.
Next Week—Manslaughter.

**Woodlawn Theatre—**
Overture—Woodlawn Grand Organ —Seleeted.
Nevelty—Pathe Review.
Current Events—Woodlawn News and Views.
Feature—Nanook Of The North—Pathe.
Novelty—Literary Digest.
Musieal—"Dance Of The Hours."
Feature—On The High Seas—Paramount.
Recessional—Organ.
Next Week—To Have and To Hold —Paramount.

**Astor Theatre—**
Current Events—Universal Weekly.
Slide Solo—"For The Love of Mike."
Feature — Remembrance — Goldwyn.
Comedy—Mr. and Mrs. Carter De Haven in Twin Husbands.

**Randolph Theatre—**
Feature—The Kentueky Derby—2nd week.
Comedy—Just Dogs.
Next Week—The Man Who Played God.

**Barbee's Theatre—**
Feature — Oliver Twist — Jackie Coogan—First Nat'l.
Comedy.
Next Week—Alias Julius Caesar.

## KANSAS CITY

**Newman Theatre—**
Overture—"Martha."
Current Events—Newman News and Views, and a novelty film.
Musical—Organ Selections.
Comedy—Thc Old Sea Dog—Snub Pollard.
Specialties—Fowler and Tamara, sensational society dancers; Eileen Van Biene and Melvin Stokes, excerpts from "Tangerine," and Coon-Sanders novelty singing orehestra.
Feature—Rich Men's Wives—Al. Lichtman Corp.
Next Week—East Is West.

**Liberty Theatre—**
Overture—Seleetions.
Current Events—Pathe News.
Musical—Organ Selections.
Comedy—Twin Husbands—Mr. and Mrs. Carter DeHaven.
Specialty—Miss Helene Burford, danseuse.
Feature — Broadway Rose, Mae Murray—Metro.

**Royal Theatre—**
Overture—Selections.
Current Events — Royal Screen Magazine.
Musieal—Organ Selections.
Feature—When Knighthood Was in Flower, Marion Davies—Paramount. (Second week.)
Next Week—A Tailor Made Man, Charles Ray, United Artists.

**Twelfth Street Theatre—**
Overture—Seleetions.
Current Events — Twelfth Stree Screen Magazine.
Musieal—Organ Selections.
Comedy—Pathe Comedy and Aesop's Fables.
Feature—Rose O' the Sea, Anit Stewart—First National.
Next Week—The Siren Call.

## CINCINNATI

**Walnut—**
Current Events—Pathe News.
Short Subject—Red Men. Sport Review.
Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables, Pathe.
Feature—The Ghost Breaker, Wallace Reid, Paramount.
Next Week—Rags to Riches.

**Strand—**
Current Events—Pathe News.
Feature—Forget-Me-Not, Metro.
Added Feature—The Frozen North, Keaton.
Next Week—Sure Fire Flint.

**Capitol—**
Current Events—Capitol News.
Musieal—Jazz Hits, Capitol Jazz Unit.
Feature—Sherlock Holmes, John Barrymore, Goldwyn.
Next Week—The Young Rajah.

**Lyric—**
Current Events—Selzniek News.
Comedy—The Fire Fighter.
Feature—The Woman Who Fooled Herself.
Next Week—Head Hunters of the South Seas.

## DES MOINES

**Des Moines Theatre—**
Comedy Feature—Fun From the Press.
Current Events — International News.
Special Music—Semi-classical and Popular Ballads, Grand Opera Tenor.

*Dramatic display ad on "What's Wrong with the Women?" used by the Mission theatre, Los Angeles*

Feature—A Tailor Made Man, Charles Ray, United Artists.
Next Week—Brawn of the North.

**Strand Theatre—**
Current Events — International News, Educational Kinograms.
Special Music—"Just a Bunch of Blues for You" and "Tomorrow," by the Harmonious Melody Boys Hapac Grotto Quartet.
Comedy—Lazy Bones, with Clyde Cook.
Feature—The Valley of Silent Men, Paramount.
Next Week—Rags to Riches.

**Garden Theatre—**
Comedy—Just Dogs, a Century.
Feature—The Cowboy and the Lady, Mary Miles Minter, Paramount.
Next Week—My Friend, the Devil.

**Palace Theatre—**
Short Subject—The Empty House, Sherlock Holmes.
Feature—Grandma's Boy, Harold Lloyd, Pathe.
Next Week—Just Tony.

## BALTIMORE

**Rivoli Theatre—**
Overture—"March of the Toys," Rivoli Symphony Orchestra.
Current Events — Rivoli News, selected.
Vocal—Solos by Fenwick Newell.
Feature — Sherlock Holmes, John Barrymore. Goldwyn.
Novelty—Rivoli Review.
Comedy—A Rambling Romeo, Neal Burns.
Recessional—Organ solos by Ernie Cooper and Henry Boehme.

**Century Theatre—**
Overture—"Merry Wives of Windsor," Century Symphony Orchestra.
Comedy—Twin Husbands.
Vocal—Solo by Marie Duvall.
Current Events—Century Topical Review, selected.
Travelogue—Life in London.
Musical—"Jewels of the Madonna," Orchestra.
Feature—While Satan Sleeps. Paramount.
Recessional—Organ.

**New Theatre—**
Overture — "Poet and Peasant," New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Selected.
Vocal—Solo, "Forget-Me-Not."
Feature—Forget-Me-Not. Metro.

## ATLANTA

**Howard Theatre—**
Overture — "Hawaiian Memories," the Howard Orchestra, Enrico Leide and Lloyd Bemus, Directing.
Current Events — Howard News & Views.
Prologue—"Sunsetland." A vocal arrangement of the famous composition.
Comedy—Please Remit.
Feature—The Man Who Saw Tomorrow, Thomas Meighan.

**Metropolitan Theatre—**
Overture—"The Stars and Stripes Forever," the Metropolitan Symphony Orchestra.
Current Events—Kinograms.
Special — Fashion Promenade. Six girls displaying Irene Castle Gowns with new ball room dances by Virginia Watson and Jos. E. Daniels.
Feature — Slim Shoulders, Irene Castle.

**Rialto Theatre—**
Overture — Special twenty piece New York orchestra under direction of Emil Bierman playing special musical score for the feature.
Feature—When Knighthood Was in Flower.

**Strand Theatre—**
Overture—Selections.
Comedy—Step Lively Please.
Feature—For Big Stakes, Tom Mix. Fox.

## CLEVELAND

**Stillman Theatre—**
Overture—"Evolution of Dixie," Stillman Orchestra.
Violin Solo—"Let the Rest of the World Go By."
Comedy—The Steeple Chaser.
Feature — The Old Homestead—Paramount.
Next Week—Same.

**Allen Theatre—**
Overture—"Kamenoi Ostrow" by Rubeinstein.
Current Events — International News—Fun from the Press—Plain Dealer Screen Magazine.
Comedy—Ocean Swells—Christie.
Prizma—Dream of the Sea.
Feature—Clarence—Paramount.
Next Week—The Impossible Mrs. Bellew.

**Park—**
Overture.
Current Events—Kinograms—Fun from the Press.
Comedy—Torchy's Nut Sundae.
Feature—The Face in the Fog—Paramount.
Next Week—Brawn of the North.

**Reade's Hippodrome—**
Overture—Popular Selections.
Current Events — Pathe News—Pathe Review.
Feature—Under Two Flags—Universal.
Next Week—Human Hearts.

**Strand—**
Current Events—Fox News.
Feature—My Friend the Devil—Fox.
Next Week—Who Are My Parents?

**Standard—**
Current Events — International News.
Western—Pirates of the Deep.
Comedy—Wedding Pumps.
Feature—Wolf Law, Frank Mayo—Universal.
Next Week—Broad Daylight.

## PHILADELPHIA

**Stanley Theatre—**
Overture — Dance of the Hours, Gioconda, Ponchielli.
Current Events — Pathe News, Kinograms, Topics of the Day.
Scenic—Bird Dogs Afield.
Musical Features—The Great Harmon, violinist. Cycle of Charles Wakefield Cadman's Indian Songs.
Comedy—Blazes.
Feature—Clarence, Paramount.
Next Week—The Man Who Saw Tomorrow.

**Stanton Theatre—**
Feature — The Old Homestead, Paramount. Indefinite run.

**Aldine Theatre—**
Feature—The Prisoner of Zenda, Metro.
Next Week—Broadway Rose.

**Karlton Theatre—**
Current Events — Pathe News — Kinograms.
Scenic—Alligator Hunting and Farming, Fox.
Comedy—The Elephant's Trunk, Pathe.
Feature—Under Two Flags, Universal.
Next Week—Skin Deep.

**Victoria Theatre—**
Current Events—Pathe News.
Feature — Manslaughter, DeMille, Paramount.
Next Week—Rags to Riches.

**Arcadia Theatre—**
Current Events — Pathe News, Movie Chats.
Comedy—Haunted House.
Feature—Slim Shoulders, Hodkinson.
Next Week—Honor First.

*Clean cut art ad on "East Is West," used by the Circle theatre, Indianapolis*

**Regent Theatre—**
Comedy—Love Taps.
Feature—Very Truly Yours, Fox.
Next Week—Golden Dreams, Goldwyn.

**Palace Theatre—**
Current Events—Pathe News and Topics of the Day.
Comedy—Pardon My Glove.
Feature—The Man Who Played God, Geo. Arliss, United Artists.
Next Week—To Have and to Hold.

**Capitol Theatre—**
Current Events—Pathe Review and Kinograms.
Comedy—The Steeplechaser.
Feature—More To Be Pitied Than Scorned. S. R.
Next Week—The Sin Flood, Goldwyn.

## ST. PAUL

**Capitol—**
Overture—"Zampa," Louis Herold.
Specialty—An Original Dance Novelty.
Current Events—Daily News Pictorial Weekly and International News.
Prologue—Chinese Operetta, featuring Mr. Burckley and Miss Olivotti, assisted by six little Chinese maidens.
Feature—East is West, Constance Talmadge—First National.
Novelty—Starland Review.
Comedy—The Speeder, Hamilton.
Recessional—"I'll be in Carolina in the Morning," Organ.

## BOSTON

**Loew's State Theatre—**
Organ Overture.
Novelty—Pathe Review.
Comedy—Just Dogs.
Music—Organ Selection.
Overture — Orchestra, "Solenelle 1812," Tschaikowsky.
Current Events — Pathe News Weekly.
Novelty—Topics of the Day, Pathe.
Feature—To Have and to Hold, Paramount.
Recessional—Orchestra.

**Modern and Beacon Theatres—**
Overture—Organ.
Comedy—Mutt and Jeff Cartoon, Pathe.
Feature — The Country Flapper.
Producers' Security—Dorothy Gish.
Current Events — International News Reel.
Specialty — Topics of the Day, Pathe.
Added Feature — Slim Shoulders, Hodkinson—Irene Castle.
Recessional—Organ.

**Loew's Orpheum—**
Overture — Orchestra, selections from "Faust."
Current Events — Pathe News Weekly.
Specialty — Topics of the Day, Pathe.
Feature—Prisoner of Zenda, Metro.
Comedy—Just Dogs.
Recessional—Organ.

## DETROIT

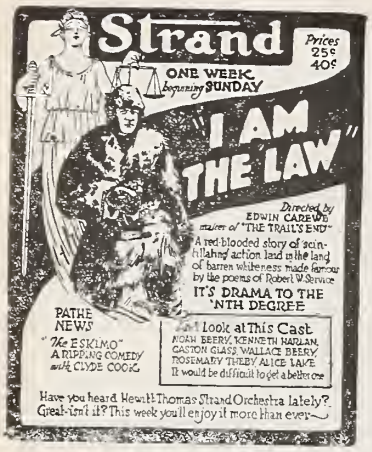
**Adams Theatre—**
Overture — Victor Herbert conducting in Selections from own compositions.
Feature—When Knighthood Was in Flower — Marion Davies — Paramount.
Recessional—Organ.
Next Week—Same.

**Broadway-Strand—**
Overture—Orchestra.
Novelty—Movie Chats.
Specialty—Emmons and Colvin—Vocal.
Feature—Rags to Riches—Wesley Barry.
Comedy—Just Dogs—Christie.
Recessional—Organ.
Next Week—The Sin Flood.

**Capitol Theatre—**
Overture—"Aida"—Overture.
Current Events—Pathe News.
Scenic—Birth of Old Glory.
Specialty—Lillian Poli, soprano—H. Dufranne, tenor.
Feature—The Impossible Mrs. Bellew — Gloria Swanson — Paramount.
Recessional—Organ.
Next Week—Brawn Of The North.

**Fox Washington—**
Feature—Grandma's Boy—Harold Lloyd—Asso Ex.—Continued.

**Madison Theatre—**
Overture—"Morning, Noon and Night.
Current Events—Madison Weekly.
Scenic—How New York Gets Its Water Supply.
Specialty—Loos Brothers—Songs.
Feature—The Cowboy and the Lady


Strand
Prices 25c 40c
ONE WEEK beginning SUNDAY
"I AM THE LAW"
Directed by EDWIN CAREWE
maker of "THE TRAIL'S END"
A red blooded story of scintillating action laid in the land of barren whiteness made famous by the poems of Robert W Service
IT'S DRAMA TO THE 'NTH DEGREE
PATHE NEWS
"The ESKIMO" A RIPPING COMEDY with CLYDE COOK
Look at This Cast
NORA BEERY, KENNETH HARLAN, GASTON GLASS, WALLACE BEERY, ROSEMARY THEBY, ALICE LAKE
It would be difficult to get a better one
Have you heard Hewitt Thomas Strand Orchestra lately? Great—isn't it? This week you'll enjoy it more than ever

*Small copy used by the The Strand theatre, Cincinnati, advertising "I Am the Law"*

—Mary Miles Minter and Tom Moore—Paramount.
Comedy — The Agent — Larry Semon.
Recessional—Organ.

**Orpheum Theatre—**
Overture—Orchestration arranged for picture.
Feature — Robin Hood — Douglas Fairbanks—United Artists.

## OMAHA

**Strand Theatre—**
Overture—Prelude by Rachaminoff.
Current News—Selznick.
Comedy—Blazes—Mermaid.
Feature—The Man Who Saw Tomorrow—Paramount.

**Rialto Theatre—**
Overture—Bambo.
Comedy—Entertaining the Moss—Mr. and Mrs. Carter DeHaven. Tenderfoot Luck—Vitagraph.
Features—The Valley of Silent Men; The Bonded Woman—Paramount.

**World Theatre—**
Overture—Organ, "Yankee Doodle Blues."
Comedy—Take a Trip.
Current News—Pathe Review and Movie Chats.
Feature—Top O' the Morning—Universal.

**Sun Theatre—**
Overture—Selected.
Current News—Pathe News.
Scenic—Monte Carlo.
Feature—Sherlock Holmes, John Barrymore—Goldwyn.

**Moon Theatre—**
Current News—International News and Screen Snapshots.
Comedy—Taking Chances, and Just Dogs.
Features—Good Men and True; A Rogue's Romance.

**Empress Theatre—**
Overture—"Homesick," "Poet and Peasant."
Current News—Fox and Mutt and Jeff.
Comedy—Mack Sennett's On a Summer Day, and Upper Cut—Paul Parrott.
Features—The Truthful Liar—Paramount, and Little Wildcat—Vitagraph.

## INDIANAPOLIS

**Circle Theatre—**
Overture—"Martha."
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day.
Music—Organ solo, "Caprice Viennois," played by Frederick E. Karch.
Feature—East Is West, Constance Talmadge—First National.
Cartoon—Mutt and Jeff.
Next Week—Alias Julius Caeser.

**Palace Theatre—**
Current Events—Pathe News.
Comedy—Aesop Fables.
Sport Review—Grantland Rice.
Novelty—Literary Digest Topics.
Feature—Love Never Dies—Asso. Producers.
Next Week—Sherlok Holmes.
Vaudeville—Six acts, Keith's Family.

**Colonial Theatre—**
Current Events—Fox Weekly.
Novelty—Fun from the Press.
Comedy—Making Movies, Johnny Jones.
Feature—Rich Men's Wives—Al Lichtman Corp.
Next Week—A Fool There Was.
Current Events—Pathe News.
Comedy—Aesop Fables.
Comedy—Golf, Larry Semon.
Feature—Heedless Moths, Equity.
Next Week—The Man Who Saw Tomorrow.

## ST. LOUIS

**New Grand Central, West End Lyric and Capitol Theatres—**
Overture—"Mignon."
Current Events—Topics of the Day, News and Views.
Novelty—Boy Scout Drill.
Feature—The Prisoner of Zenda.
Aesop Fable — The Elephant's Trunk.

**Missouri Theatre—**
Overture—Selections from Ziegfeld's Follies of 1922.
Current Events—News and Views.
Noelty—Fun from the Press.
Vocal—Ex-Officer Nealy, solo.
Organ Solo—"Sunshine Alley" by Stuart Barrie at Wurlitzer.
Comedy—The City Chap, Al St. John.
Feature—Clarence, Paramount.

**William Fox Liberty—**
Overture—Liberty Concert Orchestra.
Current Events—Fox News and Views.
Novelty—Fox Education.
Cartoon—Mutt and Jeff.
Comedy—Jane and Katherine Lee in Kids ad Skids.
Feature—My Friend the Devil. Fox.

**Delmonte Theatre—**
Overture — Humfeld's Delmonte Orchestra.
Current Events—News and Views.
Novelty—Fun From the Press.
Vocal Solo.
Comedy—
Feature—George Beban and company with The Sign of the Rose.

**Columbia Theatre—**
Overture—Columbia Concert Orchestra.
Current Events—Fox News and Views.
Novelty—Fox Educational.
Cartoon—Mutt and Jeff.
Added Attraction—Lee Kids in Kids and Skids.
Serial—Charles Hutchison in third episode, Speed.
Comedy—A Night at the Show, Charlie Chaplin Revival.
Feature—Parted Curtains, Warner Bros.
Also five acts of vaudeville.

## DALLAS

**Palace Theatre—**
Overture—Forty-Fifth Palace Symphony Concert, with guest conductor Creatore.
Current Events—Palace News.
Scenic—Palace Tours.
Cartoon—Aesop's Fable.
Comedy—Let 'Er Run.
Feature — A Tailor Made Man, Charles Ray. U. A.
Recessional—Organ.

**Old Mill Theatre—**
Feature—Orphans of the Storm.

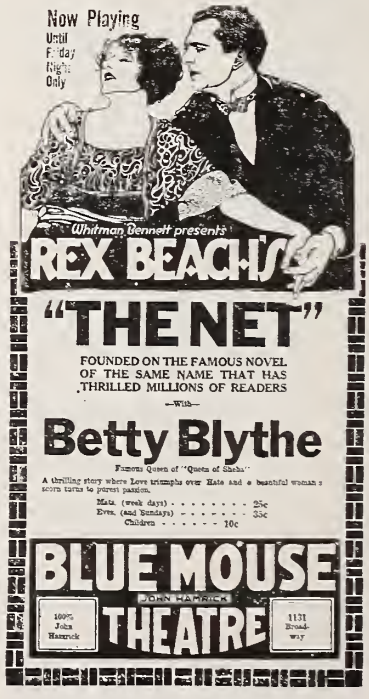
## SEATTLE

**Coliseum Theatre—**
Overture—Mignon.
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day.
Comedy—Blazes.
Feature—Remembrance. Goldwyn.
Recessional—Organ.
Next Week—Kindred of the Dust.

**Columbia Theatre—**
Overture—"Poet and Peasant."
Current Events — International News.
Comedy—Hello Judge.
Specialty—"Mah Jongg Blues," a Chinese Singing and Dancing Novelty.
Feature—Broad Day Light. Universal.
Recessional—Organ.
Next Week—The Lone Hand.

**Strand Theatre—**
Feature—The Old Homestead. Paramount. Second Week.
Next Week—Sherlock Holmes.

**Blue Mouse Theatre—**
Overture—"William Tell."
Current Events—Fox News.
Comedy—Entertaining the Boss.
Musical—Popular Hits of the past specially arranged.
Feature—The Queen of the Moulin Rouge. American Releasing.
Recessional—Organ.
Next Week—Where is My Wandering Boy Tonight?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Until Friday Night Only
Whitman Bennett presents
REX BEACH'S
"THE NET"
FOUNDED ON THE FAMOUS NOVEL OF THE SAME NAME THAT HAS THRILLED MILLIONS OF READERS
—With—
Betty Blythe
Famous Queen of "Queen of Sheba"
A thrilling story where Love triumphs over Hate and a beautiful woman's scorn turns to purest passion.
Mats. (week days) . . . . . 25c
Eves. (and Sundays) . . . . . 35c
Children . . . . . 10c
BLUE MOUSE
JOHN HAMRICK'S
THEATRE
1131 Broadway

*The Blue Mouse used this to tell Tacoma fans about "The Net"*

**Liberty Theatre—**
Overture—Orchestra.
Current Events—Liberty and Selznick News.
Cartoon—Aesop's Fable. The Enchanted Fiddle.
Novelty — Sawing a Woman in Half.
Scenic—Among the Olive Trees
Vocal—"Toot, Toot, Tootsie."
Feature—The Sin Flood. Goldwyn.
Recessional—Organ.

**Wintergarden Theatre—**
Overture—Orchestra.
Current Events — International News.
Novelty—Screen Snapshots.
Comedy—Once to Every Boy.
Prologue—Apache Solo Dance.
Feature — A Rogue's Romance. Vitagraph re-issue.
Recessional—Organ.
Next Week—Iron to Gold.

## SAN FRANCISCO

**California Theatre—**
Overture — Selections from "La Boheme" and "Bringing Back Sunshine."
Current Events—California Topical Review.
Vocal—Soprano.
Comedy—Blazes.
Feature—The Man Who Saw Tomorrow," Paramount.
Recessional—Organ.

**Granada Theatre—**
Overture—"Blue Danube Waltz" and current popular selections.
Current Events — Granada New-Film.
Scenic—Pathe Review.
Comedy—Felix Comes Back.
Feature—One Week of Love, Elaine Hammerstein and Conway Tearle, Selznick.
Novelty—Fun from the Press.
Recessional—Organ.

**Loew's Warfield Theatre—**
Overture — Second Raphsody and "Coal Black Mammy"; Community Singing and Special Musical Novelty entitled "The Artist's Dream," with pantomime.
Current Events—Pathe News No. 89.
Cartoon—Cop, by Boy Cartoonist.
Comedy—The Bow Wow.
Feature—Forgotten Law.
Added Attraction — Personal appearances of local personages.
Recessional—Organ.

**Imperial Theatre—**
Overture — Special, with Musical Tableau for Musical Week, entitled "Just Plain Folks" from "The Old Homestead," including tenor and village scene and "Toot, Toot, Tootsie, Goodbye," played by orchestra.
Comedy—Felix Finds a Way.
Scenic—The Island of Crete.
Feature — The Old Homestead, Paramount.
Recessional—Organ.

**Strand Theatre—**
Overture—"William Tell."
Current Events.
Vocal—Alpine Trio in Songs of the Day.
Comedy—The Old Sea Dog.
Musical—Special Piano and Violin numbers for music week. "I Hear You Calling Me."
Feature—Why Girls Leave Home.
Recessional—Organ.

**Tivoli Theatre—**
Feature — Second Week. East is West. Constance Talmadge. First National.

# Exhibitors' Service Bureau—Pages 2541-2547

*Miniature lobby display used at Ascher's Merrill theatre, Milwaukee, Wis., in advance of the showing of "The Old Homestead." Portions of the display are flat cut-outs, others are solid miniature objects. The lighting is arranged so as to bring all of these out in relief against the background*

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Bigger, better and more complete than ever, the third issue of

THE BOOKING GUIDE

is now on the press. It will be an indispensible part of the theatre manager's equipment.

*Watch for it!*


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W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
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Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.
Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

*Liberal use of cut-outs and other decorations in lobby of the Plaza theatre, Wheeling, W. Va., by Manager E. J. Bauman, on "When Ramance Rides"*

## Colorful Exploitation for "While Satan Sleeps"

Atlanta, Ga.—Manager DeSales Harrison, Howard theatre, used stunts, displays and a special advance showing to put over "While Satan Sleeps."

The week prior to opening a prologue ballyhoo stunt was worked. At the end of the feature picture the curtains parted; there was a red powder flash on each side of the stage, and two small ushers dressed as little devils emerged from the smoke. Each carried a herald banner, one advertising next week's feature and the other next week's prologue. Small spotlights were trained on the ushers for about twenty seconds while the audience got the message. While not on the stage these ushers strolled around the lobby.

The "red devil" costumes were made of tight fitting union suits dyed red. Small trunks, cape and hood were made from red cloth.

Three days before opening the picture was projected for an audience of ministers, club women and members of the Better Films Committee.

Several days before the first regular newspaper ad, the town was flooded with small white cards with the wording, "What Happens While 'Satan Sleeps'?" The same copy was used for small newspaper ads.

*Street ballyhoo on "Silver Wings" at the State theatre, Pittsburg, Pa., in which the old woman, dressed as Mary Carr, distributed handkerchiefs imprinted with an advertisement*

## Cut-Outs and Bunting Help to Put "Fascination" Over

**TAMPA, Fla.—Manager C. D. Cooley of the Victory theatre arranged a most attractive lobby display for the showing of "Fascination."**

**Four life size cut-outs of Mae Murray were arranged upon the marquee, two on each side of the electric sign. Pennants and streamers fluttered in the breeze, with the Spanish colors predominating.**

**In the lobby were more cut-outs of Miss Murray and the bull ring, with yellow and red bunting tastefully arranged about the entire front of the house. This made a very attractive display.**

## Mock Trial Held as Stunt for "Sherlock Holmes"

Pittsburgh, Pa.—Front page space in every newspaper was obtained on "Sherlock Holmes" by W. E. Kirsh, general manager of the Rowland and Clarke theatres, the Regent and the Blackstone, and William Robson, Goldwynner.

The law students of the University of Pittsburgh, through their fraternity, Delta Theta Phi, were induced, after attending a screening of the photoplay, to hold a mock trial of Professor Moriarty in the picture. They, in turn, induced Judge James R. MacFarlane to preside at the mock trial. It was held, through his influence, in a room in the county court. The participants were all law students and the trial was conducted with all the legal formalities attending a murder trial. The jury was unable to agree. Seven Pittsburgh newspapers carried stories on this stunt, most of them on the front page—two morning papers used double-column heads—and each story referred to the fact that the students had just attended a screening of "Sherlock Holmes" at the Blackstone theatre.

Another exploitation feature that attracted all kinds of attention was the distribution of 5,000 Bertillon finger print record cards, carrying on the other side a picture of Prof. Moriarty, his description and a record of his life.

## Float Tied Up with Contest on "How Women Love"

New York, N. Y.—Jack Stebbins, exploitation man for the Merit Film Corporation, is using a special float to good effect in promoting "How Women Love" in Greater New York.

On the float is a reproduction of a set from the picture, "How Women Love," and in the scene there is shown a man and woman, the latter a Betty Blythe type, gorgeously gowned. On the other end of the float is a lad with inverted cap and puttees turning the handle of a motion picture camera. This float has never failed to attract attention, the more so as large, readable letters on both sides tell of the "Betty Blythe Moving Picture Contest." Below this caption is a sentence telling girls that this is a real bona fide opportunity to get in the movies and that actual tests will be made on the stage of their local theatres in connection with the showing of this new Betty Blythe picture, "How Women Love."

One girl is being selected for each of the five boroughs of New York City, and these girls will be guaranteed parts in future Betty Blythe productions. Also Mr. Stebbins is staging a fashion show at each theatre running the picture, and the young lady in each fashion parade wearing a gown most similar to that worn by Miss Blythe in the picture will receive a prize.

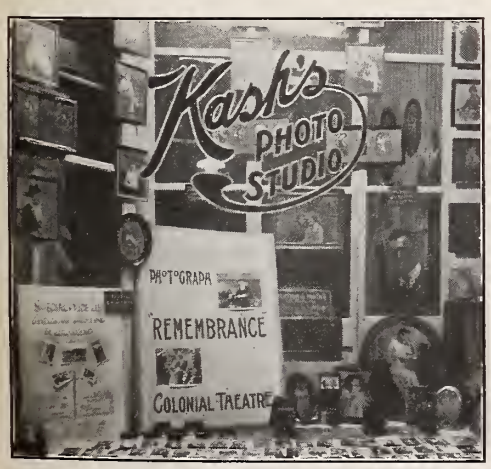
*Charles H. Amos, manager of the Strand theatre, Spartanburg, S. C., used this cut-out in the lobby on "Sisters"*

*Effective use of large butterflies of compo board in lobby of the Princess theatre, Roswell, N. Mex., by Manager Henry J. Westerfield on "Rich Men's Wives"*

## Varied Exploitation Campaign Put Back of "Lorna Doone"

Los Angeles, Cal.—An exploitation campaign that utilized every possible angle was used in connection with "Lorna Doone," when that picture was booked to show at the Kinema theatre.

On Saturday two sandwich men began to parade the downtown streets of Los Angeles walking inside a big copy of the book. Six downtown windows carried window and store displays of the "Lorna Doone" song. Three downtown stores carried window displays of the "Madge Bellamy Edition of 'Lorna Doone.'" Every National Biscuit Company truck and wagon carried banners advertising "Lorna Doone Biscuit" and announcing the Kinema showing. Twenty markets and groceries had window displays of "Lorna Doone" biscuits and announcements of the presentation. Three jewelry stores carried window displays on "Lorna Doone" pearls. Three stores had window displays advertising "Lorna Doone" hats. An essay contest was in full swing among all high school pupils of Los Angeles with copies of the "Madge Bellamy Edition" of the book as prizes.




*Window tie-up obtained on "Remembrance" by the Colonial theatre, Brockton, Mass.*

## Red Ink and Sand Used for "Blood and Sand" Herald

**PHILADELPHIA, Pa.—A novelty herald on "Blood and Sand" was gotten up by the Stanley theatre, in cooperation with Eli M. Orowitz, Paramount exploiteer, which carried the word "blood" in red ink and the word "sand" in real sand.**

**The process takes some time but is fairly simple and inexpensive. The herald naturally requires two runs through the press and on the second run the rollers were "inked" with glue. As soon as the word "sand" was imprinted in glue the printer sprinkled sand over the herald, some of the grains catching on the glue, and the rest rolling harmlessly off.**

## Noah's Ark Makes Novel Float for "The Sin Flood"

New York, N. Y.—When "The Sin Flood" showed at the Capitol theatre everyone in the "white light" district knew about it, thanks to a float paraded about the Rialto.

A small Noah's ark was constructed upon a flat-topped automobile truck and sent through the city's theatre and uptown shopping district for six days. The ark, about five by twelve feet, was built of wood and painted beaverboard.

The body of the truck was so camouflaged by beaverboard that it resembled the body, or hold, of an ark. Upon this was built a small cabin-like affair with three windows on each side. In each window was placed a mounted cut-out figure of the principal players in the film taken from the special painted portraits prepared for lobby display. On top of the ark was placed a large disc, four feet in diameter. Waves were painted upon the disc, with lettering which read: "'The FLOOD' will sweep you away." The disc was kept revolving by a boy concealed in the ark. Half a dozen pigeons were fastened to the top of the ark by strings tied to rings about their legs. At the rear of the float was a sign, in the form of a sail, which read, "Capitol theatre all this week."

## "Under Two Flags" Heralds Go Out in 300,000 Loaves

Seattle, Wash.—Three by six-inch handbills containing a good sized photograph of Priscilla Dean and a little reading matter about "Under Two Flags," were placed inside the waxed paper wrapper of 300,000 loaves of bread without any expense whatsoever by Manager R. W. Case of the Columbia theatre here.

The stunt was put over in conjunction with the Columbia's policy of endorsing Northwest products whenever possible. In this instance, Manager Case tied up with a Seattle bakery and in return for including 300 feet of film showing the bread in all processes of baking in the short reels on his program, the bakery stood the expense of putting the dodgers in every loaf of bread it wrapped for three days.

The "bread reel" was absolutely devoid of any advertising matter whatsoever, with the exception of the title, which read, "The Columbia Theatre Is a Northwest Products Booster." It showed the process of making bread, pastries and other bakery goods.

*Miniature stage built in lobby of Queen theatre, Galveston, Texas, by Manager Sasseen, to exploit style show and "Her Gilded Cage."*

*Managing Director Joseph Plunkett of the New York Mark Strand had t his ballyhoo parade the streets of New York for the showing of "Oliver Twist"*

## Street Ballyhoo and Postcard Stunt on "Do and Dare"

Troy, N. Y.—The management of the American theatre exploited "Do and Dare" with a street ballyhoo and a novel postcard contest stunt.

The street ballyhoo consisted of a man attired in a cowboy chaps, evening coat, and a silk hat. On his back was a sign which read, "Tom Mix in 'Do and Dare,' at the American theatre this week." Canvas signs were also thrown over the sides of his horse.

Another feature of the exploitation was a contest conducted in connection with the newspapers of the city. Large display announcements were made in which the management of the theatre offered a number of cash rewards and free tickets to the show to the persons who could write on United States postcards the words, "Tom Mix in 'Do and Dare'" the largest number of times. Several thousand replies were received from people in Troy and the adjacent territory, and the winner who turned in a card with 751 repetitions received the $25 prize. Twenty-three pairs of tickets were given to the other successful contestants.

*The progress of exploitation in far away Australia is exemplified by this float used by the Globe theatre, Sydney, on "Over the Hill"*

## Book Float is Used to Exploit "To Have and to Hold"

ATLANTA, Ga.—Manager De Sales Harrison, of the Howard theatre, used a giant float during an important football game to exploit "To Have and to Hold" to advantage.

A giant book, "To Have and to Hold," was placed on a low bodied wagon drawn by four grey horses, both wagon and horses being generously covered with streamers. The horses' blankets carried a welcome to the Notre Dame team to Atlanta. Romanticism was the keynote of the display. Three young boys dressed in swashbuckling uniforms stood out in bold relief on the float. One with arms akimbo and one foot raised on a little platform, stood with his back to the front of the huge book, while another stood in a like position at the side. The other handled the horses.

## Old Settler Contest Works Up Interest in "Old Homestead"

Gadsden, Ala.—Manager A. L. Snell of the Imperial theatre aroused great interest in the showing of "The Old Homestead" through two newspaper contests.

The first of these was the awarding of free passes to the 100 oldest residents of Etowa County (the county in which Gadsden is located). On Friday before opening Monday the paper carried a front page story under two-column head announcing that they would give 100 passes to see "The Old Homestead" at the Imperial. Old residents were asked to send in their namse and the length of time they had been living in Etowa County. Another front page story followed on Saturday and on Monday the names of the winners were announced.

The other stunt was a co-operative double page contest offering prizes for the longest list of names of residents who had lived in Etowa County twenty-five years or more. The statement of the contest was split up, one or two words being placed in each ad on the double page. Contestants had to dig these out and put them together before they knew what they were supposed to answer. The center space was devoted to a display for the picture and to explanations and rules of the contest.

## "Broadway Rose" Worked Into Fashion Show

Wilmington, N. C.—Taking his cue from the title of the picture, Manager Ernest G. Stellings of the Grand picture made a hookup with one of the big civic events of the year on "Broadway Rose."

Stellings made arrangements with one of the city's leading merchants to have an evening dress made out of a rose material which was boosted as the latest Broadway tint; "Broadway Rose."

A leading society girl was persuaded to wear the dress at the promenade at the Food and Fashion show and a little usher brought out a card at this time advertising the attraction at the theatre and explaining the tie-up. Thousands of people saw this stunt, and it being a novelty, were impressed.

## Exhibitor Begins Campaign With Teaser Lobby Display

Spokane, Wash.—For the exploitation of "Grandma's Boy," Managing Director Ray Grombacher arranged a number of unique displays in the Liberty Theatre. One, which was used as a teaser, adorned one of the walls in the foyer. A picture of Lloyd laughing, cut from a twenty-four sheet, and mounted on a frame, occupied the central position. While at the right, a figure of the star, also from a twenty-four sheet and of "Grandma," from a six sheet, were placed.

*Float used throughout Greater New York on "How Women Love" by Jack Stebbins, exploitation man for the Merit Film Corporation*

*Effective lobby decorations used during the run of "The Old Homestead" at the Southern theatre, Columbus, Ohio, a Libson house*

## Shadow-Box Built Below Screen for "One Clear Call"

Jacksonville, Fla.—Manager Albert B. Hill began his campaign on "One Clear Call" well in advance.

One week before play date the Imperial stage was converted into a shadow-box. His box was placed below the screen where he had about four feet to the good and with this good height it made his shadow-box very effective. The box effect was as follows: Silhouetted figures of riding clansmen coming out of the early morning riding through the day and on into the darkness of night. This effect was secured by lights, etc.

This shadow-box was illuminated during the running of house slides and through playing of the overture only.

## Military Lobby Is Prepared on "The Dictator"

Sumter, S. C.—Manager Oscar White of the Rex theatre figured that a warlike front was the thing on "The Dictator," so he turned the lobby into headquarters for a first-class revolution. Forty old guns were borrowed from the high school and stacked around in the lobby. The front wheels and axle of an old wagon formed the foundation for a very fine field piece, the barrel of which was made from three joints of stove pipe and a washer of beaver board. An ammunition box was built on the back and a few old cannon balls stacked in place as though ready for business. The entire lobby was brightened up with strips of colored crepe paper and a flashy banner.

*The Rivoli theatre, Baltimore, obtained this high class window tie-up on "East Is West," with a display of Oriental costumes*

## Radio Broadcasting Tie-Up is Space Winner for Theatre

BUFFALO, N. Y.—Vincent McFaul, manager of Shea's Hippodrome, got a lot of free space in the columns of a local newspaper when he arranged with the Federal W. G. R. radio station to broadcast a program given by the Yerkes Flotilla Orchestra and Albert Hay Malotte, the new Hippodrome organist. The Courier came in on the publicity end and gave the event wide notice. The orchestra was an added attraction on the Hippodrome bill.

At the station where they were taken with their instruments in a large truck suitably plastered with large signs setting forth the fact that the band was on its way to entertain radio fans, the organization gave a jazz program. The stunt also served to introduce Mr. Malotte, who gave several piano selections.

## Eggs 15 Cents Per Dozen—But Only in "Remembrance"

Milwaukee, Wis.—An attention getting one-sheet was prepared especially for the showing of "Remembrance" at Ascher's Merrill theatre, as part of the intensive exploitation campaign arranged by Manager Ralph Wettstein and Goldwynner Walter D. Nealand.

Block one-sheets were printed in green on white, bearing such messages as this:

"Eggs 15 Cents a Dozen—A few years ago but not now—just in 'REMEMBRANCE' at the MERRILL."

The first five words were in large type, as were "Remembrance" and "Merrill," and similar one-sheets were printed on butter and other products.

## Forest Fire Effect Gotten in Lobby on "The Storm"

Montgomery, Ala.—A striking forest fire effect, tying up with the big scene in the picture, was gotten on "The Storm" by Manager W. A. Doster of the Strand theatre.

A silhouette forest was cut out of beaver board and mounted in a frame extending almost across the lobby. Several red lamps were placed back of the silhouette, all on flasher sockets. Strips of red and orange crepe paper were attached to the limbs of the trees and were blown up and out by fans concealed behind the frame. When the red lamps lit up it gave a realistic impression of a forest fire.

## Diamond Shaped Lobby Stands Made for "Pink Gods"

Gadsden, Ala.—Manager Thomas G. Coleman, of the Imperial theatre, in his campaign on "Pink Gods" prepared for the lobby four large diamonds ranging from four to five feet in height. These were made from beaver-board tinted over with pink calcimine, and each was lettered in blue, giving the title and the cast. One was placed under the box office and the others were suspended in appropriate places from the marquee.

A tie-up was effected with a jewelry store for a display of diamonds. In this display a card telling the people that they could see how these "Pink Gods" were taken from the earth at the Imperial.

## Special Lobby Display Used on "Days of Buffalo Bill"

Anniston, Ala.—Manager Roy L. Smart of the Theato put on an unusually intensive campaign at the opening of "In the Days of Buffalo Bill." Photographs were displayed in the lobby in advance and a small wigwam was erected on top of the box office, illuminated from the inside at night.

On the day of showing, a mounted six-sheet was placed in the lobby; also a display of about twenty old-fashioned guns and pistols, procured from a pawnshop, and a number of knives, spears and tomahawks. The street ballyhoo consisted of an old style carriage, covered with signs, driven by a cowboy, with two cowboys ahead and several Indians in the rear, yelling and waving tomahawks. During the showing the doorman and ushers wore genuine Western costumes.

*Lobby display, with forest fire effect, arranged at the Queen theatre, Galveston, Texas, on "The Storm"*

*Simple but highly effective lobby display on "Nero" used by the Strand theatre, Wichita Falls, Texas, in advance of the showing of the picture*

## Full Page Co-operative Ad Is Used on "Confidence"

Seattle, Wash.—R. W. Case, manager of the Columbia theatre, when he played "Confidence" used a full page in colors to good advantage. The ad mainly featured a photo of Rawlinson with bags of gold, and stacks of paper money about him, but was surrounded with small ads of prominent retail firms of all kinds in the city.

From one corner of the ad to the other corner, diagonally across the page, extended a strip of white space, in which was announced the fact that the business firms whose names were printed on the page had become successful and representative because they had earned the "Confidence" of the buying public. Play upon the word "Confidence" was the dominant feature of the ad, which served as a constant reminder of the photoplay.

## Timely "Hustle Sheet" Issued on "The Masquerader"

ST. JOSEPH, Mo.—Residents of St. Joseph were made acquainted with the "Hustle Sheet" when "The Masquerader" began its run at the Orpheum theatre.

Manager William Reinke used 1,500 copies of the red inked specials which he christened the "Hustle Sheet" and featured the large heading that the English House of Parliament was in an uproar and that John Chilcote had been thrown out.

Coinciding with the cabinet crisis in England it made fertile reading and many citizens failed at first to connect the scare headline with the character in the picture. Using a head that was timely and had a fairly plausible connection with news of the day meant that the "Hustle Sheet" was studied before being thrown away.

## Sagebrush Trail Built Up as Lobby Display

ATLANTA, Ga.—In his lobby display on "The Sagebrush Trail," Manager G. M. Phillips, of the Strand theatre, arranged a very attractive "Sagebrush Trail" of his own. The lobby floor was covered with sand and in advantageous places large cut-outs of cactus were placed.

At the entrance to the lobby was a pot hanging from three sticks over a fire, made with red paper and electric light, effected by running a wire under the sand to the pot stand. Back of this were three guns stacked together in pioneer fashion, and still farther back of this was a cut-out on beaverboard of a stone cross announcing the "Sagebrush Trail."

## Jail Scene Used in Lobby on "Manslaughter"

SUMTER, S. C.—In his lobby on "Manslaughter," Manager Oscar White of the Rex theatre attempted to create an impression of the story. He had an automobile and a motorcycle cop in the lobby, arranging these to look as though the cop were stopping the car for speeding.

The automobile was a new one borrowed from a local dealer and driven about town with appropriate cards on the sides before being placed in the lobby. The motorcycle was also borrowed, and the "cop" was a clothier's dummy dressed in a policeman's uniform.

On one side of the lobby a jail was suggested by fencing off one corner with lattice strips painted black. The door of this "jail" was open and a cut-out of Leatrice Joy just emerging. A cut-out of Thomas Meighan stood to one side and pointed the way out. In the lobby was also another attractive cut-out of Miss Joy.

## Effective Campaign Is Staged on "East Is West"

Des Moines, Iowa.—Manager A. G. Stolte of the Des Moines theatre put over an effective campaign on "East Is West," utilizing the oriental angle to good advantage.

For a prologue, the Love Boat scene was reproduced. For this occasion a soloist was imported from Chicago to sing the "East is West" song. The other two characters in the prologue who provided the atmosphere were regular attaches of the theatre. The back drop was made of translucent silk and the lighting was obtained by spots and electric lights playing through this drop.

The week in advance of the showing Manager Stolte used a rickshaw street ballyhoo. To carry out the atmosphere of the picture Chinese lanterns were kept burning outside and inside the theatre, an inoffensive incense was used and the usherettes were dressed in Chinese costume.

*Artistic setting for "Blood and Sand" prologue at Fischer's Appleton theatre, Appleton, Wis., of which H. C. Holah is manager*

*The Rialto theatre, Enid, Okla., arranged this attractive lobby display on "The Eternal Flame" recently, the front being fenced in.*

## "Skin Deep" Gets Month's Aid from American Legion

Springfield, Mass.—Full advantage of the opportunity offered by "Skin Deep" for co-operation with the American Legion was taken by the Capitol theatre, which obtained a full month's tie-up with that organization.

The Legion accepted a proposal from the theatre whereby the posts will be able to raise money for their Christmas program. For the entire month of November the Legion will receive from the Capitol theatre a percentage on all tickets which bear the American Legion seal. These tickets are being sold by the Legionnaires. Tickets were good for any performance at any time and were sold at the regular admission prices. A special arrangement, however, was entered into whereby an American Legion ticket would be good for two admissions at any matinee.

The result of the arrangement was that every Legionnaire in the city of Springfield began selling tickets for the Capitol theatre.

In addition to the general arrangement with the Legion, the theatre put on a special Armistice Day celebration, the principal feature of which was "Skin Deep." During the run of "Skin Deep" the theatre gave the candy concession to the Ladies' Auxiliary of the Legion.

*Window display obtained by Manager H. B. Clarke of the Strand theatre, Memphis, Tenn., on "The Storm," for two weeks in advance and during run*

## First 30 Mothers at Theatre Given Gingham Dresses

SPRINGFIELD, Ohio. — The management of the Majestic theatre used an ingenious exploitation angle in exploiting "Silver Wings."

Announcements were made early in the newspapers that 30 well-made and attractive gingham dresses would be given to 30 lucky mothers attending the first matinee. These dresses were displayed in the window of the department store from which they were purchased for several days prior to the opening, thus creating a demand both for the dresses and the picture.

The window contained a large framed poster-picture of Mary Carr and a placard detailing the plan of distributing the apparel. Stills from the production were also scattered about the window.

## Chinese Lobby Effect Obtained on "Flesh and Blood"

Atlanta, Ga.—Manager G. M. Phillips of the Strand theatre prepared an effective display on "Flesh and Blood" recently.

The lobby was dressed in keeping with the atmosphere of the picture. The back and side walls of the lobby were inclosed with beaver board covered with wall paper of a Chinese design. On one side was a hand painted impressionistic Chinese scene. Special still frames were worked out in Chinese designs. In the center of the lobby stood an office desk with telephone, ink stand, etc. Behind this were cut-outs of two men, one seated at the desk and the other standing and forcing him to sign a paper. These cut-outs were made from the six-sheet.

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## Two Page Co-operative Ads Are Put Over in Brooklyn

Brooklyn, N. Y.—Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre put over what is believed to be an innovation in Greater New York recently, when he obtained a full page co-operative ad on "A Tailor Made Man," and followed it up the next week with one on "The Old Homestead."

For the Strand's share of the page Mr. Hyman took space four columns wide by eight inches deep, using this copy together with the theatre name, star and title and other features of his program: "Clothes, plus ambition make the man, and Charles Ray proves it in his latest and greatest picture sensation—a nine-act comedy drama—Fits him; will please you."

The rest of the page, with the exception of a shallow strip across the top, was taken by Brooklyn tailors, clothiers and haberdashers. The copy tied up either directly or indirectly with the star or the title of the picture.

The following week, also tied up with the *Standard Union*, a full page of advertisements from real estate dealers was gotten, with the Strand ad on "The Old Homestead" in the center of the page.

*Window display of toilet preparations hooked up with "Blood and Sand" for its showing at the Palace theatre, Hamilton, Ohio*

# Reviews of the Latest Features

Conducted by LAURENCE REID

## "The Love Gambler"

Fox—4682 Feet

*(Reviewed by Laurence Reid)*

IT seems to us that Fox has enough western stars without putting John Gilbert in a "sombrero" role. Yet he bobs up here as an adventurous disciple of the glorious West who is billed as a youth "from nowhere in particular and bound for the same place." The picture is based upon the familiar "taming of the shrew" formula and naturally offers no highlights. The spectator who has become a follower of Gilbert will certainly be disappointed in this opus—not only in seeing the star miscast but in the conventional development of the plot. Of course one sees the usual fighting between the hero and the villains—to say nothing of card cheating, stolen kisses and what not.

The cowpuncher tames a wild horse by whistling a certain tune and uses the same melody to win the kiss of the ONLY GIRL. But when they show this youth befriending a dying woman by offering to marry her in order that her child might have a name, the logic disappears. The heroine discovers the complications and it must be said that the rancher is in a tight place when the doctor says the dying woman will recover. However her little child overhears the conversation in which the youth tells his sweetheart he cannot marry her because he has sacrificed himself. So there is only one thing to do—eliminate the unfortunate wife. The rest of the plot concerns the heroine's parents determined to prevent their daughter developing her romance with the adventurous ranchman.

The star gives a pleasing performance in scenes which carry very little action. Consequently he hasn't much to do here. The director might have handled his material in more subtle manner giving a few twists to the conventional incident. Instead he has played safe and the picture suffers as a result. It's a type of picture which gives the onlooker a chance to anticipate the happy ending far in advance. With two authors on the job the story should have received some inspiration. But it is quite devoid of novelty. The atmosphere is first rate and the cast renders capable assistance.

The Cast

| | |
|---|---|
| Dick Manners | John Gilbert |
| Jean McClelland | Carmel Myers |
| Joe McClelland | Bruce Gordon |
| Tom Gould | William Lawrence |
| Curt Evans | Cap Anderson |
| Col. Angus McClelland | James Gordon |
| Mrs. McClelland | Mrs. Cohen |
| Kate | Barbara Tennant |
| Cameo Colby | Edward Cecil |
| Ricards | Doreen Turner |

By Lillian Bennet-Thompson and George Hubbard. Scenario by Jules Furthman. Directed by Joseph Franz. Photographed by Joe August. Produced by Fox.

*The Story*—Youth wagers that he will not only ride wealthy ranch owner's horse but that he will also kiss his daughter. He succeeds and gets a job on the ranch. He is ordered off when he declares his love for the girl. Later he marries a dying woman to give her son a name. The other girl admires him for it and forgives him. Eventually they find romance and happiness.

*Classification*—Western melodrama based upon spirited youth determined to win girl against heavy odds. Typical incident.

*Production Highlights*—The taming of the horse and the taming of the woman. Good photography. Suitable atmosphere.

*Exploitation Angles*—Would advise playing up star who has come ahead rapidly the past year. Would not suggest featuring the story as it is none too strong.

*Drawing Power*—Will probably draw in second and third class downtown houses.

## "Pawned"

Selznick—Five Reels

*(Reviewed by Charles Larkin)*

FRANK L. PACKARD wrote the story of this entertaining picture. Therefore one expected something different. All expectations are realized. "Pawned," is one of the most absorbing filmplays of the past few months. It is chock full of action and the climax in which an automobile is driven off a ferry pier into the water, carrying its occupants with it, is a real thriller and to say the least, realistically staged.

The production is fortunate in its fine cast. Tom Moore has the leading role and invests it with his usual appealing portrayal. Edith Roberts is the attractive leading woman. Charles Gerard contributes another good characterization to his long list in the role of Dr. Crang, who has "Pawned" his soul to dope. James Barrows as "Old Hawkins" is one of the highlights of the picture. It's a splendid bit of acting. Joseph Swickard of "The Four Horsemen" cast, is seen as Paul Veniza, owner of a traveling pawn shop and Billy Elmer and Mabel Van Buren have minor roles.

The photography throughout, especially during the under-water scenes is especially artistic and clear. Irvin V. Willat's direction has had much to do with entertaining qualities of the offering. The story opens in the South Sea Islands, where there are some colorful as well as thrilling scenes and winds up in the heart of New York's East Side. There's something doing every moment and most audiences will be kept on the edge of their seats with the thrill of it all. Some of the fights that Moore puts up are all that could be desired. "Pawned" is out of the beaten path. It's worth while.

The Cast

| | |
|---|---|
| John Bruce | Tom Moore |
| Claire Veniza | Edith Roberts |
| Dr. Crang | Charles Gerard |
| Paul Veniza | Joseph Swickard |
| Old Hawkins | John Barrows |
| Hawkins' wife | Mabel Van Buren |
| Crang's aide | Billy Elmer |

By Frank L. Packard. Directed by Irvin V. Willat. Produced under the personal supervision of J. Parker Read, Jr.

*The Story*—A young American, stranded in the South Sea Isles, makes a bargain with a wealthy gambler to conduct a secret investigation for him. Landing in New York he meets up with a beautiful girl, daughter of a pawn broker whose trade is helped by the gambling casinos. The two fall in love. The girl is annoyed by a young doctor, a drug addict, who wants to marry her. He plots against the man he thinks is his rival. His plotting carries the hero through some stirring adventures. The hero and the girl find happiness.

*Classification*.—A good heart interest melodrama packed with action.

*Production Highlights*—The absorbing story by Frank L. Packard. The fine work of Tom Moore, Edith Roberts, James Barrows, Charles Gerard and others in the cast. The scene in which the hero, about to die, is saved by the drug-crazed doctor on condition that the girl promise to marry him. The thrilling climax when Old Hawkins drives his car with the doctor and the girl off a ferry pier into the harbor.

*Exploitation Angles*—Would advise playing up the fact that the author of "The Miracle man," wrote this story. Also boost the fine cast. The title will suggest various tie-ups with jewelry stores where window displays can be put over. Let your patrons know about the thrills in the picture.

*Drawing Power*—This one will please audiences in any house. It should be a box office winner.

## "The Danger Point"

American Releasing—5,807 Feet

*(Reviewed by Lillian Gale)*

A SPLENDID program picture. Not out of the ordinary, insofar as it deals with a worn theme of the eternal triangle. However, it is presented with a rather new angle introducing some bits of drama in a gripping sort of way and tells its story with commendable directness. And one unusual point is that it does not make a villain of the man who coveted his neighbor's wife.

It's all about a young prospector, who, several years previous to the action in the story, struck oil and became immensely wealthy. Instead of going back to the city to spend his accumulated wealth, he remains among the people who have learned to trust and reverence him, so that when the settlement takes on proportions of a town. it is called "Benton."

At the zenith of Benton's career the arrival of an attractive girl from the east, changes everything.. Benton's friend and business associate cares for the girl, but she cares only for Benton and finally invites his proposal. Following their honeymoon, Benton plunges again into work, which does not please the young wife and the inevitable happens. However, the wreck of the train which is carrying her away from her home, sends her back on a relief truck. Meantime a great oil well has burst into flames and threatens destruction of the town. Benton's heroic efforts prevent. However, this introduces two spectacular sequences and gives the picture considerable distinction. It is not a masterpiece, but is thoroughly clean, well directed and photographed entertainment, offering a good cast and necessary background.

The Cast

| | |
|---|---|
| Alice Torrance | Carmel Myers |
| James Benton | Wm. P. Carleton |
| Duncan Phelps | Vernon Steel |
| Benjamin | Joseph J. Dowling |
| Sam Biggs | Harry Todd |
| Elvira Hubbard | Margaret Joslin |

*The Story*—James Benton, founder of the Western town which bears his name, falls in love with Alice Torrance, a girl from the city, whose high spirits and love of innocent amusement make it difficult for her to adapt herself to the big, quiet man interested in oil wells. Alice is proud and resents Benton's seeming indifference. Consequently, while the oil wells burn and Benton is absent, she writes a letter of farewell and leaves on the train. Duncan Phelps, an admirer of old, appears in her compartment and she repulses him just as a wreck overwhelms them with darkness. At the moment Benton reads his wife's note word comes of the disaster. He is torn with anguish and self-reproach. The relief train returns with Alice uninjured ,and Duncan Phelps who is dying. He exonerates Alice, which Benton understands and declares there is nothing to forgive.

*Classification*—Comedy drama of western rural type, although action takes place in a good sized town, which has grown from settlement to important oil center.

*Production Highlights*—When oil well ignites and the spreading of fire threatens destruction of entire town. The train wreck and arrival of relief train.

*Exploitation Angles*—Offers several suggestions for artistic prologue. Also, there is a blind "fiddler" of appeal, in the story which might interest music stores and dealers in violins.

*Drawing Power*—There are a number of well known players in the cast, including some who have been starred. It would be well to accentuate the cast in the advertising.

## "The Village Blacksmith"

### Fox—Eight Reels

*(Reviewed by Laurence Reid)*

THIS will probably look more like a screen version of a Lincoln J. Carter melodrama to the majority than a picture founded upon Longfellow's famous poem. At that there is very little of the schoolroom classic in it. One will look in vain for the spreading chestnut tree. In fact it carries none of the charming simplicity of the original, the scenario writer putting in what constitutes all the ingredients which compose the average screen rural melodrama. Some may call it a "father" picture in that the breadwinner is called upon to assume mother's place in the rearing of his family. The picture is thickly coated with sentiment, yet it tugs at the heart because of it. Then, too, the thrills have been gathered together in a goodly collection.

You will remember that Longfellow told no story in his poem. Paul Sloane, the scenarist, merely capitalizes the title here. Otherwise it carries all the accepted melodramatic tricks of the trade. One sees the mighty smith living his life in a God-fearing manner. He is happy until the shadows bring evil gossip and the villainy skinflint squire and his scapegrace son. The latter attempts to trifle with the affections of the smithy's daughter. Knowing that she holds a sum of money belonging to the church he succeeds in stealing it. Then the village gossip starts the native tongues a-wagging and the girl, becoming desperate over her plight, determines to drown herself. But her father saves her at the water's edge. Meanwhile the crippled brother, learning of the college boy's duplicity, crawls on hands and knees in a driving storm to the squire's house where he denounces the youth to his father. The reward is a horsewhipping.

The picture makes a bid for tears and aside from a few theatrical touches, such as the crippled boy crawling over the ground, succeeds in arousing much sympathy. The idea is familiar, isn't it? But it manages to entertain because of the even development of the story. William Walling makes a rugged figure of the blacksmith and plays his role with a great deal of earnest effort. Perhaps the truest part of the picture is in the early scenes of childhood.

#### The Cast

John Hammond, the Village Blacksmith ..... William Walling
The Blacksmith's Wife ..... Virginia True Boardman
Alice, his daughter ..... Virginia Valli
Alice, as child ..... Ida Nan McKenzie
Bill, his son ..... Dave Butler
Bill, as child ..... Gordon Griffith
Johnnie Brother, his younger son ..... George Hackathorne
Johnnie, as child ..... Pat Moore
Ezra Brigham, the Squire ..... Tully Marshall
The Squire's Wife ..... Carolina Rankin
Anson, the Squire's son ..... Ralph Yeardsley
Anson, as child ..... Henri de la Garrique
Asa Martin ..... Francis Ford
Rosemary Martin ..... Bessie Love
Rosemary Martin, as child ..... Helen Field
Dr. Brewster ..... Mark Fenton
Gideon Crane ..... Lon Poff
Aunt Hattie ..... Cordelia Callahan
A Village Gossip ..... Eddie Gribbon
The Flapper from the City ..... Lucile Hutton

Founded upon poem by Henry Wadsworth Longfellow. Scenario by Paul Sloane. Directed by Jack Ford. Photographed by George Schneiderman. Produced by Fox.

*Classification*—Original story founded upon Longfellow's famous poem. Melodrama of small town featuring heart interest, sentiment and pathos.

*Production Highlights*—The storm scene. The scene when crippled youth drags himself over ground in the storm to the squire's house. The good work of the cast, particularly William Walling, Virginia Valli, Gordon Griffith and Tully Marshall. The atmosphere.

*Exploitation Angles*—Would advise capitalizing the title, using the poem for a teaser campaign. Would suggest using an atmospheric plot, based upon poem. Picture suggests advertising as colorful melodrama. Also a colorful prologue.

*Drawing Power*—Will appeal in all downtown houses and throughout neighborhood theatres.

In the Pathe comedy "The Ropin' Fool," Will Rogers' famous lasso prevents a mouse from further intrusion.

## "Good Men and True"

### Film Booking Offices—5400 Feet

*(Reviewed by Laurence Reid)*

HARRY CAREY comes forward in his second F. B. O. release—a picture which may be classified as among the best he has ever made and far ahead of all his old time program offerings. This is largely due to the clever intermingling of laughs with thrills. They've been doing this same thing on the New York stage with such huge success that it does one good to see it on the screen.

"Good Men and True" is a Western election story. Yet it is not simply riding and shooting. Starting off in a conventional manner it soon shows its originality by introducing Tully Marshall in a comedy role. From this point the action develops a sure-fire touch. It carries sufficient romance, humor and thrills, ending with a ride-to-the-rescue that will have the enthusiastic spectator in a firm grip of suspense. And right in the middle of a fast-moving action the Carey personality is evidenced by a neat touch of humor.

The star is a candidate for sheriff in a western town. Noah Beery is his opponent. After bumping the hero off a high cliff in an effort to kill him, Beery does some kidnapping on election day so that Carey is suspected of making a getaway after a murder is committed. The rescue is affected in a unique way, and Carey takes his revenge by substituting for the "rubber" while Beery is taking a Turkish bath. One may well imagine the humor which is conveyed here—humor which is excellently balanced with the thrills. The final punch scene discloses the rescue of the girl with the star fighting a dozen from the head of the staircase, aided by a fire-hose. But his opponents turn off the water and things look bad until a dozen rescuers ride full speed into the dance hall and end it with a lively scrimmage.

"Good Men and True" carries all the qualities of sure-fire entertainment for the biggest and smallest houses. It is a thoroughly human picture—picture out of the ordinary. As a result it is lifted into the class of better westerns. Vola Vale is a winsome heroine.

#### The Cast

J. Wesley Pringle ..... Harry Carey
Georgie Hibbler ..... Vola Vale
Simon Hibbler ..... Thomas Jefferson
S. S. Thorpe ..... Noah Beery
Bowerman ..... Chas. J. LeMoyne
Fite ..... Tully Marshall
Mrs. Fite ..... Helen Gilmore

By Eugene Manlove Rhodes. Scenario by George Edwardes Hall. Directed by Val Paul. Photographed by Wm. Thornley and Robert DeGrasse.

*The Story*—Westerner running for sheriff discovers that he has several enemies determined to get rid of him. The candidate is shoved off a high cliff but he bobs up to execute revenge. The hero not only wins the election but the affections of the girl whom he rescues from several villains.

*Classification*—Western melodrama featuring story based upon candidate running for office of sheriff. Typical Carey incident. Plenty of romance, humor and thrills.

## "The Young Rajah"

### Paramount—Six Reels

*(Reviewed by Lillian Gale)*

FROM a comparative standpoint, this picture does not hold its own with previous productions from which Rodolph Valentino rose to the heights of his popularity. It is not the fault of the star, either, since his work is on a par with that he has done previously. But the story is illogical, the action slow and it would seem to have been concocted with a view to supplying the star with a vehicle in which he would be called upon to wear costume with headgear similar to that worn in "The Sheik." Therefore, with no evident regard for the importance of a well told story, "The Young Rajah" was employed.

There are some exciting moments and at times the star is decidedly appealing. There are some wonderful sets, some splendid staging, a superb cast and splendid effects, but the "punch" is lacking. It is tiresome.

Nevertheless, followers of Valentino's pictures, whose admiration for the star bring them in anyway, will find a great deal to gratify their desires to see him in the part of the young lover and in all the paraphernalia which he wears to extreme advantage. But it is not a story that brings his characteristic talents into good play and it is not likely that "The Young Rajah" will accentuate his success, or place him any higher in rank among screen stars whose increasing popularities depend upon good vehicles.

Among the younger set of women, the picture will possibly be acceptable. It will not, however, strengthen the star's value with followers of really worth while screen plays, nor with men.

#### The Cast

Amos Judd ..... Rodolph Valentino
Molly Cabot ..... Wanda Hawley
Amos Judd (as a boy ..... Pat Moore
Joshua Judd ..... Charles Ogle
Sarah Judd ..... Fanny Midgely
Horace Bennett ..... Robert Ober
Slade ..... Jack Giddings
John Cabot ..... Edward Jobson
Narada ..... Joseph Swickard
Maharajah ..... Bertram Grassby
Tehjunder Roy ..... J. Farrell MacDonald
General Gadi ..... George Periolat
Prince Musnud ..... George Field
Miss Van Kovert ..... Maude Wayne
Stephen Van Kovert ..... William Boyd
Dr. Fettiplace ..... Joseph Harrington
Caleb ..... Spottiswoode Aitken

*The Story*—The peaceful life of a middle-aged couple, living in Connecticut, U. S., was one night interrupted, during a violent storm, by the coming of a pair of Hindus who brought with them a little boy. A note explained to the couple that a brother, located in Calcutta was sending them this boy to keep as their own. It developed that the child was heir to a throne, but he was brought up in ignorance of his identity until an opportune time arrived, when he was told in part by his foster father, how he happened to be in America and why. Having given the Hindu lad the name of Amos, he was known as Amos Judd and entered college under that name. There he won laurels for himself in many ways and eventually met the girl of his dreams. In time, the Hindu throne occupied by an usurper, demands the rightful Rajah, so Amos Judd is called upon to return to the Far East and assume his position as a ruler, the day before his wedding to the beautiful American girl. In the end, he has a vision of the re-uniting, and a part of the story introduces his marvelous sense of foresight so that he has a presentiment of happenings in future.

*Classification*—Spectacular love-drama, embodying college life, home life and life in the Orient.

*Production Highlights*—Boat race scene when Amos Judd makes Harvard the winner. Scenes in the mystic temples of India, presided over by Hindu forecast experts. Scenes in palatial home of young woman who gives a "reincarnation party" with the guests in fancy costume.

*Exploitation*—Many possibilities here. A picture that will tie up with most anything, and stand for any amount of sensational advertising.

## "You Never Know"

### Vitagraph—Five Reels

*(Reviewed by Charles Larkin)*

THE plot of this picture does not require much brain work to figure out, but it has its moments. Like "Fortune's Mask," Mr. Williams' last starring vehicle, this feature has a Central American flavor, much of the story having to do with intrigue to overthrow the government of one of the thousand or more fictitious republics which seem to exist in this land, according to motion picture authors.

The hero is a sort of mysterious cuss. Hence the title "You Never Know." That is no matter how bad a fellow may look, it's not much of a job for a picture writer to make him rise rapidly in the world. In this case our hero turns out to be nothing less than a secret service operative for Uncle Sam.

"You Never Know" is fortunate in having such an attractive leading lady as Gertrude Astor, who in addition to being a very acceptable heroine, wears some gowns that are a fashion show in themselves and are sure to please the feminine part of any audience. Then there is a young man named Coy Watson, Jr., who in the role of Muggsy puts over some original comedy of the Wesley Barry type. Coy's dog is also a splendid little actor. Mr. Williams is acceptable as Eddie Manning in which character he is called upon to put up some red blooded fistic battles.

The cabaret atmosphere has been transferred to the screen in adequate manner. In these scenes Claire DuBrey is seen in Spanish dances as well as some emotional antics. There is a novel scene in the picture. Our hero is captured by the plotters and thrown into a room. Muggsy's dog discovers him through a window. Muggsy rounds up his gang of kids and they clean up the place, helping Manning to escape. The attempt of Manning to rob Medina's room, his discovery and near shooting is a dramatic moment. Technically the picture leaves little to be desired.

Everything considered, it is a good program release which should please in the theatres for which it is intended. It has been attractively staged and should provide good entertainment of its sort.

The Cast

| | |
|---|---|
| Eddie Manning | Earle Williams |
| Miriam Folansbee | Gertrude Astor |
| Carlos Medina | George Field |
| Inez | Claire DuBrey |
| Muggsy | Coy Watson, Jr. |
| Jasper Folansbee | James Conway |
| Jose DeSilva | Louis Dumar |
| Miguel | Leonard Trainor |

Scenario by J. Raleigh Davies. Directed by Robert Ensminger. Photographed by Ernest F. Smith.

*The Story*—Deals with the plotting of a reactionary party to control the government of a South American republic and the efforts of a U. S. secret service man to thwart the plot.

*Classification*—A romantic drama dealing with the workings of the federal secret service and the time-honored South American revolution stuff.

*Production Highlights*—The beauty of the leading lady, Gertrude Astor, and the striking gowns she wears. A kid actor, Coy Watson, Jr., who gives us some Wesley Barry stuff. The good Spanish cabaret sets. The dancing of Claire DuBrey. The attempted robbery of Medina's room by Manning and the near-shooting of the latter. The motorboat-sailing vessel chase.

*Exploitation Angles*—The title. The popularity of the star. His attractive leading lady and the gowns she wears. A kid actor who you can play up. Advise playing up the secret service theme.

*Drawing Power*—Suitable for second class downtown houses that can show average program pictures. Good for neighborhood houses and in the towns.

Louise Fazenda, as she appears in a scene from "Quincy Adams Sawyer," a Metro Picture

## "Through Three Reigns"

### Hepworth—Five Reels

*(Reviewed by Lillian Gale)*

THIS is a novelty feature. It has no story and has been edited with a view to showing actual incidents in history, using the motion picture camera's accurate description of happenings as far back as twenty-four years ago. It is not generally known that the process of taking pictures of objects in motion was so perfect at that time. Nevertheless, the striking point of this offering is the splendid photography and preservation of the negative. Beginning with "Coaching, Twenty-four Years Ago," to which considerable footage is devoted, "The Henley Regatta on the Thames, in 1898,' follows. Then comes "Queen Victoria's Visit to Dublin." This was in 1899 and the festivities are as well and plainly photographed as similar occasions of today. The balance of the footage includes the Funeral of Queen Victoria with Edward VII and the German Kaiser following the bier; Coronation procession of Edward VII.

Departure of soldiers for South Africa during the Boer War is shown, and the return of the heroes of Ladysmith on H. M. S. Powerful.

Edward VII and Queen Alexandra visit Ireland. Kaiser Wilhelm reviews British troops at Shornecliff, England, on his celebrated white charger (1902). Kitchener of Khartoum returns after the winning of the Boer War. Field Marshal Lord Roberts unveiling statue of Queen Victoria. Then comes an amusing episode illustrating trick photography twenty years ago, introducing the first examples of 'the horseless carriage.'

The funeral procession of Edward VII with glimpses of the Kaiser, King Alfonso XIII of Spain, Manuel of Portugal, George V, the young Prince of Wales, the Dowager Empress of Russia and other celebrities in line, compiles another interesting departure, as does the coronation of George V and Queen Mary.

The balance includes launching the first battleship of the Dreadnought type. Motor-car races of twenty years ago; the Gordon Bennett race of 1902. State processions of other lands—India and Japan. Wheat harvesting in Egypt and Italy. Investiture of the Prince of Wales at Carnavon, Wales, 1911.

A surprisingly worthy issue of events worth seeing on the screen.

## "One Week of Love"

### Selznick—Seven Reels

*(Reviewed by Lillian Gale)*

MOTION pictures are often exploited as "adapted from an original." Which does not always mean that the story offers any decided originality. However, in "One Week of Love," Edward J. Montagne and George Archainbaud have hit upon a new angle that may safely be declared as "original." Therefore, the item of first value, in enumerating the merits of this production, is the story. It isn't melodrama, although it embraces all the thrills and dramatic moments necessary to keep the interest at the boiling point. It isn't a comedy, yet laugh provoking incident and scintillating sub-titles keep the humor at high. It isn't satire, yet there is present amusing travesty. It is at times spectacular, contains a dash of everything resulting in corking good entertainment delightfully new.

We find Elaine Hammerstein cast as an altogether frivolous heiress, who dwells in a palatial abode, surrounded with spacious grounds and every sort of diversion provided for. Her birthday party, to which guests are bid come in their bathing suits, introduces the plot. Interiors for this home required lavish sets and careful detail. Nothing is lacking in elegant realism.. Then comes the race in an aeroplane, the girl's hand in marriage to a man she is not quite sure she cares for, the stake. He makes a sucessful flight, but the heiress is lost in fog and finally chashes into a shack somewhere in Mexico, fifty miles from civilization. There she becomes the unwiling guest of a good "bad-man" characterized by Conway Tearle. The co-stars are at their individual best and their respective roles truly "made to order." Exteriors in the Mexican waste naturally add scenic value, while the climax depicts one of the most realistic train wreck disasters to date.

In conclusion "One Week of Love" is an unusually well directed picture, with a cast of extraordinary merit and pleasing photography. A microscopic view might unearth a few flaws, but it would be a nuisance to spoil a delightful motion picture trying to find them.

The Cast

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|---|---|
| Beth Wynn | Elaine Hammerstein |
| Buck Fearnley | Conway Tearle |
| Francis Fraser | Hallam Cooley |
| Mrs. Wynn, Beth's Aunt | Kate Lester |

*The Story*—A spoiled and dangerously rich girl celebrates her twenty-first birthday by giving a party, the festivities beginning with the use of her private bathing pool and pretentious home. She owns and flies an aeroplane. So does a son of the idle rich who persistently proposes to Beth. They agree to race to decide the question of her answer. He makes a successful flight, but Beth is lost in a fog, and when "trouble" brings the machine to a rapid descent, it crashes into a shack located in an almost totally uninhabited waste in Mexican territory. There she finds three men, two "greasers" and an American renegade. They cut cards for her; the American wins, but instead of taking her back to civilization, leads her to his shack where she is made an unwilling captive. The "greasers" disappointed, follow. In a fight both Mexicans are killed and the American wounded. Then complications follow, which, after seven days, decides the American to report her whereabouts. His message brings the winner of the race to Beth's rescue, but her hatred for the American has undergone a change, which, following a great train wreck, with Beth and her friend passengers, the American to the rescue, turns to love. Circumstances have brought out his identity as a gentleman born, and changed Beth's idea of a good time from her former mode of living to a desire to be taken back to the shack in the open, on her honeymoon.

*Classification*—Variation of melodrama, comedy, satire, and "western." In parts, decidedly spectacular.

*Production Highlights*—Beth's party, which portrays a sort of millionaire's revel; Beth's fall in an aeroplane; the desert storm.

MEN AND EVENTS IN THE FILM CENTRES

# With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

## St. Louis Slants

The Sho-To-All theatre, Carthage, Mo., is dark. It will not open for several weeks unless the plans of the management are changed. The Caulkins Amusement Company has been operating the house.

The Callao, Mo., theatre conducted by Goodrich Brothers, has closed its doors. Poor business was the cause.

Alderman Edward Scholl, of the Second Ward, one of the early moving picture men of St. Louis, was laid to rest in St. Mathew's Cemetery on November 1. In the early days when O. T. Crawford was a power in St. Louis filmdom, Scholl was one of his associates. He built the Bremen theatre, and also was interested in the Montgomery, Novelty, Kings and Union theatres with Crawford at one time. He quit the movies in 1915 when he sold his Bremen theatre to Joe Mogler. But he was always friendly to the exhibitors and voted against censorship, Sunday closing, daylight saving, and other bills aimed at the movies. During recent years Scholl was interested in several street carnivals.

The Rivoli theatre, owned by Universal, opens on Saturday, November 11, a week ahead of schedule "The Storm" is to be the feature.

The new $1,250,000 Le Claire theatre, Moline, Ill., owned by Fred L. Cornwell, will be put in operation within the next few weeks. The house was dedicated several weeks ago, but is not quite complete.

Frank E. Jones, 76 years old, veteran of St. Louis theatre men and for twenty-five years manager of the old Pickwick theatre at Jefferson and Washington avenue, which was then the leading suburban house of St. Louis, was buried at Overland, Mo., on Wednesday, November 1. He retired in 1904.

A record attendance was reported at the sixteenth annual Movie Ball, given under the auspices of the operators organization at Arcadia Dance Hall, Friday, November 3. United States Senator James A. Reed was among those present.

The Apple Blossom theatre, Hardin, Ill., owned by A. S. Talley, opened on November 9.

Leon De La Mothe, production manager for the Mid-West Productions, announced that the company will commence work shortly on the first of a series of twelve two-reel Northwestern police pictures to be made for Canyon Pictures Corporation. The Company also will make "The Eyes of Mystery," a serial.

## Buffalo's Film Row News

THE new Warner Brothers' Exchange has been opened on the fourth floor of the new Film Building in North Pearl street. It is in charge of P. H. Smith, formerly manager of the First National and United Artists' Exchange and recently connected with the Goldwyn sales staff. The first showing in Buffalo of a W. B. feature will be at the Strand soon when "Rags to Riches" will be presented for a week. Mr. Smith has signed up first, second, third and fourth runs in Syracuse and Fulton has closed for the W. B. product 100 per cent. Mr. Smith is now screening "The Dangerous Adventure" for local exhibitors.

E. J. Hayes, manager of the First National office, is already planning for First National week, February 4 to 10. The F. N. office staff had one big time at the Hallowe'en party held in the exchange, Saturday evening, October 28.

Harry Marsey, general manager of Niagara Pictures Corporation, has acquired the up-state distribution rights on "Below the Deadline." Ralph Mau, formerly assistant booker at Paramount, and Eddie Fisher are now members of the Niagara sales staff. Mr. Marsey is associated with Sol Myers in putting on Sunday shows at the Criterion, the local Shubert vaudeville house.

Ralph Myerson, of Macmy Pictures, who puts out the Local-Grams, journeyed to New York last week. Mrs. Bork in addition to her office duties, is also acting as saleswoman for Local-Grams. In Buffalo the following houses are showing this subject—Loew's State, Criterion, Happy Hour, Emblem, Elk, Kensington, Capitol, and all the General Theatres Corporation houses.

Sydney Samson, manager of the Grand and North Exchange, went to New York for the trade showing of "Shadows," accompanied by Charlie Hayman, of the Strand theatre, Niagara Falls, N. Y. Mr. Samson announces that "I am the Law" is now ready for distribution through Grand and North. Jack Krause is now covering the Syracuse territory for the Samson Exchange. He was formerly with Pathe. H. D. McCredie and Irving Weiss, newcomers in the business, have been added to the Grand and North staff.

Clarence Snyder, office manager for Goldwyn, was host at the Hallowe'en party for the young ladies of the exchange at his home. A large time was had by all. Oh, yes, the girls had their beaux with them. No chance for Clarence to have that bevy of beauty all to himself.

## Buffalo Briefs

The Park theatre in Bath, N. Y., was destroyed by fire last week, just one day before Charles H. Thomas was to turn the lease over to Harold P. Dygert and Associated Theatres, Inc. The loss is estimated at $20,000. It is announced that the Comerford Amusement Company of Scranton, Pa., will build a new 1,400-seat theatre in the town on the site of the Bath National bank property. J. R. Cadeset is in Bath completing arrangements for the new theatre.

Albert Hay Malotte and the new Wurlitzer organ were introduced to Shea Hippodrome patrons the past week with the crowds breaking all records. Other music features at the Hippodrome include a 40-piece orchestra, vocal and instrumental soloists. It is announced that Mr. Shea is planning to bring Victor Herbert to Buffalo soon as guest conductor.

Goldwyn and the Mark-Strand have completed an arrangement whereby the distributing company will present its big productions for week runs in the Strand, commencing December 3, with "Remembrance."

Bruce Fowler, former manager of the Elmwood, has left town to assume his new duties as manager of the Indiana theatre, Terre Haute, Ind., and Elmer C. Winegar is on the job as the new Elmwood manager.

Eddie Weinberg postcards from Atlantic City that he is enjoying his first vacation in many years. The former Strand manager will soon go to Brooklyn and New York to study methods of operation at the Strand theatres in those cities before assuming the management of the new Strand in Troy, N. Y.

Virginia Pearson was at the top of the Loew State bill the past week and Manager Al Beckerick put over a lot of shopping tour stuff as a publicity stunt.

Films are now being shown in the Criterion theatre. Sol Myers, manager, and Harry Marsey of Niagara Pictures Corporation, are putting on the film bills.

Bill Callahan, general manager of the Regorson corporation of Rochester, paid his first visit in two years to Buffalo last week.

## Cleveland Flashes

The Cleveland Motion Picture Exhibitors' League has moved from the Film Exchange Building back to its old location in the Colonial Hotel.

Fred Desberg, general manager of Loew's Ohio Theatres, spent several days of this week in New York.

Caldwell Brown, manager of the Liberty theatre, Zanesville, was seen on Film Row this week. Brown has closed with C. E. Almy for an early showing of Metro releases.

John Kessler, manager of the Alhambra theatre, Canton, is recovering from a serious illness which has kept him away from business for several weeks.

L. B. Cool, manager of the Feiber-Shea circuit of houses in Ohio, was in New York this week.

A new motion picture theatre with 1,000 seats is to be built in Cleveland on Madison avenue at a cost of approximately $75,000. Work is to be started at once on the building, which will contain stores and apartments, as well as the theatre. This is a newly developed residential section, and the theatre will be the only one in the neighborhood.

## Des Moines Chatter

Albert C. Dunkel, better known as Punch, proprietor of the Pastime theatre at Iowa City, has received through the Deaton agency, a check for $100 representing rain insurance on "The Eternal Flame" featuring Norma Talmadge.

The picture was insured against rain on Saturday and Sunday, October 21 and 22, of one tenth inch rain. On Sunday it rained to twelve one hundredth inch, hence the payment of the insurance which is thought to be the first instance of motion picture insurance in Johnston county.

Ruth Burgum, daughter of Dan Burgum of the Garden theatre, broke her right arm when she fell on the high school stairway. So far she hasn't heard whether she'll get out of any exams thereby.

A Pathe salesman tells of an exhibitor in the heart of the farming district who advertised that he would take farm products in exchange for tickets to the show. He hadn't been able to get much business before, but he found a market for the butter and eggs and profited by this scheme.

## Kansas City Brevities

Another new large negro motion picture house will make its debut in Kansas City soon. Kopoulos Bros. & Co., who operate the Princess theatre in Kansas City, Kas., and the Columbia theatre in Kansas City, Mo., have completed plans for a $45,000 house, seating 1,200, to be located at Harrison street and Independence avenue, Kansas City, Mo. The theatre will be known as the New Columbia theatre, the present Columbia theatre being doomed to be remodeled for store rooms upon the completion of the new house.

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Topeka, Kas., is at last to have a first class motion picture house. Roy Crawford, vice-president of Associated Exhibitors, L. M. Miller, Wichita, Kas., exhibitor, and L. M. Crawford, father of Roy Crawford, are planning the erection of a $300,000 house, to have a seating capacity of 1,900. At present the largest theatre in Topeka seats but 700 persons.

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The Kansas City Star "broke the ice" of conservation this week and ran the following article, "When Knighthood Was in Flower," now playing at Frank L. Newman's Royal theatre, as a news item:

"The film, 'When Knighthood Was in Flower,' is playing to capacity audiences at the Royal theatre and spectators are receiving it with enthusiasm.

"'From our first three days' attendance it looks as though the picture is going over bigger than anything we have ever played at the Royal,' Fank L. Newman, owner of the theatre, said. 'People seem carried away with it, judging from expressions we hear in the lobby, and do not object to its length.'"

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D. W. Griffith, director, has agreed to select from photographs of candidates, the cast of a 5-reel picture portraying life at the University of Missouri. The production, which will be made at Columbia, Mo., the home of the state university, will include an entire cast of students and will be shown throughout the state to advertise the university. The project is being promoted by the university alumni association and members of the student council and will be the first production to be released, dealing strictly with life at a state university, it is said. A group of photographs of university co-eds were sent to Mr. Griffith this week and from this group Mr. Griffith will select six who, in his opinion, will photograph best. Some time this month a professional casting director will come to Columbia to take interior and exterior shots.

Students in the school of engineering will transform Columbia and the surrounding territory into a miniature Hollywood. They also will erect a studio for the filming of the picture. The 5-reel film will be laid in Columbia and the hills and valleys surrounding the town for about ten miles.

# In Washington's Film Center

ROBERT SMELTZER, supervisor for the Eastern district of the Pathe organization was a visitor, in mid-week. After a tour from New England to the local office, he expressed a feeling of satisfaction with things in general and the marked improvement in Pathe bookings. He was a former Washington film man himself.

J. K. Berger, special representative for President Abrams of the United Artists, of New York was a Washington visitor at the office of Manager George Lenehan of the United Corporation Exchange.

J. Howard Beaver, manager of the Preferred Pictures Corporation here, returned from the Al Lichtman get-together, last week and was called on by special representative L. D. Netter of New York City. Mr. Netter seems favorably impressed by Washington and by the success of Tom Moore and Beaver in boosting the Al Lichtman product from Delaware to Virginia. The showing of "Shadows," impressed Mr. Beaver and increased his enthusiasm for the Schulberg product.

The temporary reorganization of the Goldwyn organization which brought George Hickey here as district manager for a while, in charge of Boston, Philadelphia, Buffalo and local exchanges has prepared the ground for a more permanent arrangement, and now it is anounced here that Felix Mendelsohn of Philadelphia, who called at th Washigton exchange last week, would relieve Mr. Hickey who has been put in charge of the Chicago Big Three district with Chicago, Milwaukee and Minneapolis exchanges in his care. Supervisor Mendelsohn will continue to make headquarters at Philadelphia, and paying the usual flying visits to Buffalo, Boston, Wilmington, Baltimore, Washington, etc.

Lou Bache of First National returned from a successful southern trip, on which he placed year contracts with Otto Wells of the Wells Norfolk chain for $125,000 worth of First National product. A big showing of "East Is West" in Cumberland was the result of the return of several salesmen from the Washington branch. During this trip the 26 points visited netted 90 per cent business.

Harry M. Crandall was complimented by his organization upon the graceful dancing he rendered as partner to his youngest debutante daughter, at the Hallowe'en party of the First National Social Club, a successful exchange organization, which helps the esprit de corps of the Washington office.

Young Benjamin Oletzky, college graduate, and son of Owner Oletzky of the Federated Films, is to break into the film business at the Washington branch of his father's states right house, now the chief office and shipping headquarters for the Federated.

Visiting at Manager Rosenthal's office in the Independent Exchange this last week was J. Louis Rome of Baltimore, and an associate in the Rome group of picture houses there.

Mr. Scherr, former owner of the Brodie Theatre, Baltimore, was a visitor here to introduce the new owner, Mr. Cleinman, accompanied by Mr. Fields, who will be house manager for Cleinman.

Logan Gain booker with the Independent Films, says he is resigning and leaving the film business. It is understood that the booking work will be handled by Miss Mathews, secretary and office manager for Mr. Feldstein of the Federated.

Eddie Phillips interested in local exchanges and well known to the local film row reopened the Regent theatre on 18th, near California street, this week. He already is operating the Revere on Georgia avenue.

# Kansas City Film Row News

THE Crescent Film Exchange office of Kansas City has increased its sales force during the last week. Sam Goldflam, a veteran salesman in the Missouri and Kansas territory has been employed to travel the key towns, while Fred McCoy is covering Western Missouri and Y. Darnell the northern part of Kansas.

Believed at first to have been fatally injured, Harold Horne, midwest exploitation manager for Film Booking Offices, is recovering from injuries received in a motor car accident in Omaha recently and has left the hospital in which he has been confined and now is convalescing at his home.

A contract has been closed by Thomas A. Curran, special representative of the Arrow Film Corporation, with Richards & Flynn of Kansas City for the distribution in the Kansas City territory of the William Fairbanks and Jack Hoxie western features.

Thursday, at a meeting of the executive board of the Kansas City, Kas., Federation of Parent-Teacher Association at the Chamber of Commerce, a motion picture committee was appointed to meet with the exhibitors in an effort to establish Friday night as "family night" in all theatres. As many school children attend motion picture shows on Friday night, the federation expressed its desire to insure the showing of pictures adapted for children on that night. The committee will include Mrs. J. W. May, Mrs. Clarence Waring, Mrs. O. O. Calflin and Mrs. Nancy Bishop.

## Grand Prix Duplicated For Gloria Swanson

The famous Grand Prix, the feature race of the sporting year at Buenos Aires, Argentina, was duplicated by Director Sam Wood during the closing days of "My American Wife," Gloria Swanson's latest Paramount picture.

This story of life and love in a colorful Southern Republic was written by Monte M. Katterjohn, based on a story by Hector Turnbull.

## San Francisco Briefs

Herbert L. Rothchild of the "Rothchild Entertainments," and managing directors Eugene H. Roth and J. A. Partington are being congratulated for the manner in which the fifth annual birthday of the California Theatre, one of their four, was celebrated. Special music and special dances brought crowds who went away pleased with the suecial attractions. The theatre opened in November 1917, and it is claimed by its managers to be the first modern moving picture house of its size in the United States. The orchestra, which is one of the largest in the United States, comprising seventy wonderful musicians, is also one of the most famous in the country and is led by Paul Ash. The special "Sunday Morning Concerts" conducted at this moving picture house by Mr. Ash attract music lovers from every section of San Francisco and its environments.

One of the interesting features of the 'California" is that there are just three members of the original staff still on the job. They are: Eugene H. Roth, managing director; Sanford Walter, secretary and Joseph Haigh, doorkeeper.

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The post of house manager at the Coliseum Theatre, left vacant by the resignation of R. E. Byard, has been filed by George C. Rhodes, who will also handle the publicity. At one time Rhodes was head usher at that house.

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Residents of the Old Ladies' University Mound Home were guests one afternoon at Loew's Warfield Theatre, when Mary Carr, famous "Mother" of the screen starred in "Silver Wings." The old ladies were escorted to the theatre in an automobile arranged by the Community Service Recreation League. The ladies especially thanked the management as did the Community Service.

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The famous Ray Tellier "Syncopated Jazz Octette" has been employed by the management of the Portola Theatre and it will interpret music at that popular motion picture house from now on.

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Another motion picture theatre has been announced for San Francisco. This theatre will be in the Sunset district according to J. R. Saul, theatre broker. The new theatre will be built at a cost of $150,000 by R. A. McNeil, W. G. Bailey, Charles Moser, and Mortimer Thomas, who have just purchased the Irving Theatre from F. R. Macauley. The Irving will be torn down, but pending the erection of the new building, some alterations will be made to that house and it will be operated as usual until the new theatre is completed.

Messrs. McNeil, Bailey, Moser and Thomas have been associated in the operation and ownership of a number of San Fancisco theatres. In 1920 they built the New Lyceum and a year ago sold it to the present owners. They own the New Broadway theatre in Oakland and the Palmer and Panama in San Francisco. The Panama will be succeeded in a few weeks by a new $150,000 theatre now under construction.

## Atlanta Bulletins

At an enthusiastic meeting of the Better Films Committee of Atlanta last week at the Piedmont Hotel, Mrs. B. M. Boykin announced as a feature of her report to the committee that bulletin boards, carrying the names of all pictures endorsed by the committee and the theatre where they are to be shown will be placed in all hotel lobbies, rest rooms, department stores, Y. M. C. A., Y. W. C. A., libraries and other public buildings. Mrs. Boykin and the Committee are urging the public to attend the pictures approved by the committee.

The Atlanta Committee is making the way of other film committees and is fast becoming a model for organizations everywhere. They are going to publish a little "sheet," calling it "The Bulletin," which is to be distributed in the southeast. May the good work go on!

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Atlanta theatre managers are continually popping up in Atlanta's sporting limelight. First, Bill Kaliska, who formerly managed the Rialto Theatre, accepted a position as football coach at University School for Boys, and is now directing one of the best prep school football teams in Atlanta, believed by many to be the coming city champions. Now "Pup," or rather G. M. Philips of the Strand, former Georgia Tech Football player, announces he will coach a prominent Girl's Basketball Team. Pup's work as coach, however, will not interfere with his management of the Strand, where he is doing some notable exploitation work.

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Ed Schiller, now representative of Marcus Loew Interests, but formerly Loew's Southern representative, was in Atlanta last week renewing old acquaintances, and incidentally, inspecting Loew houses in the circuit. While in Atlanta Mr. Schiller was the guest of Thomas James, manager of Loew's Grand.

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Promenaders along Peachtree Street these days are lamenting the tearing down of the Criterion theatre, which has for the last few years been a rather prominent and popular movie theatre in Atlanta. The Criterion is well remembered as the theatre which Willard Patterson brought to life and prosperity.

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Franklin Farnum made a personal appearance at Loew's Grand Theatre the last half of last week, where he was well received. His appearance was in connection with one of his latest productions.

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H. Turner Jones of the public relations department of Southern Enterprises' Atlanta office, is the proud father of a new born son.

## Cumberland, Md., Notes

The Crandall-Strand Theatre, through Manager Robert Slote, has leased the theatre to J. William Hunt, for a specified number of grand opera concerts. The concerts will be conducted by Hunt Concert Company, and will break in on open dates only. Two concerts have already been staged. This is the first picture theatre in Cumberland, to undertake presentation of operatic concerts.

Theatre prices were again slashed in this city, when the management of the Crandall-Strand, announced through the various local newspapers, that hereafter special admission prices would prevail. Fifty cent seats were cut to thirty cents, and the rest of the admission cut in proportion.

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The Maryland Theatre management has anounced that a series of special feature pictures would be exhibited, in the near future. The feature pictures will replace dates that have been cancelled by regular traveling attractions.

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Theatre managers in the following towns, within 36 miles of Cumberland, report an increase of business. Three theatres in Frostburg, Md., report large increase in attendance due to the mines being under ful steam ahead. Midland, Md., Opera House, reports a light increase. Lonaconing, Md., three theatres reports exceptional increase in attendance. Westernport, Md., one theatre, notes a noticeable increase. Piedmont, W. Va., Opera House and one theatre claims business has jumped considerably. Keyser, W. V., Music Hall and one theatrea show a remarkable change in the theatre business. Altogether taken the towns mentioned, comprise a greater part of the moving picture business in upper Western Maryland, and West Virginia.

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Complaints have been received regarding the condition of films sent out by various Eastern exchanges. Projectionists and managers are of the opinion that the film is never inspected, hence arriving at the theatre in deplorable condition, and necessitating extra work and worry in order to give a passable exhibition.

According to reports from various managers of Cumberland, a film exchange is to be opened in this city. Persons identified in the film exchange could not be learned at this time.

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Due to the fact that the coal mines and railroads are working steadily, theatre business in Cumberland, Md., has increased at least thirty per cent above the month of September.

## Eastern New York Items

Announcement was made this week that the Goldwyn Distributing Corporation will shortly open a branch in Albany, with Victor Bendel as resident manager. With the opening of this exchange, which will be located in Film Row, Albany will have fourteen exchanges. S. Eckman, Jr., vice-president of Goldwyn, was in Albany for one or two days this week, looking over possible locations. Mr. Bendel, who will manage the exchange, has been associated with Goldwyn for some time past and is well known to the exhibitors over a good part of the state.

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Fred Sliter, field manager for First National, was in Albany this past week.

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The Hudson in Watervliet has just been acquired by Elmer Crowninshield, who also owns the Bijou theatre in Troy.

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"Grandma's Boy" did very well for Fred Elliott of the Clinton Square in this city this week, although it was shown at Proctor's Grand a couple of weeks ago for a straight six days to capacity audiences. This is the first occasion when a first-run house, such as Mr. Elliott's, has taken over a feature for a second-run for an entire week, and exhibitors throughout the city awaited the outcome with interest. At Proctor's Grand, the picture was tied up with vaudeville at an 83 cents admission.

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Elmer Griffin of Kinderhook was shopping along Film Row here this week.

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The Pine Hills theatre, owned and operated for several years by Harry Lazarus of this city, was sold this week to C. L. Gardner of Shelburne Falls, Mass. The house was built in 1913, and is a strictly residential theatre in an exclusive section. It has a seating capacity of 600. Mr. Lazarus makes no announcement as to his future plans.

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C. R. Halligan, manager of Universal's exchange here, arranged a screening of "The Kentucky Derby" at the Paramount building here this week, that brought together many exhibitors.

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The Palace in Troy announces a new policy from November 6. The house was opened about a year ago and had been running as a first run theatre up to October 30, when it went into second-runs, but now goes back to first, but with two acts of vaudeville, a feature picture and a news reel at an admission price of 25 cents.

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Ben Appel of the American, a first-run house in Troy, has just secured "Grandma's Boy" for a second run in the Collar City.

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John Moran, a well known exhibitor of Coxsackie, in town this week, stated that business was excellent, and that his house was now running five nights a week to capacity.

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Lack of quorum prevented the annual meeting and election of officers of the Albany Theatrical Manager's Association, and an adjournment was taken to next Thursday.

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William Berinstein, who now mkaes his home in New York City, but continues with his ownership of the Colonial and Hudson here, arrived in Albany Saturday.

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R. V. Erk, of the Big Ben and the Temple in Ilion, was in Albany this week, purchasing film.

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J. M. Schine, of Gloversville, who recently took over the Colligan in Carthage, is now negotiating for the lease of the Hippodrome in the same village. It is reported that Mr. Schine is also seeking a lease of the Strand in Watertown.

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"Oliver Twist" has been booked by Manager Shirley of the Strand in Schenectady for an early run. The Albany in the same city is planning to show "East is West."

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The Albany district is still leading the New York and Buffalo branches of First National in the sales contest being conducted over the entire United States at the present time.

# News from Carolina Film Centers

W. A. BRANNON of Eltabran is now in Tennessee with some new product which his company controls.

R. D. MacDonald, who has been with First National in North Carolina, has taken a F. B. O. portfolio out of the Atlanta office. C. B. Whitehead, formerly with Eltabran, is also with F. B. O., covering the Carolinas.

Hank Hearn, after spending several days in the Carolinas after seeing the World series, is back in his office at the Southern States Film Company, feeling somewhat enthusiastic over the conditions in his territory.

M. J. Sparks has returned from a business trip through his part of Tennessee.

Joe Marentette has added A. B. Yardley to the staff of the Goldwyn office. Mr. Yardley is a newcomer in the film business.

Jimmy Carrier, Goldwyneer in this territory helped R. G. Allen of the Superba Theatre, Raleigh, put over "Sherlock Holmes" in great shape last week.

# With Des Moines Exchanges

THE Famous-Players Lasky exchange moved at one o'clock Saturday. Everyone voted it some job. The new quarters, a new building just built for the exchange staff, are all spick and span. Shorgl, of the staff, says that everywhere he goes he helps move the exchange. He moved them at Minneapolis and Kansas City and now Des Moines.

John Kennebeck arrived on Tuesday to take charge of F. P. exploitation. He's been in newspaper business in Omaha. Right off the bat all the exchange folks voted they liked him, but no one has found out whether or not he's married.

Bill Wiley who has been engaged in film work at some other time though not recently in Des Moines, is acting as salesman for Paramount pictures. This week he went into the territory south. He hasn't any assigned territory, but is hitting the hard spots.

The Alhambra Theatre at Delta, Iowa, is quarantined. Scarlet fever is beseiging Delta, and the theatres are closed for from ten days to two weeks. D. W. Sterling is manager of the theatre.

## Florida Flashes

C. D. Cooley, general manager of the Consolidated Amusement Company, of Tampa, Fla., has been in Atlanta the past week filling up the books for his five Tampa theatres.

Business is getting better every day in South Florida. All houses report substantial increase in the box office. Three openings are reported this week. The Sans Souci, in Ybor City, will open Monday, the 6th, with Boufas Cubanas, which means, in English, Comical Cubans, or words to that effect. The New Reliance Theatre at Clermont will open Saturday the 4th under the management of Mrs. Florence Moore Winston, and the Strand Theatre at Palmetto will open upon the same date under the management of Milton Edwards.

"Blue Water" is the name of the picture now being made in Tampa by the New Brunswick Films, Ltd. This company arrived in Tampa last week from Nova Scotia.

Film salesmen who visited the Tampa Exhibitors last week were William H. Wassman of the Film Booking Offices and J. A. McWhorter of the Hodkinson Exchange. Both placed a nice line of bookings with the local theatres.

Abram C. Pheil, the owner of the Pheil Theatre, St. Petersburg, died November 1 after a long illness. Mr. Pheil was one of St. Petersburg's greatest boosters, and the theatre which bears his name is unique, in the fact that it is the only theatre in South Florida with the screen in the front of the building. The theatre is now leased by the Lynch Enterprises.

## San Diego News

W. W. Whitson, who has been operating the Plaza, Kinema and California theatres in San Diego, Cal., has now added to his chain the Rialto, which has been operated for the past year by Stout & Weir. This, with the other three, will be included in the recent merger arrangement with the West coast theatres.

The Broadway Theatre in San Diego, Cal., which has been operatted as a motion picture house for a number of years as one of the chain of Bush theatres, has terminated its career as a film theatre and will be remodeled and made into a house for a local stock company to be headed by Alfred Cross.

As an added feature to the showing of "Aloha Oe" at the Rialto Theatre in San Diego, Cal., the management engaged for the week an Hawaiian troupe, consisting of five male musicians and one girl, who gave native dances. This feature was presented at the point in the picture where the hero of the story is seen standing at the entrance of a cabaret listening to the Hawaiian entertainers. This novel innovation added much to the atmosphere of the play.

Monroe Salisbury, well-known motion picture actor, has been appearing on the Pantages' vaudeville circuit throughout thet West coast cities, offering as his number some dramatic readings, including "The House by the Side of the Road" and one of Robert W. Service's war poems.

## Seattle Paragraphs

The Princess theatre, under the direction of the H. E. Woolley Theatres Company, Inc., has reopened after being closed for several weeks to undergo extensive remodeling. The house was entirely renovated, new seats put in, a Robert Morton organ installed, and general repairs were made throughout the interior of the house. The foyer was enlarged, and an entirely new lobby and marquee installed. The new marquee combines the name of the theatre with space for the program to be shown in electric lights.

The new policy of the house will be to show only big second run pictures, changing programs twice a week, and running a continuous show from 11 a. m. until midnight. The admission price is fifteen cents at any time. "One Clear Call" was the picture used to reopen the house, and it played to very good business despite the fact that it had finished a two weeks' first run engagement at the Strand only a few weeks previous. The theatre was previously known as the Union, the name being changed while the house was closed.

"Fun From the Press" the new Literary Digest reel being distributed through the Hodkinson corporation, has been booked in this city by the Pantages vaudeville theatre as part of its accompanying motion picture program. The reel is being played up in the theatre's newspaper advertising and is the source of much amusement at the playhouse each week.

Edna Wallace Hopper "the sixty two year old flapper" was the feature of the program at Manager Frank Steffy's Coliseum theatre during the past week. Miss Hopper made five personal appearances daily, telling how she was rejuvenated by modern plastic surgery. Miss Hopper was advertised as the feature of the week.

## Oklahoma City Chatter

The Dallas, Texas, Film Exchanges move into new quarters at Harwood and Jefferson about Nov. 1. The ground floor 55x135 will house the Associated First National. On the second floor will be located United Artists and Metro.

The third floor will accommodate Southwestern Film Corporation while the Consolidated will occupy the fourth and top floor. Every modern unit is built for first class service while the building throughout will be strictly fireproof.

Joe Steel, exploitation man for First National at Dallas, Texas, has resigned to accept position as exploitation manager for Melba Theatre at Dallas.

E. S. Lowrey has accepted position as traveler for Paramount at Dallas, Tex.

Will R. Winch told the El Paso, Texas, Ad Club that the production cost of a film had very little to do with its commercial value. He cited some pictures that cost very little, but which became mammoth box-office attractions, due to good exploitation.

Herschel Stuart, formerly with Southern Enterprise at Dallas, Texas, has accepted a position with Famous-Lasky Players as publicity man at St. Louis, Missouri.

Work has started on the new exchange building to be occupied by Box Office Attractions Co., agents for Fox Films, located at Jefferson and Jackson streets, Dallas, Texas.

An unknown man snatched a roll of money from the ticket window of the Liberty Theatre at Oklahoma City, Okla., Saturday afternoon, Oct. 28th, and made his escape. The roll contained about $10 in silver.

Robert L. Culley, former commercial agent for the Western Union Telegraph Co., has leased the Broadway Theatre at Oklahoma City, Okla., and will add a number of new improvements.

The First Baptist Church at Temple, Texas, has leased a moving picture theatre at that place for Sunday school meetings, and a class of 500 is expected to be organized by January 1st.

L. M. Ridout has purchased the Rialto and Star theatres at Denison, Texas, from Southern Enterprise, Inc.

Sam Russell has opened a picture show in the Odd Fellows building at Robert Lee, Texas.

The Palace Theatre at Corsicana, Texas, has raised prices from the cut prevailing for some time to 20-20 afternoons and 20 cents balcony to 30 cents orchestra evenings.

The Queen Theatre at Meridian, Texas, has been leased to S. E. Banton by Hornbuckle & Knight.

Tom Carraway has been appointed manager of the Palace Theatre at Breckenridge, Texas.

Under the management of Floyd Stuart, the Amuse Theatre at Corpus Christi, Texas, will reopen as a second grade house.

## Springfield, Ill., Jottings

Weather that is more like June or July than October has been responsible for some of the poorest business recorded in a long time at local motion picture theatres. People simply will not attend as long as they can stay outdoors or ride in comfort.

The Madison Theatre of Peoria advertised in both Springfield newspapers for George Beban's engagement in "The Sign of the Rose." With paved roads all the length of the 75 miles, it is an easy thing for motorists to drive over in a few hours' time.

Harry Thornton, manager of the Gaiety, and Mrs. Thornton spent several days in St. Louis lately looking over the Missouri motion picture palaces and visiting with friends.

"Way Down East" was a good buy for the Lyric. The Griffith picture played seven days and it is reported showed a nice profit for the house. The last engagement was the third in this city and made a total of twenty-seven days in all here.

Louis Kerasotes, manager of the Savoy, is about to become a benedict. The wedding will take place about the last week of November. Gus Kerasotes, manager of the Strand, and Louis' brother, celebrated his fifth son's arrival recently.

The Capitol did well with "Why Girls Leave Home." Lee Burnstine had the picture booked for a long time, waited for cold weather, but it never showed up.

The Strand is announcing the coming of "The Storm."

Jackie Coogan, in "Peck's Bad Boy," made a hit with Empress patrons when shown October 29-30.

Johnny Hines, in "Sure Fire Flint," tickled the ribs of Springfield fans for a whole week at the Vaudette, starting October 29. Everybody liked it fine.

The town was full of sea pictures Sunday, October 29. The Gaiety had Betty Compson in "The Bonded Woman" and the Princess had Dorothy Phillips in "Hurricane's Gal." Both were extremely good.

Many local scenario writers have sent in scripts to the De Mille-Los Angeles Times contest. One famous writer wired her entry. The toll was quite heavy.

Pictures that are getting heavy billing for future dates are Marion Davies in "The Young Diana," "Pink Gods" and "The Valley of Silent Men."

The Chamber of Commerce is shortly expecting the Rockett Company here to film scenes of "Abraham Lincoln."

## Unusual Contract Given for "Dr. Jack"

Pathe's guaranteed contract with the Mission theatre, Los Angeles, whereby that house secures an exclusive Southern California run of Harold Lloyd's new five-reel comedy, "Dr. Jack," is reported to be exceptional in the history of feature pictures off any type.

At the time of the execution of this contract all of the Los Angeles daily newspapers gave much space to the transaction. The following from the Los Angeles *Express* of October 20, is corroborated in its essentials at the Pathe Home Office:

"The Mission theatre has secured Harold Lloyd's next five-reel comery production, 'Dr. Jack,' at a figure which puts in the shade any monies put on record as having been guaranteed for the run of big feature productions. . . . This sum of money includes the rental guarantee with the stipulation that 'Dr. Jack' will be shown at no other theatre in Southern California during the entire season."

COMEDIES—EDUCATIONALS—SCENICS

# Short Subjects and Serials

ITEMS CONCERNING NEW PRODUCTIONS

## Export and Import Buy Reelcraft Negatives

EXPORT AND IMPORT FILM CO. announces the purchase from the receivers of the Reelcraft Pictures Corporation of all the former Reelcraft negatives. These comprise one and two-reel comedies, featuring Alice Howell, Texas Guinan, Milburn Moranti, Billy Franey, Billy West, Bud Duncan, George Clarke, and Matty Roubert.

## Orral Humphrey with Lloyd Hamilton

A prominent California rancher has the peculiar hobby of drifting into Los Angeles motion picture studios once or twice a year to don the grease, paint and character costumes. This time he is playing an important role in Lloyd Hamilton's latest comedy, "The Educator," soon to be distributed through Educational Film Exchanges, Inc.

A few years ago, before the film vogue swept the country, Orral Humphrey was one of the favorite dramatic actors on the Pacific Coast. Later he was a star and director for five years with the old American Film Company at Santa Barbara.

It was after this that he retired to his thousand-acre ranch in Southern California, from which he travels to the Los Angeles studios occasionally when the call of the make-up gets too strong. Humphrey represents the "school board" of Angelville, while Hamilton is the new teacher.

## Sir Harry Lauder in Starland Revue

One of Sir Harry Lauders first appearances, after arriving in this country for his 1922-23 season, was at Ward's Island, where he sang for the inmates and Starland Revue's cameraman. Sir Harry's songs and the filming of the scenes kept over 3,000 of the inmates entertained for two hours. These pictures are now appearing in issue No. 14, the current release of Starland Revue, produced by Jack Cohn and distributed by Film Booking Offices of America.

No. 14 exposes where the beautiful costumes for the Greenwich Village Follies are made. Show girls are being fitted and costumed for Broadway's musical show of the current season. Among other novelties are scenes from the Scotch play, "Hunky Dory" and William Seabury of "The Music Box" keeping his dancing girls limbered up for their nightly stunt in New York's intimate revue.

## Eleven Pathe Subjects Ready

### "The Big Scoop" with Juvenile Company Heads Program for November 19

JOHNNY JONES and his compact company of juvenile actors in the two-reel comedy called "The Big Scoop," heads Pathe's Nov. 19 release program of eleven subjects. This program also presents "The Price of Progress," a two-reel novelty from the Kiser Studios, producers of the Oregon Trail Series, and which is the subject of some of the most laudatory reviews ever printed in West Coast newspapers. Including Pathe News Nos. 94 and 95 and Topics of the Day No. 47, there are eleven subjects in the list.

"The Big Scoop" is said to be another juvenile business enterprise film of the sort which has lifted Johnny Jones and little Gertrude Messinger into the front rank of short subject stars and leading ladies.

All of the reviews of West Coast previews of "The Price of Progress" speak well of the exciting drama it presents.

The Patheserial, "Speed," with Charles Hutchison, reaches its fifth episode, called "Fighting Mad."

"Harvest Hands," with Paul Parrott, present sa new wrinkle in screen comedy, it is said.

"I'm On My Way," is the Harold Lloyd re-issue—with Snub Pollard and Bebe Daniels aiding and abetting in the comic consequence of the hero finding it desirable to go away from there.

Pathe Review No. 182 illustrates the "Majesty of Magnetism."

In Screen Snapshots No. 13 these screen favorites are seen in unconventional settings: Helen Ferguson and William Russell, Claire Windsor and Jack Mulhall, E. K. Lincoln and his dogs, Constance Talmadge, Ethel Clayton, Tom Meighan and kiddies, Bill Desmond, Priscilla Dean, Shannon Day, Frank Mayo, Bert Lytell, Lee Moran and Roy Stewart.

## New Witwer Series Under Way

### "The Knight in Gale" Starts Fighting Hero on Way to Championship

WITH the completion of "Fighting Blood," the first of H. C. Witwer's twelve stories which are now being filmed at the R-C Studios, production of the second, "The Knight in Gale" has been already started by Mal St. Clair, who is directing the series. The entire series takes its name from the first picture and will be known as the "Fighting Blood" series.

To date eight of the twelve stories have been published and it is probable that F. B. O. will release the first picture shortly after the appearance of the last story. The screen rights to these stories were purchased by P. A. Powers several months ago and production was started immediately after a careful search had unearthed the most perfect cast.

"The Knight in Gale" takes the young hero, Gale Galen, out of the small town drug store and starts him well on the road that leads eventually to the middleweight championship of the world. "Fighting Blood" tells of the young soda jerker who accidentally discovers his ability to handle himself in the ring and who is signed by a fight manager. The feature of the second episode will be a terrific ring battle in which Mr. St. Clair intends to excel anything ever filmed in the way of ring realism and excitement. The cast will remain the same throughout the entire series and George O'Hara who plays the leading role, will be seen as the rising young champion who wins his first professional fight in "The Knight in Gale." Judy Wilcox is played by Clara Horton and the remainder of the cast, William Courtright, Arthur Rankin, M. C. Ryan, Kit Guard, Albert Cooke and Mabel Van Buren, will appear in the second picture.

## Baby Peggy on Location for "The Senorita"

Baby Peggy, the tiny star of Century Comedies, has been on location at the San Fernando Mission filming her newest Century Special Production, "The Senorita."

She has been surrounded with a bevy of beautiful girls for this production. Her principal supporting lady is Lillian Hackett, while Inez MacDonnell plays a dark-eyed vamp.

Among the new members recently added to the cast is Gus Leonard, who will be remembered for his excellent work in "The Old Homestead" and in several of the more recent Charles Ray pictures.

## Christie Comedies Paid Fine Tribute

CHRISTIE COMEDIES and their producers have just been paid a fine tribute by Robert E. Sherwood, motion picture critic. After reviewing two Christie Comedies recently released by Educational, and declaring that one of them, "Pardon My Glove," featuring Bobby Vernon, "is one of the best comedies that Christie has yet offered," Mr. Sherwood says:

"The Christies are about the only comedy producers since Sidney Drew died who have been able to strike a happy medium between light farce and slap-stick, and it is to be hoped that they will continue the good work—for the field is limitless."

The early pictures of the 1922-1923 series of Educational-Christie Comedies, including "That Son of a Sheik," "Pardon My Glove," "Let 'Er Run," "Ocean Swells," "Choose Your Weapons" and "Chop Suey," are meeting with splendid success and receiving complimentary reviews all over the country, according to Educational.

## "Queenie" Starred in "Farmerettes"

"Farmerettes," a picture starring the equestrian star, Queenie, supported by a cast of featured comedians and a bevy of Century Beauties, is being directed by Al Herman. Jack Cooper, Joe Bonner, Blanche Payson and Betty May are the principal actors. This is Miss May's fifth picture under Herman's direction.

Fred Spencer, the genial fat man of many Century comedies, is back again on the lot and is playing a prominent part in this film. Conrad Birk has been added to the Century comedy staff of gag writers and has been assigned to the Al Herman Company.

## Prizma Picture For Special Program

In response to the many requests from members of the American Legion, Army, Navy and Marine Corps, S. L. Rothafel will present again the Prizma picture of the burial of the unknown soldier at Washington last Armistice Day, as a feature of the program at the Capitol Theatre next week. The unit will be called "Lest We Forget," and will be given a special presentation for the current Armistice Day Celebration.

## Roumanian Ceremonies Shown by Pathe

UNIQUE events for display on the picture screen are a recognized Pathe News specialty. This fact is illustrated in the current isue, No. 88, in a way to pointedly remind audiences that kings are getting scarce nowadays. These pictures—the first to be screened in the United States — graphically depict the ceremonies attending the belated crowning of King Ferdinand and Queen Marie of Roumania. The great war, which threw so many royalties into the discard, caused Ferdinand and Marie prudently to defer the ceremonies now being shown in Pathe News.

That this sort of news-gathering enterprise is highly appreciated by the picture-going public has been acknowledged by many theatre managers.

# Prizma Names New Releases

## "I Know a Garden," "Old Glory" and "Time" for Early Release

PRIZMA announces three new color subjects for early release on its regular service. These are "Time," a study of methods of keeping time down through the ages; "I Know a Garden," a soft color following the theme of Teschemacher's "I Know a Lovely Garden"; and "Old Glory," which picturizes the history and making of the American Flag and the creation of the Star Spangled Banner.

Each of these subjects is described as having been assembled in such a way that any one of them could be used as a prologue for a feature or as the art unit in presenting programs. All have possibilities of providing unusual musical presentation.

"Time" is described as showing the earliest methods of computing time, including the Indian and his "moons," the ancient Chaldeans and their star calendars as well as early Egyptian sun-dials.

"I Know a Garden" is a number of selected scenes, arranged to bring out the theme of Teschemacher's well known favorite, "I Know a Lovely Garden."

"Old Glory" traces the history of the American flag from earliest days when Cabot first landed in 1497 with the Red Cross Flag of England, down to the present national emblem.

# Committee Endorses Sacred Films

## Atlanta Better Films Acclaims Biblical Series at Special Meeting

Mrs. B. M. Boykin, president of the Atlanta Better Films Committee, called a special meeting of her associates on the morning of October 30 for the purpose of previewing the Abraham series of Sacred Films which were brought to Atlanta by Larry Weingarten, of Sacred Films, Inc. After the screening of the series, Mrs. Boykin made a short talk to the assembly and asked for a rising vote from those who favored endorsing Sacred Films. The response was unanimous in favor of the motion and the exhibition of the films particularly in the public picture houses.

Mrs. Boykin said: "Sacred Films are to be congratulated. This unusual demonstration from our members bespeaks the fact that your films approach the highest standards for educational, inspirational and entertaining pictures. We pledge our entire support in the confident assurance that Sacred Films will prove to be a stimulus for cleaner and better pictures."

Larry Weingarten responded to the president's talk and said in part: "We are happy indeed to receive this ovation and commendation. It puts the finishing touch to the world-wide list of approval from the leaders of the great religious denominations, the universities, schools and theatres now exhibiting the pictures. There are serious-minded men who desire to make the films that you demand, but financial disaster makes for artistic ruin.

"You can approve and appraise films until the cows come home, but unless the producers are recompensed for the efforts, at least to the extent of production cost, which will come only through your efforts with the public, you will be sadly disillusioned. Sacred Films intend to carry out their program unhampered and will continue along these lines with your help. I believe I voice the opinion of all producers of educational films."

# Pathe Contest Boosts Attendance

## Claim Is Made that Exhibitors Will Profit by Serving Patrons' Interest

WITH sturdy insistence that exhibitors will directly profit from patron interests intelligently served, Pathe rests its latest sales contest on claims which are not often pressed in such a connection. This contest, which began at midnight on November 4th and will end at midnight on December 30th, is named in honor of E. A. Eschmann, General Sales Manager.

"From the beginning of this contest," says Mr. Eschmann, "every Pathe salesman becomes consciously a missionary for bigger and more stable picture attendance. That his services have operated in that direction for more than two years past is proved by the present enormous vogue of Pathe short subjects, which more and more are fattening box office receipts through their recognized drawing power. The result is that these men in the field now realize that in pushing their product they are performing a valuable service to the whole picture-loving public. And they know that the exhibitors realize it also.

"This contest, therefore, with its generous prizes, is largely in the nature of a reward for having in so great a degree consolidated exhibitor faith in the popular attractions contained in the entire list of widely varied Pathe subjects.

The prizes in the Eschmann Sales Contest will foot up a total of about $7,000—according to the number of salesmen competitors at each branch exchange. The first, second and third prizes are divided as follows: Manager—$750, $500 and $300; Asistant Manager—$400, $275 and $175; Each Salesman—$300, $200 and $125; Booker—$250, $175 and $100; Cashier—$250, $175 and $100. In case of a tie all branches so tieing will receive the same prize.

## Mirror No. 2 in Fire Prevention Campaign

UNIVERSAL authorities in Chicago have effected an important tie-up with the fire insurance association in that city in connection with Mirror No. 2, the Special International Novelty Reel containing pictures of the San Francisco Fire.

The Novelty reel, which is released by Universal, is to be shown to the fire insurance men at a meeting in the Insurance Exchange Building next week. The story of the showing and illustrations from the film are to be printed in the Insurance Weekly, circulated throughout the Central States, and will be followed up so as to afford local fire insurance men in the various cities and communities the opportunity of capitalizing on the subject matter of the reel in connection with fire prevention movements.

## "Xmas" to Be Offered As Holiday Comedy

"Xmas," the fifth of the Mr. and Mrs. Carter DeHaven comedies for release through the Film Booking offices of America, will be offered as a holiday comedy by that company. It is from a story by Mr. DeHaven and is directed by Mal St. Clair. The action revolves around a newlywed couple in an apartment house.

Carter decides to play Santa Claus to amuse his nephews and nieces. The idea works out splendidly until it is discovered that three other men in the house have decided upon the same plan, and the confusion becomes complete when a burglar uses a Santa Claus costume to obtain an entry into the apartment.

## Old Classic Song is Presented By Vitograph

"Grandfather's Clock," from the quaint old song by Henry C. Work, is the latest number in the series of Urban Popular Classics, released by Vitagraph. It is a portrayal of the sentiment of an old song that was immensely popular many years ago, and has been accepted as an American classic. It exemplifies the wide range covered in this attractive series, which substantially approximates its happily chosen title. They are highly educational, as well as entertaining, and are fast becoming among the most popular short subjects.

## Elks as Actors Help Bull Montana

Five hundred Elks and their wives, in Southern California for the annual State convention of B. P. O. E. were drafted into service as actors when they visited the Metro studios in Hollywood a few days ago.

After being conducted through the other parts of the huge film plant they were taken on Stage No. 1, where Bull Montana was working in his new Hunt Stromberg comedy for Metro, "Glad Rags."

# News Weeklies Contents

## Hodkinson Declares New Subjects Unique

"THE Sky Splitter" is announced as the second of the series of Technical Romances produced by Bray Productions, Inc., for release through W. W. Hodkinson Corp. This one was directed by Ashley Miller and J. A. Norling, and has for its theme, the question of the speed of light rays. It includes the presentation of a scientific projectile that can travel faster than light, and shows how a man who makes a trip in "The Sky Splitter" was able to visualize with the aid of a telescope, things that happened years ago. It is said that this novelty follows modern scientific lines in dealing with light, and how, if demonstration can be made, it will reproduce authentic historical happenings that have occurred in the past.

The third release entitled "Gambling with the Gulf Stream" as the title implies, deals with the question of the change in the Gulf Stream affecting the seasons of this country which scientists claim will make the coast of England and other North European coast lines that have been kept warm by the effects of the Gulf Stream, experience the cold of Labrador.

The Hodkinson Corporation feels that in presenting the second and third releases of the Bray series of "Technical Romances" they are supplying the exhibitor with something unique for the rounding out of their program.

## Kiser Studio Cast Has Narrow Escape

President Fred H. Kiser of the Kiser Studios, Inc., of Portland, Ore., and Cameraman Jack Fenton, are the only members of the company figuring in the filming of logging camp scenes in "The Price of Progress" who escaped uninjured from those hazardous experiences. "All of the others," says Mr. Kiser—"directors, cameramen and players—were on the hospital list either before of after work on these locations had been completed.

"Lloyd Jones, assistant cameraman, received two cracked ribs when he came in contact with a rapidly moving wire cable. Edward Jones, leading man of the cast, was badly skinned and bruised when he had a race for life with a monster log which was rolling down the mountainside."

"The Price of Progress" is announced by Pathe for release on November 19 as a two-reel novelty feature.

## Double First Run For "Shadows" in Boston

The Modern and Beacon theatres, Jake Lourie's big Boston houses, have booked "Shadows," the second Schulberg special to be released through the Al Lichtman Corporation for a joint run the week beginning December 11.

Selznick News No. 1088C:—New York, N. Y., Allied War Veterans Sign Peace Agreement; Wellesley, Mass., Girls of nine countries represented; Paris, France, Marcel himself; Miami, Fla., Man-Eating Shark on beach at Miami, Florida; New Haven, Conn., 77,000 see Yale-Army Game at New Haven Bowl; Athens, Greece, New Kings for Old; New York, N. Y., Fashions, by Sally Milgrim; Washington, D. C., Army holds horse show in Washington; New York, N. Y., On Incoming European Ships; San Francisco, Cal., Seal Rock Swim Attracts Crowd on West Coast; London, England, Lloyd George's last appearance as England's Prime Minister.

Selznick News 1089C:—Secaucus, N. J., Dangerous fire in New Jersey; Riverdale, N. Y., "Perfect Woman," Dorothy Knapp; London, England, Two of Britain's popular figures; New York, Will Rogers remarks on news of the day, Fashions by Sally Milgrim; College Park, Md., Flapper takes up rifle practice; Eastern Thrace, 250,000 Cbristians evacuate Thrace.

Fox News, Vol. 4, No. 7:—New Orleans, La., Judge Landis and Samuel Gompers review American Legion parade; Fort Bliss, Tex., Newly organized division in great review; New York City, Parade of 6,000 starts Nat'l Girl Scout Week; Syracuse, N. Y., Pittsburgh downs Syracuse in exciting football game; Bryn Mawr, Pa., Dr. Marion Park installed president of noted woman's college; Washington, D. C., New 5-cent postage stamps honor late Theodore Roosevelt; Gotham, England, Historic Leather Bottle Inn to be torn down; San Pedro, Cal., Transport Thomas arrives with S. S. City of Honolulu survivors; New York City, Daring mariner sails 16-foot boat from Florida to N. Y.; Brusa, Asia Minor, Turk war chiefs arrive for armistice parley; New York City, N. Y. U. beats Columbia in hard fought football match; San Francisco, Cal., "Highway 'Planing'" latest death-defying thriller.

Fox News, Vol. 4, No. 8:—Shreveport, La., "The Pelican's Flight" at State Fair; Baltimore, Md., Great municipal parade; Fort Tilden, N. Y., anti-aircraft guns tested by coast artillery; Quincy, Mass., U. S. Navy launches scout cruiser "Raleigh"; Philadelphia, Pa., Battleship "Kearsarge" converted into crane-ship; Shanghai, China, Food supplied from England and United States rushed to Typboon victims; Schenectady, N. Y., C. P. Steinmetz, electrical marvel, socialist candidate for N. Y. state engineer; Kovno, Lithuania, Hard mud as fuel solves peasants' heating problem; First passenger carrying airplane flight over Niagara Falls; Pomona, Cal., Mecbanical auto bucker trains cowboys; Los Angeles, Cal., University students hold midnight "pajam-foree"; Special feature, "Will Lloyd George Come Back?"

Fox News, Vol. 4, No. 9:—New York City, U. S. S. Delaware football team wins fleet championship from U. S. S. Maryland; San Antonio, Tex., General Pershing reviews troops at Kelly Field; New York City, Dr. Kiesselbach and Dr. Sole, German diplomats, arrive; New York City, Jules Jusserand, French ambassador to U. S., and Ignace Paderewski also arrivē; Tokyo, Japan, Natives hold annual sbinto festival; Louisville, Ky., President presents city with bronze Lincoln statue; Philadelphia, Pa., U. of P. football team defeats Navy, 13-7; Pasco, Wasb., New Columbia river bridge opened; Buffalo, N. Y., New U. of Buffalo chemical laboratory dedicated; Framingham, Mass., Gov. Cox reviews state police patrol; Berlin, Germany, Militia guard President Ebert's palace as uprising threatens; Portland, Ore., Daredevil makes triple parachute drop: Chicago, Ill., Fik is brone in at zoo to pull buggy; Pasadena, Cal., Tech. Institute students in annual pole rush; Arlington, Tex., Daring driver leaps gap with auto.

Kinograms No. 2194:—Washington, Secretary Denby and Navy League officials hold ceremony at Unknown Hero's tomb; New York, start apple week with gift to gobs; New York, "Godmother of the zoo" gives elephant a bath, takes Bruce, the sea-lion, for a walk; Washington, Charles E. Hughes visits the chrysanthemum display at Dept. of Agriculture; San Francisco, Mermaids swim in dangerous race; New York, Dog Show, Boston Terrier entries; Framingham, Mass., Mounted coppers show tbeir skill; Chicago, Mischa Elman, who is now betrothed to Miss Mildred Stone; Personalities in the News, French Ambassador Jusserand; New Haven, Yale and West Point clasb; Chicago, Princeton beats Chicago, 21-18; Cambridge, Mass., Crimson defeats Dartmouth eleven.

Patbe News, No. 88:—Chicago, Ill., Princeton defeats Chicago; New York City, Nation celebrates Navy Day; Here and There, Cambridge, Mass., First Protestant version of Bible, 395 years old, is presented to Cambridge Library; Westlake, La., Tear out tree stumps with dynamite; Canton, China, Natives erect bamboo walls around city to keep out looters; Swatow, China, Ships driven asbore in typhoon; Rome, Italy, Fascisti in power in Italy; Washington, D. C., Wives of Cabinet members at flower show; London, England, Lloyd George "carries on"; Albajulia, Roumania, Roumania crowns new rulers; Oyster Bay, N. Y., Nation pays homage to Theodore Roosevelt on birthday anniversary.

Pathe News, No. 89:—Pocantico Hills, N. Y., World's richest man poses for Pathe News; Constantinople, Turkey, Turk capital goes mad with joy at return of commanders of victorious Nationalist Army; New York City, Freshmen receive their baptism in the "Fountain of Knowledge"; Here and There—Stockholm, Sweden, Dutch ruler visits neighboring kingdom, Queen Wilhelmina of Holland receives entbusiastic ovation in the Swedisb capital; Leeds, England, Lloyd George starts tour of nation to defend his policies; Portland, Ore., Flames ruin school building; Crockett, Cal., Lineman rides to center of 4,640 foot span to paint electric cables; San Francisco, Cal., First enforcement of "bone-dry" law on Pacic Coast vessels.

Fo News, Vol. 4, No. 10:—San Francisco, Cal., City's police in annual inspection; Buffalo, N. Y., Thousands in Great Bible School parade; Vineland, N. J., New 150-foot wide Landis avenue dedicated; St. Louis, Mo., 1,200 police marcb in review; New York City, Prince Lupomirski, Polish minister to U. S. arrives; New York City, Swedish minister to U. S., Capt. Wallenberg, also arrives; New York City, N. Y. University freshmen ducked in "fountain of knowledge"; Kaunas, Lithuania, Troops rushed to Soviet border; Berlin, Germany, Farmers supply destitute old women with vegetables; Constantinople, Peeft, Pasha, new governor of Thrace, welcomed to city while Greeks evacuate Thracian towns; Chicago, Ill., Polar bears at zoo entertain camerman; El Paso, Tex., Mountain blown to bits by giant blast; other exclusive news features.

Kinograms, No. 2195:—St. Louis, Mo., St. Louis coppers make fine showing; New Orleans, La., Youngsters visit first submarine; Personalities in the News, New York, stars of musical world arrive on "Olympic," Frieda Hempel, Josef Hofmann, Prince Lubomirski, Cant. Alex Wallenberg; Boston, Louis Vitale, cobbler, deserted by his wife seven years ago builds a dummy likeness of her to keep him company; New York, E. C. Yelloweley resumes his old job as state prohibition director; Boston, Miss Linda Richards, America's first trained nurse, guest of honor at 50th anniversary of Training School New England Hospital; San Francisco, Art of tbe dance shown at museum; Cleveland, Ohio, Orphan kids have battle of the pies; New York, Walks seven miles in less than an hour; Bayou St. Jobn, La., Lilies halt all traffic on bayou; Paris, M. Marcel wields tongs once more; Montgomery County, Mo., Fox-hunt season is on in Missouri.

## Royalty Displeased at Pathe Enterprise

Just as Pathe News No. 88 reached New York theatre screens with its clean "scoop" on the coronation of King Ferdinand and Queen Marie of Roumania, a cable notified Editor Emmanuel Cohen that the Roumanian Government had made other arrangements and was highly displeased at seeing them upset.

This displeasure was visited upon the head of Pathe News Cameraman Sozio, hero of the achievement, who spent three days in a Roumanian prison—but not until after his precious film was safely on its way to America.

## Violet Mersereau Joins Johnny Hines

VIOLET MERSEREAU, the diminutive star, who has just returned after a year in Italy and Germany for the Fox Film Company where she was the only American cast in "Nero," has been engaged to appear opposite Johnny Hines in his latest feature comedy-drama titled "Luck," being produced by C. C. Burr at the latter's Glendale Studio.

The announcement of the addition of Miss Mersereau to a brilliant supporting cast for "Luck," which now includes, besides Johnny Hines, Robert Edeson, Charlie Murray, Polly Moran, Flora Finch and Joe King, caused great elation at the Mastodon Film offices, for it is felt that Miss Mersereau is ideally cast for her role as the female lead to Hines.

Miss Mersereau's work on the screen is familiar to the trade for she has been appearing ever since she was thirteen years old. Her work in "Nero" was so well liked that she was kept in Italy by Fox to make another feature drama titled "The Shepherd King," which is due for release this winter.

## Hallroom Boys Comedy Is Completed

Another new Hallroom Boys Comedy has been completed and is ready for release to the state-right market through C. B. C. Film Sales Corporation. This comedy which is No. 7 of the series, has been titled "High Flyers," and was directed by Al Santell, featuring Sid Smith and George Williams as the popular Percy and Ferdie Hallroom.

The regularity with which these comedies are coming through from the West coast production centres is proof of C. B. C.'s announced intention to keep production schedule well in advance of release, Producer Harry Cohn believing that only in this way can innovations be introduced into the new comedies on the series, and constant experimentation be tried for

## Van Loan on Scenario for "Drivin' Fool"

The scenario for "The Drivin' Fool," a special production being made independently by Regent Pictures Company, is being done by H. H. Van Loan, well-known author and continuity expert, who has been specially engaged for this new producing enterprise.

Van Loan is adapting the magazine story under the same title written by William F. Sturm and appearing recently in the Blue Book magazine. He has finished the continuity, and is in collaboration now while the production is being made with Robert T. Thornby, the director, and Wally Van, who is heading the cast of the picture.

Others playing prominent roles are Alec Francis, Wilton Taylor, Patsy Ruth Miller and Ramsey Wallace.

# Reviews of Latest Short Subject Releases

## Screen Snapshots No. 13

(Pathe)

THE screen favorites seen in this issue are Helen Ferguson, who appears to be "speeding" and is arrested by a bogus "cop," William Russell, who sentences the law-breaker to take luncheon with him. Claire Winsor and Jack Mulhall invited a few friends to the studio to watch them "do a scene." Not everybody knows that E. K. Lincoln is, in addition to being a screen actor, a dog fancier. With his prize-winning "chows" Lincoln is shown in some interesting footage. Other "stunts" employ Constance Talmadge, Ethel Clayton, Tom Meighan, who entertains orphans for a frolic; Bill Desmond, Priscilla Dean, Shannon Day, Frank Mayo, Bert Lytell, Lee Moran and Roy Stewart.—*LILLIAN GALE.*

## "Harvest Hands"

(Pathe—Two Reels)

A SLAP-STICK comedy of "down on the farm" type. Paul Parrott is cast as the idle son of a rich father, who sends said son to his Uncle, a farmer, to learn to do something more difficult than society dance steps. The son arrives by a specially made vehicle resembling a tractor. He immediately gets in wrong with all the farm hands, but makes a killing with the pretty girl on the place.

The more the farmer tries to induce his nephew to work, the more opportunity presents itself for slap-stick variations. The action is fast, the direction of merit and the photography very good.—*LILLIAN GALE.*

## "The Price of Progress"

(Pathe—Two Reels)

THIS can be described only as a picture depicting the hardships and efforts of man to triumph over nature's obstacles in the far west, where men must be men to fight against odds of being miles away from ready helping hands.

In this instance, a soldier, discouraged with having failed to progress after his military career, seeks the far west. It develops that the paymaster in the lumber camp is a near relative, so that there is considerable story value. Essentially, however, the worth of this rather remarkable short subject is in the beauteous scenery and the able falling and handling of huge trees, which find their way down the river ultimately to lumber yards. This subject contains some of the most beautiful views ever picturized and is a valuable asset in adding distinction to any program.—*LILLIAN GALE.*

Leo Maloney in the title role of "The Drifter," of the Range Rider Series, Pathe

## "Hodge Podge" No. 2601

(Lyman H. Howe-Educational—One Reel)

BEGINS with a pictorial review, taking in winter sports in Switzerland. Then comes "The Making of a Champion," a travesty upon the training of fighters, etc., followed by "The Admiral Pacheesa of the Swiss Navy" arriving in New York, showing how pictures are taken from the tops of skyscrapers, also travesty as is the entrance of Madame Aver Du Poise who appears wearing a hat of exaggerated circumference in a smart restaurant.

There is one item of educational interest which shows the capturing of sea elephants in the South Seas, ending with a review of thrilling military maneuvers.—*LILLIAN GALE.*

## "Pitter Patter"

(Educational—Two Reels)

JIMMIE ADAMS as a prospective groom is discovered dreaming of his future happiness, when a leak in the roof grows larger and larger with the continuation of a steady downpour of rain. The bride is lamenting the rain on her wedding day.

The groom has a tough time of it arriving in time for a wedding at noon, gets there one minute before the hour when, if the girl is not married, she will lose a necessary inheritance. Low comedy, fast action, slap-stick variety, but with some laugh-provoking situations of an unusual value. It has been well directed and photographed, and has, in addition, some sparkling sub-titles.—*LILLIAN GALE.*

## "Crash"

(Educational—Two Reels)

IN this we have Jimmie Adams as the unfortunate married man who hasn't the wherewithal to meet his rent and is therefore "dispossessed." His furniture, wife and baby are all thrown after him by an irate landlord.

A man who has invented a "house-aeroplane" sees an opportunity to get it tried out by offering a home to the destitute three. But he warns the husband not to attempt to "fly" the houseboat until he has further instructions. But husband is eager to "sail" with the result that the great propellor is set in motion and the family of three find out all about living "sky high." An amusing comedy, clean cut, well photographed, and with a commendable supply of action.—*LILLIAN GALE.*

## "Hook, Line and Sinker"

(Pollard-Pathe—Two Reels)

A COMEDY that is actually funny and introduces some new twists. It will surely draw a broad smile from every man who ever held a fishing rod over the water, and is likely to send him into a hearty laugh. The angle is a travesty upon a fishing tournament, which every man is endeavoring to win, but that "Snub" envies more than the rest because the recognition of a pretty girl is at stake. At the crack of the pistol all contestants make for the dock, where they begin fishing. And while the hero's catch is enviable, the rival for the girl has cut the bottom of his "catch basket" with the result that the fish go right back where they came from, through a hole in the landing. In this one the comedy is rapid and while it borders on the ridiculous, is sure fire for those who go to a picture show with the hope of seeing something to laugh at. In addition, this is the best piece of work Pollard has done in a long time. A comedy that is also comparatively clean and not over-done in slap-stick.—*LILLIAN GALE.*

## "The Split Outfit"

(Bruce-Educational—One Reel)

A WONDERFUL scenic depicting the beauties of the country where two wanderers searched ten years for gold. They had shared their chances for fortune together, and been faithful to their friendship until a quarrel over nothing more serious than the method of making "flap-jacks" caused a breach of friendly contract. The incident of the quarrel is finally forgotten, when one seems to have almost drowned in shallow water and the other rushes to his rescue, forgetting their enmity for the moment. Having this thread of a story lends atmosphere and charm to the wonderfully photographed and interesting "Wilderness Tale," illustrating the mountainous splendor of the far west.—*LILLIAN GALE.*

## Graphis No. 2546

THE introduction covers how bric-a-brac is made from Bazilian butterflies showing the process of corraling the beauteous insects and after they have ceased to flutter, the drying process, followed by the method of making beautiful ornaments from the fragile wings.

"Leading a Dog's Life" is an interesting topic. It shows dogs of all kinds, high bred and common curs, and illustrates how valuable animals are now innoculated against hyrophobia.

"Way Down Upon the Swannee River," makes this short subject stand out with distinction. Here we may see the much sung of River in its journey toward the gulf, with some of the most gorgeous scenic views possible to secure. It also includes a bit of comedy, with live, negro natives as the comedians.

Concludes with the usual Ollendorf cartoon.

Scene from "Lost and Found," Universal current release featuring Neely Edwards

# Hal Roach Comedies

## *One Reel*

## *Unanimous*

Exhibitor opinion on the Hal Roach comedies, as told to the magazines, comes pretty close to being unanimous that they are "*the best single reel comedies on the market.*"

"The best single reelers on the market. In fact, the only ones that are 'comedies.' "—R. E. Benson, Princess, Adrian, Mich.

"The best bet in single reel offerings on the market." — S. A. Grafsland, Star, Lake Park, Minn.

"The best single reelers on the market."—C. E. Crane, Ideal, So. St. Paul, Minn.

"They always give satisfaction. Contain more than the usual number of laughs."—Will Gleaser, Grand, Faribault, Minn.

"As clean as can be obtained. Well liked by our patrons."—J. J. Casselman, Colonial, Tracy, Minn.

You want the best single reel comedies that money will buy. Have some of the Hal Roach Comedies screened for you at the nearest Pathe Exchange.

Pathécomedy

TRADE MARK

HAL ROACH *prescribes*

# HAROLD LLOYD

*in his latest and greatest*

# "DR. JACK"

*a feature*

The first announcement of "DR. JACK" is only a few days old.

*But—*

already there is a mighty and rapidly rising flood of offers and requests for prices on this picture from exhibitors who are known as the most successful in the business.

We have told you HAROLD LLOYD is the most potent attraction before the public today.

*He is.*

And he is now presented in his latest and greatest picture —"DR. JACK."

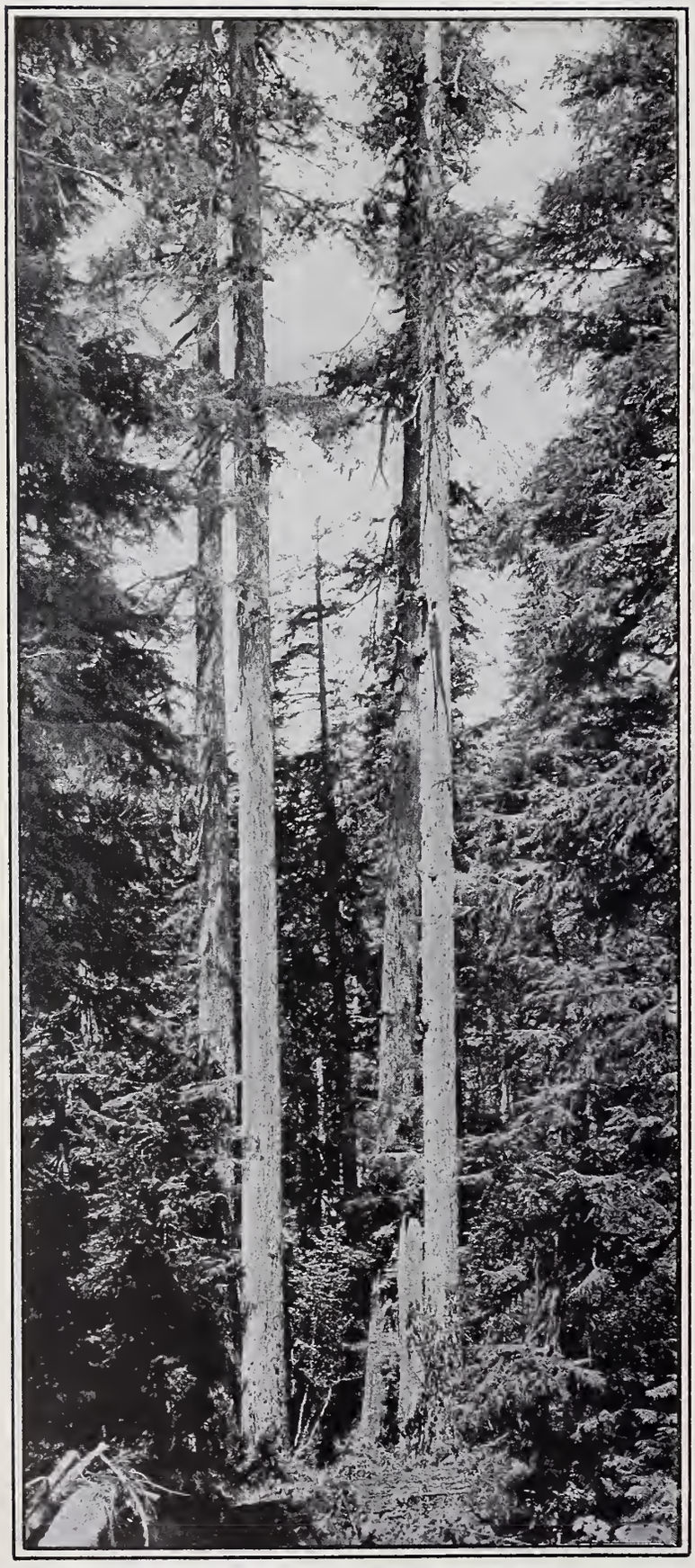
Pathépicture

TRADE MARK

Oregon Trail Series

Kiser Studios, Inc.

*presents*



# "The Price of Progress"

## *A Kiser Artfilm*

Two Reels

A little drama; more thrill; superb scenery; education and entertainment combined.

Kiser photographs made the Glacier National Park famous. The same splendid photography which was applied to still photos then is now given to the picturesque big-tree forests of the Northwest Pacific slope.

A picture showing how the finest timberlands that any country has ever had are paying the price of progress.

Pathépicture

TRADE MARK

OFFERINGS SALES PURCHASES

# In the Independent Field

Conducted by CHESTER J. SMITH

## Universal Calls "Flirt" Unusual

"THE FLIRT," Hobart Henley's Universal picturization of Booth Tarkington's well known novel, has been received in New York and reviewed bv Universal officials. They hail it as an extraordinary picture that will create a sensation as soon as it is shown to the public.

In the excellence of its acting, in the fidelity of its character portrayals and in the human touches which stamp Hobart Henley as one of the screen's leading directors, "The Flirt" is prophesied to take its place at the head of the year's screen productions, assert those who have seen it.

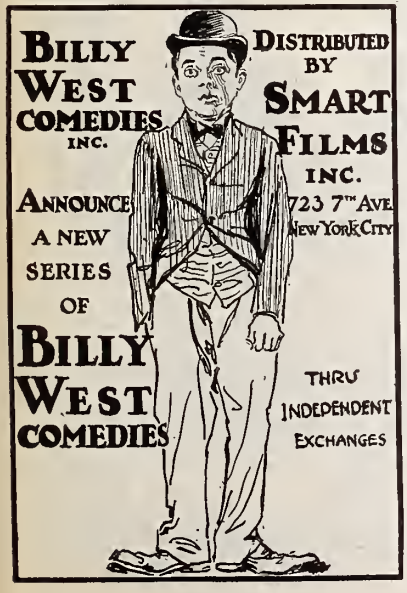
The title role is taken by Eileen Percy. Her work as Tarkington's selfish, trouble-making heroine is said to be the greatest of her career.

Of no less importance are the other members of the cast. As the "slavey" stay-at-home sister of the "flirt," Helen Jerome Eddy builds a screen character of great strength and of infinite sympathetic appeal. George Nichols takes the important role of the father.

Buddy Messenger, the 13 year old screen mimic, has almost alone to carry the humor of the drama.

R. H. Cochrane, vice president of Universal, who was the first to see the new Universal-Jewel feature after its arrival from the Coast, sees in it a great forward step in screen reality.

"Never has human life been so faithfully reproduced by the screen," he said in commenting on the Henley picture. "It is absolute in its portrayal of American family life. One can recognize every person in the picture and understand their thoughts, their actions and their motives."


BILLY WEST COMEDIES INC.
ANNOUNCE A NEW SERIES OF BILLY WEST COMEDIES
DISTRIBUTED BY SMART FILMS INC.
723 7TH AVE. NEW YORK CITY
THRU INDEPENDENT EXCHANGES

# Arrow Makes New England Sale

## Independent Films Purchases Rights For "The Streets of New York"

W. RAY JOHNSTON, vice-president of Arrow Film Corporation, made a flying trip to Boston last week, and while there closed a contract with Messrs. Patten, McConville and Heffron for the New England rights to "The Streets of New York," for which, it is claimed, a record price was paid. In fact, it is claimed by Arrow that only one other independent picture—namely, Arrow's "Ten Nights in a Barroom"—has brought as big a price for the New England territory.

Patton, McConville and Heffron, who comprise Independent Films, Inc., of New England, expressed themselves as delighted with securing this big special.

They plan an elaborate advertising and exploitation campaign on this attraction; in fact, one of the biggest campaigns ever given a picture in the New England territory. They have scheduled this picture for early release.

This is the production which was made by Mr. King for State Pictures Corporation and which had its world premiere presentation at Frank Hall's three big New Jersey theatres this week. The picture boasts an all-star cast, as it has such established favorites as Barbara Castleton, Edward Earle, Dorothy Mackaill, Anders Randolf, Kate Blancke and Leslie King playing important parts.

Independent Films, Inc., is claimed to be one of the fastest growing exchanges in the New England territory. In addition to "The Streets of New York," they are handling the James Oliver Curwood productions, Grace Davison features and such Arrow specials as "The Innocent Cheat" and "Chain Lightning." They also distribute the Arrow-Eddie Lyons Comedy series.

# "Only a Shopgirl" Print Due

## Editing and Titling Is Completed on Second of C. B. C. Series of Six

EDITING and titling on "Only A Shopgirl" was completed this week, according to advices from the West Coast production center—and the print of this second of the C. B. C. Film Sales Corporation production is on the way to the Eastern distributing offices.

The finished print as it is being shipped East, according to Director Edward Le Saint and Producer Harry Cohn, has been edited and re-edited and subjected to title changes in accordance with the actual opinion of the general public—the picture having been given two showings in two different Los Angeles theatres following the regular night's performance.

"Only A Shopgirl" was run in as an added feature in this way so that the reaction of the audiences should be absolutely unbiased, the production staff believing that invited audiences, even unconsciously, are too anxoius to be kind, to be absolutely truthful.

Plenty of novelties on "Only A Shopgirl" are promised the exchanges and exhibitors by the C. B. C. Film Sales Corporation.

Believing that one learns only by experience, this company has asked all territorial holders to tell them without reserve just wherein the press book on "More To Be Pitied" accomplishes the real purpose of a press book—that is, as an aid to the exhibitor—and just wherein it fails.

As a result of the answers to these requests the C. B. C. publicity department announces that most of the activities concentrated on the preparation of accessories of this feature will be turned toward the preparation of novelties for the exhibitors' use, and that there will be a large and varied assortment of these.

## New Short-Subject Exchange Opens in N. Y.

The newest independent exchange to enter the New York field is the S-P. Film Exchange, which opens this week under the management of Samuel Pinkenfeld. The new organization will specialize for the time being in short subjects, and will handle the releasing of the new series of Shorty Hamilton pictures.

## "Wildness of Youth" Is in Demand

The state rights territory on "Wildness of Youth," Graphic Film Company's latest production, seems to be in great demand, for word comes from the Graphic Film Company offices that the Baltimore territory has been sold to Milton Caplan & Harry S. Shapiro for distribution in Baltimore, District of Columbia and Virginia.

## Frankie Lee Signs as Popular Star

AFTER playing in support of virtually every well-known star of the screen, Frankie Lee, one of the best known child actors, has signed a long-term contract with Popular Pictures, Inc. He will henceforth appear in pictures as a star in his own right.

Franklyn E. Backer, president of East Coast Productions, Inc., which will distribute this new series of two-reel comedies, states that the first comedy will be ready shortly after the 15th of this month. It is an adaptation of the American Magazine story, "Last Night When You Kissed Blanche Thompson." The title under which it will be released is "Robin Hood Junior."

Clarence Bricker, who has been identified with some of the biggest producers and directors in the industry, is staging this series of comedies. According to his contract, twelve of these pictures will be made within the year.

Frankie Lee is only nine years old.

## Capitol Books "Brothers Under the Skin"

Goldwyn's picturization of Peter B. Kyne's story, "Brothers Under the Skin," is booked for a week's showing at the Capitol theatre, New York, the week of November 12. This is a story of modern marriage as it is practiced in New York on Riverside Drive, and near the Bowery. It is comedy of a superior sort with a tang of drama.

E. Mason Hopper directed the picture. In the cast are Helene Chadwick, Claire Windsor and Mae Busch. Pat O'Malley and Norman Kerry have the outstanding male roles.

## "Country Flapper" Gets Extended Run

The great success of "The Country Flapper," Dorothy Gish's own production which is being state righted through Producers Security Corporation, is further evidenced by the booking of an indefinite run by Dr. Breckwedell of the Symphony Theatre, Los Angeles. The picture entered into its second week's run last Sunday and is reported to be doing capacity business.

## Territories Closed on "Mysteries of Paris"

PENDING negotiations on territorial sales of C. C. Burr's "Secrets of Paris," adapted for Whitman Bennett by Dorothy Farnum from Eugene Sue's "Mysteries of Paris" give every indication that within a short time this melodramatic feature will have been 100% sold.

The latest sales announced include the entire New England territory to Major Fihus of Boston; Eastern Pennsylvania and Southern New Jersey to Metro Film Exchange of Philadelphia; Colorado, Wyoming, New Mexico, Utah and Idaho to Mountain States Film Attractions, Inc., of Denver; entire states of California, Arizona, Nevada and Hawaiian Islands to Supreme Film Company of Los Angeles; foreign rights (excluding United States, Alaska, Dominion of Canada, Newfoundland and Hawaiian Islands) to William Vogel, New York City.

## Warner Float Creates Enthusiasm

The Warner Brothers transcontinental float has met with an unusual reception from exhibitors along the route to Detroit, since its departure from New York about a month ago. The appearance of the float in many cities is said to have created a furore, and an indication of its acceptance by exhibitors as an unprecedented exploitation stunt in the interests of the seven Warner productions is evidenced in the many telegrams that are constantly being received at the offices of the organization.

Manager Steele, Rosedale Theatre, Chambersburg, Pa., wired as follows: "Your coast to coast float attracted as much attention here as a circus parade. Is best advertising stunt we have ever seen."

Lou Berman, Independent Film Corp., Phila., wired:

"Your float announcing coming attractions on tour coast to coast arrived here and creating sensation. It's the talk of Philadelphia. Exhibitors appreciate wonderful cooperation."

## "More to Be Pitied" Sale Completed

Another territory was signed up this week on "More To Be Pitied," first of the C. B. C. Film Sales Corporation series, when J. J. Schrempp Feature Attractions of St. Louis, obtained territorial rights from Joe Brandt.

The Schrempp Company took over the Eastern Missouri and Southern Illinois franchise for this feature and announces that it is starting at once an extensive campaign to put it over on a big first run basis.

This is almost the last of the territories on which an option was taken a long time ago on the C. B. C. features, with the understanding from the C. B. C. officials that the buyer was not to sign finally unless absolutely convinced of the first run quality and possibilities of the pictures.

# "I Am the Law" Holds Up Well

### Affiliated Distributors Receive Many Favorable Reports from Exhibitors

REPORTS from Exchanges that have bought "I Am The Law" indicate that this all-star feature has been holding up remarkably well and doing big business. M. A. Klausner, general manager of Mountain State Film Attractions, Denver, Colorado forwarded the following to Affiliated Distributors: "Congratulations on 'I am the Law.' This picture is certainly a knockout. Stood them up for one solid week at the Princess Theatre, Denver, against heavy opposition. Patrons went away thoroughly enthused with the picture. Booked at the Coliseum Theatre, Seattle for one full week. Give us more pictures along these lines and State-Right Exchanges will not have to worry. We are with you one hundred per cent."

A. E. Fair, director of theatres for Southern Enterprises, the distributors in the South wrote: "When the contract was signed for the week's pre-release booking of 'I am the Law' at the Million Dollar Palace Theatre in Dallas, you predicted a generous profit for us. At that time I thought you were all 'wet,' but now that the week's run has been completed, I don't mind telling you that we topped your mark, which gave us the biggest profit of the year."

Newspapers have commented favorably on the picture, the Indianapolis Star, said: "I am the Law" is a rugged, virile film of the North, rich in sound melodrama with a most remarkable cast. We can't recall another picture with the same earmarks of legitimate drama."

In the Los Angeles Examiner, George Marion said: "I am the Law" is flecked with strong and thrilling dramatic situations, effective direction and superlatively good acting from an exceptionally capable cast."

Laurence Reid in Motion Picture News stated: "There is a vitality about this picture which keeps you on the anxious seat. It comes to the screen as an exceptionally vivid entertainment packed with adventure, action, romance and pathos."

# Nigh Series Sold by Franchises

### Weber and North to Sell Group of Four Will Nigh Films to Exchanges

WILL NIGH'S protodramas are being produced and distributed by L. Lawrence Weber and Bobby North on a franchise scale. Sam Sax, sales manager of this independent organization, has mapped out a "Will Nigh Series Selling Plan" that is declared to be rapidly winning over state-right buyers who are anxious to secure rights on all of Will Nigh's future product instead of merely his first production, "Notoriety," alone. By the terms of this selling plan a franchise holder is appointed in each territory of the country and has exclusive distribution rights of the quartette of Will Nigh releases for the year throughout his territory, declares the statement from the Weber & North offices. It is said that some of the buyers of the series will incorporate the name of Will Nigh in the name of their exchange.

The idea of selling Will Nigh's series as a whole instead of each release individually originated from the state-right buyers. For their own protection exchangemen who signed for local distribution rights on "Notoriety" have applied for the rights to Nighs' next three, in order to avoid the possibility of two or more exchanges in the same territory handling Will Nigh's output. Franchise holders for the Will Nigh series include Sam Grand of the Federated Film Exchange, New England; Ben Amsterdam of the Masterpiece Film Attractions, Philadelphia; Sydney Samson of the Grand-North Exchanges, Buffalo and Albany; James Alexander of the Columbia Film Service, Pittsburgh; George Montgomery of the Supreme Film Company, Los Angeles, and a number of others shortly to be announced, who have already bought the rights to "Notoriety" and have declared their intention to sign for the series.

The outstanding strength of Will Nigh's premier production for Weber & North and the director's reputation for turning out some of the biggest hits in the independent market, are considered responsible for the demand for his future releases. Nigh is now working on the second of his series, which will be completed within two months. A schedule of a two-month interval between releases is being followed.

## "After Six Days" a Hit in Indianapolis

"After Six Days," the feature spectacle dealing with the Old Testament and sponsored by Weiss Brothers, Artclass Pictures Corporation has closed a successful engagement of two weeks at English's Opera House, Indianapolis, Indiana. The picture is said to have played to practically capacity audiences throughout the entire fifteen days of its run.

Due to its remarkable showing, Weiss Brothers have been in receipt of several requests from buyers in Chicago and Indiana regarding the purchase for road show purposes in Illinois and Indianapolis. It is the intention of Artclass Pictures Corporation to present "After Six Days" in several other key cities in the near future, including Cleveland, Pittsburgh, Philadelphia, Detroit and New York, following which the picture will be offered to state right buyers as a two-a-day attraction for the legitimate theatres, throughout the territories mentioned.

## Sam Sax to Aid Independents on Nigh Products

FOLLOWING the principle of the producers and distributors of "Notoriety" that selling a picture to the state-right buyer does not end their part of the obligation, Sam Sax, Sales Manager for L. Lawrence Weber and Bobby North left this week for an extensive tour of the Middle Western cities for the purpose of extending every posible co-operation to exchangemen who have bought the rights to the series of four Will Nigh productions for the coming season.

The cities on Sax's itinerary are Pittsburgh, Chicago, Milwaukee, Minneapolis, Indianapolis and St. Louis. In Pittsburgh Sam Sax will, as the first item in his tour, confer with James Alexander, head of the Columbia Film Service, state-right buyers of "Notoriety" and the Will Nigh series for Western Pennsylvania and West Virginia. He will outline a program of advertising and selling co-operation for the exhibitors of the Smoky City section that is expected to make this year a banner year for that exchange.


**Going Fast!**

PAT SULLIVAN'S
Second Series of

***"FELIX CAT COMICS"***

*24 of the Greatest Single Reel Mirth Provokers in the Short Subject Field*

**A Few Territories Still Open in U. S. and CANADA**

**M. J. WINKLER**
220 West 42nd Street
New York, N. Y.

## Butler to Appear in Metro Picture

David Butler, a screen protege of D. W. Griffith, is to appear with Viola Dane in "A Noise in Newboro," her new Metro starring vehicle directed by Harry Beaumont. Mr. Griffith engaged Mr. Butler for his production of "The Greatest Thing in Life," after watching one off his performances with the Morosco Stock Company in Los Angeles. After other engagements with Griffith he was starred in eight pictures, was featured in "The Sky Pilot," "Don't Ever Marry," and recently completed playing a prominent part in "The Hero."

In "A Noise in Newboro," Mr. Butler will enact the part of Ben Colwell, a small town youth with political aspirations.

## Baby Peggy to Work at Santa Barbara

As soon as Baby Peggy returns from San Diego, where she is filming exterior scenes for her current comedy, "TheTheatre," she will go to Santa Barbara where additionals shots will be made. Baby Peggy's supporting cast includes Lillian Hackett, Joe Bonner, Max Asher, Jack Henderson and Paul Stanhope. Alf Goulding is wielding the directorial megaphone with Baby Peggy's father, J. Travers Montgomery, acting as co-director.

## Noted Artist Is Engaged by Selznick

Myron Selznick has engaged Ferdinand Pinney Earle, well-known artist and producer of Omar Khayyam, to do the art titles for the Selznick special production, "One Week of Love," in which Elaine Hammerstein and Conway Tearle are the featured players.

# "Bulldog Drummond" Timely

### Hollandia Production for Hodkinson Release One of Popular Melodramas

OWING to the increased popularity of the melodrama the W. W. Hodkinson Corporation considers the appearance of the feature "Bulldog Drummond" among the forthcoming attractions under the Hodkinson trade mark, as being particularly opportune. It further carries out the Hodkinson policy, it is said, of presenting varied subjects in order to give the exhibitor variety.

"Bulldog Drummond" in story form is from the pen of "Sapper." Owing to its exceptional possibilities the rights were secured for the stage with the result that three companies have been touring the United States and meeting with widespread success. During this drama's appearance in Chicago critics as well as public acclaimed it as one of the best melodramas seen for sometime.

The Hollandia Film Corporation purchased the film rights and made the production upon the exact locale as called for in the story, namely, Holland and England. It is understood that great stress has been laid upon the atmosphere with the result that, according to the producers, the drama itself has been enhanced in value to a marked degree.

"Bulldog Drummond" features two well known American stars, Caryle Blackwell and Evelyn Greeley. This production was ably directed by Oscar Apfel.

# "Rags to Riches" Wins Bookings

### Survey of Rapf Production Convinces Warners of Its Popularity

A COMPLETE survey of the approval placed upon the Warner Brothers' picture, "Rags to Riches," a Harry Rapf production featuring Wesley Barry, by newspaper and trade paper critics, coupled with the box office receipts secured by many theatres throughout the country, has convinced the Warner organization that in this, their initial release, they have an attraction which will please any and all kinds of audiences, it is reported.

The twenty-eight exchanges handling the Warner productions are said to have secured a large number of bookings in their respective territories. In the roster of these exchanges there are a group of prominent theatre owners who are reported to have booked the feature with a great many circuits. The distribution plan of the Warner productions is said to be on a percentage arrangement, and all contracts are approved at the home office.

A number of theaters that have recently booked the attraction include the Astor, St. Paul; Blue Mouse, Minn.; Lyric, Duluth; Garrick, Winnipeg; Garden, Davenport, Ia.; U. S., Hoboken; Goddard's Jay Street Theatre, Sacramento, Cal.

"Rags to Riches" tells the story of a regular lovable youngster who, in his desire for adventure, grapples with man-sized situations. In the supporting cast are Niles Welch, Ruth Renick, Russell Simpson, Minna D. Redman, Richard Tucker and Eulalie Jensen. The picture was directed by Wallace Worsley.

## Huge Setting Employed in New DeMille Film

Ranking in size and elaborateness of detail with the largest sets ever made for a motion picture, is the reproduction of the Chicago Board of Trade, the present scene of Cecil B. DeMille's activity in his new Paramount picture, "Adam's Rib," by Jeanie Macpherson. As there was not sufficient space at the busy Lasky studio for this setting with its thousands of square feet, the former Realart studio was reopened for its accommodation. Two complete stages were thrown together at the Realart plant to provide sufficient space.

It is in the Chicago Board of Trade that Milton Sills, a wheat broker, plays out strongly dramatic situations which also involve Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon. The modernity of the Board of Trade is well set off by Mr. DeMills'c earlier settings in the production which shows a Natural History Museum and its towering skeletons of prehistoric dinosaurs which roamed North America something like fourteen million years ago.

## "Last Days of Pompeii" to Take Nine Months

It will take Irving Cummings nine months to complete his production of "The Last Days of Pompeii," which will be his second production for the Principal Pictures Corporation.

The major portion of this time will be spent in Italy, where the scenes will be filmed in the exact locale of the story. Cummings, assisted by Mrs. Cummings, is titling his recently completed production of "Chicago Sal."

LOOK AT THIS LINEUP!
And wait till you see the lineup you'll have at the BOX OFFICE WHEN YOU PLAY
"ONLY A SHOP GIRL"
2nd. of the 6 BOX OFFICE WINNERS THE SENSATION OF THE YEAR

BOOKINGS CASTS RELEASES

# Live News From Producers

Conducted by EDMOND F. SUPPLE

## "Lorna Doone" Featured at Reception

MAURICE TOURNEUR'S production of "Lorna Doone," which was produced at the studios of Thomas H. Ince for release through Associated First National Pictures, was selected as the feature attraction of the entertainment for the second motion picture night of the National Vaudeville Artists Club.

The occasion was a dinner given by the National Vaudeville Artists Club to the Vaudeville Managers' Protective Association at the club house Oct. 31st.

As part of the evening's entertainment the singer furnished by M. Witmark & Sons, publishers of the "Lorna Doone" ballad sang "Lorna Doone." The song was accompanied by a series of slides illustrating scenes from the story. The chorus was flashed on the screen and the crowd joined in singing it.

## "Java Head" Company Back from Salem

George Melford and his production unit making "Java Head" for Paramount have returned to New York from Salem, Mass., where for nearly a month they were making exterior scenes for the picture. It took three Pullman cars to bring the company and more than a score of extra people, a dozen technical experts on costuming, hair dressing and make-up, four cameramen, six property men and other assistants back to the Long Island studio where the interior scenes will be filmed.

"Java Head," being the story of Salem town in the late forties when trade flourished and the old Derby wharf was the landing place for ships from all parts of the world, requires careful handling and all the resources of the huge Paramount Long Island studio have been utilized by Director Melford.

Leatrice Joy, Jacqueline Logan, Albert Roscoe, George Fawcett and Raymond Hatton are the featured players in the picture.

## Special Music Score for "Hearts Aflame"

Under the personal direction of Louis F. Gottschalk, a special musical score has been prepared for Louis B. Mayer's "Hearts Aflame," a new Reginald Barker Production. Among Mr. Gottschalk's many successful music scores are the accompaniments for D. W. Griffith's "Orphans of the Storm"

## Laud Flood Scene in Fox Picture

### N. Y. Critics Shower Praise on Big Storm Scenes in New Fox Special

NEW YORK reviewers agreed that the storm scene in "The Town That Forgot God," the William Fox special production that opened at the Astor last week, was one of the greatest spectacles of the kind ever seen in motion pictures. Harry Millarde, director of "Over the Hill," who staged the film, was once more hailed as a great director, this time in an entirely different field from the one that first won him recognition.

Paul H. Sloane, the well-known Fox staff writer, did the continuity for the picture. Bunny Grauer as the boy, and Warren Krech as the carpenter, received the highest praise for their acting, though Jane Thomas, Harry Benham, Edward Dennison, Grace Barton, Raymond Bloomer and Nina Casavant all were favorably mentioned.

R. W. Baremore in the Morning Telegraph said in part: "We have seen flood and storm scenes on the screen before, but never one that would equal in any way the remarkable series of views presented in the William Fox picture, 'The Town That Forgot God.' It is by far the most astounding thing of its kind ever photographed, and brought prolonged applause and cheers from the first night audience at the Astor last night."

"The most realistic storm and flood ever reproduced in any picture," says the Telegram, "furnishes the semi-climax to William Fox's latest cinema, 'The Town That Forgot God.' Not alone was it a real flood, but the photoplay and electrical effects are the best on the screen. An entire town is swept away. Buildings collapse, trees are uprooted and houses are swirled around like so many boxes. More than 4,000,000 gallons of water are turned loose, according to the announcement, but to the writer it would seem that ten times that body of water made up this magnificent scene, which at times appeared to be a vast lake. Joseph Ruttenberg is to be congratulated upon the finished photography."

"At the Astor Theatre yesterday," says Quinn Martin in The World, "we were face to face with a cinema storm so terrifying, so catastrophic, so beastily real that we shivered in our boots and actually forgot that such a thing as a motion picture camera had been invented. If ever there was a scene of fury pictured on a cinema screen, here it is! It is the storm of storms! It will get you too."

The Evening Mail's critic says: "There are two outstanding features in the new William Fox picture at the Astor. One is the superlative performance of a small boy, and the other is a marvelous storm and flood episode. The picture is worth seeing for either. Almost, if not quite, overshadowing the storm is the performance of Bunny Grauer. Rarely has there flashed across the screen so exceptional a boy actor as this one. He has a marvelously mobile, expressive face, and eyes from which gleam in turn the entire gamut of human emotions. He repeatedly

## Preferred Program Set for Year

### New Material Acquired for Production Round Out Attractive Schedule

B. P. SCHULBERG this week advised Al Lichtman by wire of the acquisition of a number of new properties for production. With material now in production and new stories acquired, the Preferred Pictures program for the year is entirely set.

At present, Schulberg maintains two units in Los Angeles. These are headed by Louis J. Gasnier and Tom Forman. Gasnier is at work on "The Hero" while Forman is making "Are You A Failure?" Future work for both of them has been mapped out.

The two pictures now in the making will round out Preferred's first five pictures. "Rich Men's Wives" has already been released. "Shadows" the second picture starts first run engagements this month. "Thorns and Orange Blossoms" a Gasnier Production will be released next month. "The Hero" will be the fourth release and "Are You A Failure?" the fifth.

The line-up for the entire year will then be as follows:

"Rich Men's Wives," "Shadows," "Thorns and Orange Blossoms," "The Hero," "Are You A Failure?" "Poor Men's Wives," "The Girl Who Came Back," "Mothers-in-Law," "A Mansion of Aching Hearts," " My Lady's Lips," and one subject to be announced.

"Poor Men's Wives," will be directed by Gasnier as soon as he finishes "The Hero." "The Girl Who Came Back" will be a Tom Forman Production. "Mothers-in-Law" which was written by Frank Dazey and Agnes Christine Johnston will be produced by Gasnier. No assignments have been made for "A Mansion of Aching Hearts" and "My Lady's Lips."

## Illinois Exhibitors See "The Forgotten Law"

"THE Forgotten Law," which was produced for Metro under the personal supervision of Max Graf, was given a pre-release showing before a gathering of Illinois exhibitors at a luncheon party at the Blackstone Hotel, Chicago, recently. The consensus of opinion, as reported to S. A. Shirley, Metro's Chicago district manager, was that this picture version of Caroline Abbott Stanley's famous novel, "A Modern Madonna," which has in its cast such leading players as Milton Sills, Jack Mulhall and Cleo Ridgely, would prove a great attraction.

Among the exhibitors present at the luncheon and review of "The Forgotten Law" were: Harry Asher, of Asher Brothers Circuit; William Burford, Aurora Theatres Company; Charles Lamm, Palm Theatre, Rockford, Ill.; Max Balaban, of Balaban & Katz; E. C. Beck, Castle Theatre; W. L. Barbee, Barbee's Loop Theatre; H. O. Loper, Lyric Theatre, Springfield, Ill.

## Press-Book Ready For "Headless Horseman"

Advance copies of "The Headless Horseman" press book have arrived in the home office of the W. W. Hodkinson Corporation and in the estimation of those exhibitors to whom it has been shown, it is one of the best books that this organization has ever put out. Special accessories to help the exhibitor in advertising "The Headless Horseman" or "The Legend of Sleepy Hollow" have been designed by the Hodkinson organization. They include additional lineads both large and small, a larger book and a clip sheet that carries suggestions for putting this exceptional feature over in a big way. Special stress has been laid upon the exploitation angles.

## Universal Buys Wm. S. McNutt Story

"His Good Name" will be filmed as an all star special production at Universal City.

The William Slavens McNutt story that was published serially in Collier's weekly and later as a novel has been purchased by Universal and will be produced elaborately, according to an announcement from the Universal home office.

Raymond L. Schrock, scenario editor at Universal City, has engaged Frank Bearesford to prepare the continuity.

## Fox Releases for Week of November 6

TWO features, a Clyde Cook Special Comedy, Sunshine Comedy, and a Mutt and Jeff Animated Cartoon, comprise the releases announced for the week of November 6th, by Fox Film Corporation.

"Shirley of the Circus" is the Shirley Mason publication. It comes from the pen of Robert M. Lee and was produced under the direction of Rowland V. Lee.

John Gilbert essays the role of a happy-go-lucky, courageous westerner in his vehicle, "The Love Gambler." It was directed by Joseph Franz and written by Lillian Bennet-Thompson and George Hubbard.

Clyde Cook comes in his new laugh-provoking special two-reeler, "Lazy Bones."

"The Ranch Romeo" is the title of the new Sunshine Comedy, and a Mutt and Jeff Animated Cartoon, "Wishing Ducks," is also on the week's release program.

## Chaplin's "The Pilgrim" Full of Giggles

Charlie Chaplin's new First National comedy, the title of which he has switched from "At Large" to "The Pilgrim," was recently given an unannounced preview at a Los Angeles theatre to "try it on the dog." In this production Charlie portrays the role of an escaped convict who disguised himself as a clergyman. Circumstances force him into the pulpit and his pantomimic rendering of the story of David and Goliath, without subtitles, is said to be one of the funniest bits of the year. "Not much pathos in this picture, but beaucoup giggles," is the way the reviewer describes it. Edna Purviance, his perennial leading lady, again has the chief feminine role.

## Home Town Folks Give Meighan Welcome

Thomas Meighan, like the hero in the George Ade story he is now making, was given a royal reception when he returned to his home town, Pittsburgh. He was greeted by a committee from the Allegheny high school, with a petition signed by 2,000 students, when he stepped off the train at Pittsburgh. They wanted him to head the parade which preceded the big football game between Allegheny and Schenley. Meighan did. He has never been known to disappoint the youngsters.

Meighan went to Pittsburgh to film oil well scenes for the latest Paramount picture, "Back Home and Broke." It was the first time that the popular star had gone back to his home to film scenes and the reception he got from his home town friends was proof enough of his popularity.

# "Forget-Me-Not" Is Approved

### Atlanta Film Committee President Gives Endorsement to Burston Production

TESTIMONIAL to the high quality of the Louis Burston production, "Forget-Me-Not" is contained in communications received at the New York Offices of Metro Pictures Corporation, distributors of this motion picture.

"'Forget-Me-Not' was the best picture ever shown in the town," writes L. D. Lammon, of the Eclipse Theatre, Coleraine, Minnesota.

"The people of Coleraine say that Forget-Me-Not was the best picture ever shown in the town, and we agree with them. Some time we are going to ask you to return this picture to our town. With little experience in the movie game we were not sure that we had done the right thing in ordering your series. We are sure that it was no mistake, now. We thank you for starting us out right."

Mrs. B. M. Boykin, President of the Better Films Committee of Atlanta, an influential organization in the campaign for photoplays' progress, endorses "Forget-Me-Not" highly. Her letter to the Southern District Manager of Metro is worded as follows:

"It affords the Better Films Committee of Atlanta great pleasure in heartily endorsing and recommending for exhibition in every theatre in the South your wonderful picture, 'Forget-Me-Not,' in which Bessie Love appears in the leading part.

"Bessie Love and Gareth Hughes have enacted, we think, their finest work in this production, and we do not see how it would be possible for the theatre owners in the Southeastern States to overlook presenting this picture to their patrons, because it is the type of picture in keeping with the general ideas of our committee at large and we trust that the picture will be presented in every community in the Southeastern States."

# "Ninety and Nine" is Thriller

### First of Vitagraph's Specials Completed and Turned Over for Revision

DIRECTOR DAVID SMITH has completed and turned in for revision the first of Vitagraph's big twelve special productions, "The Ninety and Nine." This picture is said to be a thriller, in which Director Smith made the most of his material.

The big thrill is the rescue of an entire countryside from the fury of the flames, as the forest fire races toward the surrounded town. Great stretches of burning forest are seen with whole towns in flames, hundreds of men, women and children running frantically to cover. The little telegraph office is besieged with shouting, cursing, praying men, demanding an engine to take the trapped inhabitants to safety. There is not an engine on the division. The dispatcher remembers that an official's engine, with a private car, is on the siding at the nearest station. But the official declares it is a fool's chance, and will not permit the use of the engine. Then the one man appears—the young derelict who chances to be on the scene. Without hesitation he thrashes the cowardly engine crew, commandeers the engine, rolls the steel monster out on the main track, and heads into the furnace of roaring flames ahead.

Warner Baxter is the volunteer engine driver in this production, and beautiful Colleen Moore is the winsome Ruth Blake.

# 'Grandma's Boy' Makes Record

### Harold Lloyd Picture Being Booked for Longer Runs All Over Country

THE record-smashing career upon which "Grandma's Boy," the Harold Lloyd-Associated Exhibitors superattraction, produced by Hal Roach, was launched with its first appearance in Los Angeles, has extended itself far beyond the big first run houses of the large cities, according to word from Associated Exhibitors. In town after town, often in the community's largest theatre, it passed the high water mark for attendance, and exhibitors were forced to extend the duration of the showings well beyond the period stipulated in the original contracts.

Now comes an upset also in the neighborhood houses of the large centers, and in the smaller towns of the country. With only the locals and the capacity of the places of exhibition altered, the same conditions are being repeated. As "one-week towns" suddenly came into prominence as two, three, and even four week towns," so places where hitherto a run of three days was the rule for even a special offering have been elevated to "full week" rank.

A telegram received this week by W. E. Frank, general sales manager of Associated Exhibitors, from John C. Graham, owner of the Lyric Theatre, Butler, Pa., is char-

"When your Mr. Lamb approached me on running 'Grandma's Boy' at a price that seemed impossible, I turned it down, but later I took a chance, with the result that the Lyric did the greatest business in two years."

## Big Houses Closing for "Oliver Twist"

"OLIVER TWIST," the Jackie Coogan production, has the distinction of playing three down-town houses in Chicago prior to its being presented in the theatres throughout the suburbs.

The initial engagement took place last week in the Chicago theatre, of the Balaban and Katz circuit and its next presentation will be at Barbee's Loop theatre after which it will be offered at the Castle. Jackie's offering will then be featured in all of the Balaban and Katz theatres in and around the windy city.

Similar contracts are now being entered into between the Coogan organization and heads of circuits in other territories. The West Coast Theatres, Inc., controlled by Messrs. Gore Bros., Ramish and Sol Lesser on the coast, have contracted for the feature for their entire chain of some sixty houses. The first opening on this huge chain will be in Los Angeles at the Kinema theatre.

## "The Ghost Patrol" Is Ready for Screen

"The Ghost Patrol," by the author of "Main Street" and "Babbit," Sinclair Lewis, has been transcribed to the screen. The production of the Universal all-star screen version of it has just been completed under the direction of Nat Ross.

Some people thought "The Ghost Patrol" was too subtle a character drawing to be good screen material. Others said that very subtlety could be retained and would be its charm.

To preserve all its qualities and make the filming an assured success in advance, executives at Universal City assigned Raymond L. Schrock, scenario editor and E. T. Lowe, Jr., both expert continuity writers, to prepare the scenario. The cast includes Ralph Graves, Bessie Love, George Nichols, George B. Williams, Max Davidson, Wade Boteler, Dan Crimmins, Lydia Yeamans Titus, Danny Hoy, Melbourne McDowell, Gordon Sackville, John Cossar, George Cooper, Belle Stoddard Johnstone and others.

## Hoot Gibson Completes New Universal Film

Under William Worthington's direction Universal has completed the filming of Edward (Hoot) Gibson's starring vehicle, tentatively titled "Kindled Courage."

A former Universal favorite, Beatrice Burnham, will be seen opposite Gibson. Miss Burnham played steadily at Universal City two or three years ago. She returned a few months ago to support Priscilla Dean in "The Flame of Life" and recently for this Gibson engagement.

Harold Goodwin, Harry Tenbrook, James Gordon Russell, Albert Hart and J. Russell Powell have other important roles.

## "The Dust Flower" Is Big Seller

BASIL KING, who wrote an original scenario for Goldwyn Pictures Corporation, called "The Dust Flower," later turned the film into a novel because of its success as a picture. Harper & Brothers published the novel for the autumn book season, and it has become one of the best selling of this noted author's fictions.

In a letter received from the Harpers under date of November 3, 1922, Goldwyn is informed that the first editions of the novel had been exhausted and a new edition was then on the pres to meet the big and increasing demand for the story.

The publishers are co-operating with Goldwyn to obtain tie-ups with booksellers for window displays of Mr. King's various books in connection with all screenings of the photoplay.

## Fox Co-operating with Nat'l Review Board

Through its educational division, Fox Film Corporation is co-operating with the National Board of Review in presenting praiseworthy films based on literature. New prints on these productions have been supplied to all Fox exchanges. The Fox Film headquarters declare that exhibitors in all sections will play during Book Week, November 12 to 18, these subjects, which include:

"Ali Baba and the Forty Thieves," from Arabian Nights; "Connecticut Yankee in King Arthur's Court," by Mark Twain; "Evangeline," by Longfellow; "If I Were King," by Justin Huntley McCarthy; "Jack and the Beanstalk"; "The Lamplighter," by Maria F. Cummins; "The Last Trail," by Zane Grey; "Les Miserables," by Victor Hugo; "The Men of Zanzibar," by Richard Harding Davis, "Merely Mary Ann," by Israel Zangwill; "Monte Cristo," by Alexandre Dumas; "Over the Hill," by Will Carleton; "A Self-Made Man," by George Horace Lorimer; "A Stage Romance," by Alexandre Dumas, from the play "Edmond Keane"; "A Tale of Two Cities," by Charles Dickens, and "Treasure Island," by Robert Louis Stevenson.

## "Hearts Aflame" to Be Ten-Reel Special

"Hearts Aflame," the all-star production recently completed by Reginald Barker, will go out as a ten-reel special, according to announcement just received from the producer, Louis B. Mayer. Adapted from the famous Harold Titus novel, "Timber," and filmed on a stupendous scale, the picture represents the perfect combination of spectacle and human interest drama, it is claimed. Louis B. Mayer and Reginald Barker will shortly leave for New York, taking with them the masterprint and negative of "Hearts Aflame."

# Holubar Starts New Production

### Next Dorothy Phillips' Vehicle for First National Under Way on Coast

ALLEN HOLUBAR'S new production, starring Dorothy Phillips and scheduled for distribution through Associated First National Pictures, has been started at the United Studios on the coast. The title of the new subject, according to words from the West coast headquarters, is "The White Frontier." October 30th, which marked the start of work on the new production, was also Miss Phillips' birthday, and the coincidence of the star's anniversary and the start of her next screen vehicle was hailed by officials of the producing organization as a most fortuitous circumstance.

The new picture is an adaptation of a novel by Jeffrey Deprend. The story is declared to teem with exciting incident, unusual situations and dramatic characterizations. A feature of the celebration marking Miss Phillips' birthday was the presentation to her by her director-husband, Mr. Holubar, of the completed scenario of the new story, which he had adapted with the assistance or Tay Garnett.

"The White Frontier" follows "Hurricane's Gal," recently released, which is winning the star and producer new laurels everywhere. The same producing organization which helped insure the success of the earlier photoplay will officiate on the forthcoming production. Harold Bucquet continues as assistant director, Byron Haskins as cinematographer, Frank Lawrence as editor, James F. O'Shea as business manager and Mrs. Agnes H. Hicks as auditor.

In addition to the intrinsic interest surrounding the new undertaking of Miss Phillips and Mr. Holubar is the fact that the entire company will travel into the wilderness of Northwestern Canada for the outdoor scenes of the story. Also interesting is the announcement that publication of the novel will be held up until the date of the first releases of the photodramatic version.

# Strand Retains "Oliver Twist"

### Business So Great in First Week Another Week's Showing Is Given

JACKIE COOGAN'S "Oliver Twist" production has enjoyed one of the greatest successes in picture history in New York. Opening to capacity audiences on Sunday, October 29th, the production has been the talk of Gotham ever since.

On the Tuesday following the opening, arrangements were made between Irving M. Lesser, representing the Coogan Productions in the East and Moe Mark of the Strand Theatre, whereby the production would remain in the big Broadway playhouse another week.

The New York showing was the world premiere. The New York daily press printed a series of glowing reviews, and Manhattan is paying tribute to Charles Dickens and the little star Jackie Coogan in droves.

According to Associated First National Pictures, Inc., who are to distribute this new Coogan classic, the release date has been definitely set for November 20th, but several of the larger cities have contracted for the feature for earlier showings.

"Oliver Twist" is an ideal holiday production and should sail over the top and into box office records with ease, declare Coogan executives.

In speaking of the retention of "Oliver Twist" for a second week's showing, a statement from the Mark Strand Theatre declares:

"The retention of 'Oliver Twist' brings to mind the fact that in the past only screen and stage artists of renown have been able to command such public attention and only upon them was bestowed the favor of a second week's performance. They have been Charles Chaplin, Mary Pickford, Douglas Fairbanks, George Arliss, Richard Barthelmess, Harold Lloyd and Lillian Gish. With his reappearance at the Strand, Jackie Coogan therefore begins to rank with the greatest of actors of today.

"A second week for 'Oliver Twist' also strengthens the impression that the picture is one of the greatest and most notable yet created. It seems to be as nearly perfect as a picture play can be, an entertainment for the young and matured as well."

## "Kentucky Derby" Given Chicago Review

A unique and impressive midnight review of "The Kentucky Derby" was given at the Randolph Theatre for the motion picture exhibitors and members of the theatrical profession now appearing in Chicago theatres. Manager McCurdy, of the Randolph, Herman Stern, and his sales force from the Chicago Universal exchange were the hosts.

The enthusiastic reception given the picture and the Century Comedy "Just Dogs" which was also shown, was enough to gladden the hearts of those who sponsored the undertaking it is claimed.

## Louise Lovely Touring with Production

In conjunction with J. L. Frothingham's production of "Shattered Idols," distributed by American Releasing, Louise Lovely, who plays a featured role, is touring the larger cities in an original entertainment. It opens with a vaudeville playlet, "Their Wedding Night," in which she appears with her husband, Wilton Welch, English comedian.

## Buxbaum Week Drive Is Set for Dec. 3 to 9

**DECEMBER 3rd to 9th inclusive, is again this year being inaugurated as Buxbaum Week at the New York, Albany and Buffalo Exchanges of the Famous Players-Lasky Corporation. Exhibitors have promised them their fullest co-operation in making this week a big success, according to word from the New York Exchange. The drive was started about a week ago, and the New York Exchange already has 100 theatres booked up solid. They expect to exceed last year's record by a big margin.**

## Hawaiian Scenes Shown in "White Flower"

Georgeous avenues of Hawaiian palms and banks of richly colored tropical flowers, caused expressions of delight as executives of the Lasky studio viewed the first prints of scenes taken by Director Julia Crawford Ivers in the Hawaiian Islands, where she is now making her own story, "The White Flower," as a Paramount picture, with Betty Compson in the stellar role.

Absolutely accurate to Hawaii and scenically marvellous are these scenes, Paramount says, and they fully justify the enterprise of the Famous Players-Lasky Corporation in sending Mrs. Ivers and her company to the exact locale concerned in the story.

Miss Compson is supported in this tale of modern Hawaii by Edmund Low, Edward Martindel, Sylvia Ashton, Leon Barry, Arline Pretty and Lily Phillips.

## "A Dollar Down" Is Latest Heerman Work

Victor Heerman has added another work to his list of literary achievements for Selznick.

Besides having written "The Chicken in the Case," "A Divorce of Convenience," "The Poor Simp" and "Love Is an Awful Thing," Owen Moore productions, and "John Smith," Eugene O'Brien production, Heerman is responsible for the story of "A Dollar Down," which he is now directing for Selznick, with Owen Moore and Alice Lake in the leading roles.

## "Remittance Woman" Filming Completed

Under the direction of Wesley Ruggles, Ethel Clayton this week completed the filming of "The Remittance Woman," which will be her second release through the Film Booking Offices of America. The story is by Achmed Abdullah. It was originally published in Everybody's Magazine in July, 1922, under the same name.

Miss Clayton's leading man is Rockcliffe Fellowes, whose first appearance with the star was made in "The Price of Possession." Others in the cast include Mario Carillo, Frank Lanning, Tom Wilson, Etta Lee, James B. Leong and Edward Kimball.

## Practical Press Book for "Hungry Hearts"

What is declared to be one of the most valuable service books, from the exhibitors' point of view, ever issued by Goldwyn is that for its forthcoming release, "Hungry Hearts," founded upon Anzia Yezierska's volume of short stories. It is the same size and shape as Goldwyn's big service books for "Remembrance" and "Sherlock Holmes."

Every angle of the newspaper-size book is directed towards pulling patrons into the theatre. Every press story, every advertisement, every exploitation is aimed directly at prospective theatre patrons. The picture is a big, appealing theme, powerfully and dramatically, and it's appeal is set forth clearly and directly from the window card design in black and red, which forms the front cover of the book, to the small red hearts on the back cover. There is also a varied and effective list of exploitation features.

## David Butler Protege of Griffith

David Butler, who is appearing with Viola Dana in "A Noise in Newboro," her newest Metro starring picture, is a screen protege of D. W. Griffith.

It was while playing with the Morosco stock company in Los Angeles several years ago that David Butler first came to the notice of Mr. Griffith. At that time the noted director was preparing to start work on "The Greatest Thing in Life" and after watching the performance of the young actor, he immediately went back stage and signed him for the role of Monsieur Bebe.

Mr. Butler filed this part so well that he was kept under the Griffith banner for a leading part in "The Girl Who Stayed At Home." After these two pictures were released he was showered with offers from motion picture producers and as a result gave up the speaking stage for film work.

## Plan Big Newark Opening for "Shadows"

The Strand theatre, Newark, has booked "Shadows" for a week beginning November 17th. This picture, which is the second of the B. P. Schulberg series through the Al Lichtman Corporation will be launched with the co-operation of the Lichtman publicity and advertising departments and the Jans Film Service which distributes the Lichtman product in Northern New Jersey.

## "Cardigan" Chosen for Atlanta Opening

The handsome new Woman's Club auditorium in Atlanta, erected at a cost of $110,000, will show a motion picture for the first time on December 1.

The subject chosen is "Cardigan," distributed by American Releasing Corporation, selected because of its historical and patriotic appeal. It is a stirring romance of the days of 1776, a picturization of Robert W. Chambers' novel.

# "Bella Donna" Easily Adapted

### Vehicle for Pola Negri Said to Lend Itself Perfectly to Picturization

PARAMOUNT claims to have discovered at last the novel that lends itself perfectly to screen adaptation. It is "Bella Donna," in which Pola Negri is to star as her first American-made picture. Moreover, Ouida Bergere, to whom was entrusted the task of scenarizing the famous Robert Hitchens' story, is the authority for the statement that it is the perfect novel for screen adaptation.

"Robert Hichens' novel maintains a perfect continuity," says Miss Bergere. "The characters are always interesting and they are consistently developed. You may dislike the character of 'Bella Donna' in the abstract but she interests you just as the author drew her. With the possible exception of 'Peter Ibbetson,' I have never scenarized a novel that offered as few obstacles or required as few changes as this one.

"Such changes as I have made are exceedingly minor but they were made with the best of reasons in each case. I made the husband, as played by Conrad Nagel, slightly younger. In the picture he is more the youthful idealist rather than the mature and therefore more inconsistent dreamer that he was in the book and in the play.

"I also added one character, a girl of the husband's age. To make her presence in the story logical, I have made her the ward of Dr. Isaacson. We suggest but do not show that she is fond of the husband before his marriage to 'Bella Donna' and we show her as a sincere friend during the tremendously tragic moments of his disillusionment. But that is the extent of her role. We know that she is there to comfort the husband; that she is sincerely fond of him and that, after he has recovered from his illness and the hurt of his wife's infamy, he may turn to her. But we do not show it; we merely suggest it.

"Beyond these small changes, I have followed the story almost without deviation. It is the one novel in my experience that would permit of such treatment."

Aside from the interest which attaches to Pola Negri's first American-made picture, this George Fitzmaurice production boasts of the unusual feature of two leading men playing opposite the Polish star—Conway Tearle and Conrad Nagel.

# Goldwyn Gets Real Atmosphere

### Directors and Players Sent to Foreign Lands for Six Super Productions

FOR no less than six of the super-productions to be included in the big twenty for the current season, Goldwyn Pictures Corporation has sent, or will send, directors and players to foreign lands. Regardless of expense or distances to be traveled, this company has determined to obtain a correct atmosphere in exterior scenes, even if it means a trip half round the world.

Plans are now being made for the sending of the "Ben Hur" company to Palestine and Italy in order that no time may be lost when the director and players for this greatest of all Goldwyn pictures have been selected. The continuity for Lew Wallace's great story is now being completed by June Mathis, who will accompany the actors on their foreign expedition.

Many of the scenes for the screen version of Thomas Hardy's "Tess of the D'Urbervilles," which Marshall Neilan will produce in association with Goldwyn, will be taken in rural England, in the "Wessex" of the Hardy novels. Frank Urson, Mr. Neilan's assistant has just gone to England to look out for the exterior photography.

Elinor Glyn, author of "Six Days," scheduled for early production by Goldwyn, has recently been in Paris where, on behalf of the producing concern, she superintended the photographing of many "atmospheric" scenes for the photoplay to be based upon her story.

Then, in making "Sherlock Holmes," a recent Goldwyn release, Director Albert Parker with the star, John Barrymore, and several of the principals went to London in the pursuit of realism.

Goldwyn sent Director Maurice Tourneur and three of the leading players in its screen version of Sir Hall Caine's novel, "The Christian," to England to make many of the big exterior scenes.

Director R. A. Walsh and the complete cast for Goldwyn's first Carey Wilson picture, "Passions of the Sea," were sent to Tahiti where almost the entire photoplay was made.

## Willat Company is Back From Five Weeks Trip

Irwin V. Willat and the company of players he is directing in the Metro screen version of "All the Brothers Were Valiant," Ben Ames Williams' powerful sea story, have returned from a five weeks' location trip, a month of which was spent aboard a whaling schooner on the Pacific Ocean and a week in Paradise Cove, near San Francisco.

Hunting and kiling whales, a mutiny and battle at sea, and picturesque scenes at Paradise Cove were among the episodes recorded on celluloid and brought back to Hollywood.

Among those in this Irvin V. Willat production are Billie Dove, Malcolm McGregor, Lon Chaney, Robert McKim, William Mong, Bob Kortman, William H. Orlamond, Otto Brower, Curt Rehfeld, Leo Willis and J. P. Lockney.

## George Beban Guest of Kansas Governor

George Beban, touring the larger cities with his stage and screen combination of "The Sign of The Rose," was received in Topeka, Kansas, for his appearance at the Orpheum Theatre, under unusual conditions.

Because of the political convention which overcrowded the city, hotel accommodations could not be provided for the star and his company. Whereupon a suite was placed at his disposal in the executive mansion by Governor Henry J. Allen.

Beban's arrival in the city was made noteworthy by the presence, on the capitol steps, of Mayor Herbert J. Corwine, and the Governor who presented the actor with a floral key to the city in sight of a great crowd.

## Exhibitor Succeeds with Vitagraph Week

Harry F. Dunning, manager of the Juneau Theatre, Milwaukee, made a tremendous success of a Vitagraph week—playing that company's features as headliners for a seven-day showing, according to word from the Vitagraph office.

Beginning Sunday afternoon and evening, the feature was Earle Williams in "Restless Souls." The next three days "A Rogue's Romance," featuring Earle Williams and Rodolph Valentino, played to heavy business. He closed the week with Corinne Griffith in "A Woman's Sacrifice."

## Rupert Hughes Finishes "Souls for Sale"

Rupert Hughes has completed the continuity for his next photoplay for Goldwyn, based upon his recently published novel of motion picture life in Hollywood, "Souls for Sale." Mr. Hughes will direct the production according to the terms of his contract with Goldwyn, and edit and title it.

Goldwyn's casting department has not yet made any engagement for "Souls for Sale," but several prominent players are under consideration for the two leading roles.

## Two Fox Pictures Are Named Among Best

The moving picture editor of the New York *Times* has selected twelve films shown between July 1 and September 30, 1922, which, in his opinion, represent the best output for that period of time shown on Broadway.

The editor explains his standard of merit as pictures "which seem to him worthy of special mention as entertainment for grown people who do not object to motion pictures just because they are motion pictures, but who, nevertheless, impose a certain degree of intellectual censorship on anything offered for their pleasure."

Among the twelve pictures mentioned, which are the product of eight different companies, two are Fox pictures, "The Fast Mail" and "Monte Cristo."

## Artclass Picture Nears Completion

Alfred Weiss, newly elected president of Artclass Pictures Corporation, announced this week that "Between Worlds" is practically ready for the market. This production has been in process of cutting and editing for four months by Katherine Stuart. While many innovations in the matter of photographic backgrounds have been worked out by John K. Holbrook and Mark Tobey under the supervision of Adolph Weiss.

The picture presents four distinct stories dealing in turn with Venice, Arabia, China and America. All of these stories have been woven into a closely knit narrative, of which the outstanding figure is the young girl who enacts in each story a totally different character.

## Bert Ennis to Exploit "Between Worlds"

Bert Ennis returned to New York this week following an exploitation campaign in connection with the engagement of "After Six Days" at English's Opera House, Indianapolis. He will immediately begin preparations for the exploitation of "Between Worlds," the latest feature sponsored by Artclass Pictures Corporation and which is being handled under the direct supervision of Alfred Weiss, newly elected president of the organization.

Ennis will also handle a special campaign for the engagement of "Quincy Adam Sawyer," the S-L production released by Metro, which will be presented at the Capitol Theatre, New York, the early part of next month.

## Loew's Southern Chain to Run Graphic Film

"Wildness of Youth," Graphic Film Co. latest big production with an all star cast was booked over Loew's Southern time opening at Loew's Grand Theatre in Wanta, Ga., November 16th and playing to the 19th.

In conjunction with "Wildness of Youth," Virginia Pearson who is co-starred, will appear in her own original vaudeville sketch with a talented company. It is the intention of the Loew Booking Offices to book "Wildness of Youth" through the West, Northwest and Canada together with Miss Pearson's appearances through this territory.

## Campaign Planned for Barthelmess Film

The Producers Security Corporation is preparing a massive exploitation campaign for the latest Richard Barthelmess release, "Just A Song At Twilight," which is slated for distribution on the open market inside the next two weeks. The story was built around the famous music theme "Loves Old Sweet Song."

The supporting cast is headed by Evelyn Greeley and Pedro de Cardoba.

# Valentino Re-Issue by Universal

### "All Night" Made Several Years Ago with Carmel Myers Opposite Star

UNIVERSAL announces the reissue of "All Night," a feature production made several years ago with Carmel Myers and Rodolph Valentino as the leading players. It will be released as a Universal Special and will be accompanied by news print, paper, press sheets, slides, lobby cards and other accessories.

Universal recently reissued the "Delicious Little Devil," a feature production with Mae Murray and Rodolph Valentino. It met with instant success and exhibitors all over the country have cleaned up with it. "All Night" will be released under similar conditions. It is being put out as the result of a demand on the part of exhibitors for more Rodolph Valentino reissues.

Valentino did much work for Universal several years ago as a leading man. These pictures were the cream of the Universal program at that time and are distinctive in their excellence—the settings, the acting, the photography and the direction being of such quality that they are scarcely distinguishable from pictures made today.

"Once to Every Woman," another Universal picture, in which Valentino had an important role, and which has been shown in thousands of theatres throughout the country during the last two years, suddenly took a new lease on life about six months ago. The demand for it became so great new prints had to be ordered and new press sheets and accessories made up. It still is being shown in all sections of the country.

"All Night" was found to be of exceptional quality and of unusual note as regards Valentino. In it his acting is one of the outstanding features of the picture. He is shown as a perplexed lover in extraordinary situations with his temperamental sweetheart. The story was written by Edgar Franklin, a popular magazine writer, and was directed by Paul Powell.

In the supporting cast were Charles Dorian, Mary Warren, William Dyer, Wadsworth Harris and Jack Hull.

# "Over the Hill" on Third Year

### Fox Film Corporation Claims Big Record in Attendance and Houses Played

HAVING rounded out its second year of continuous playing "Over the Hill," now holds all records for length of continuous run, attendance, number of theatres played, and gross receipts, according to a statement from the Fox Film Corporation which first presented the play in New York City on September 17, 1920.

Entering its third year, the statement says, it has bowled over every record set up for it to shoot at, and is now sweeping the world with no let-up in sight.

With "Over the Hill," William Fox, has made screen history. Not only has it played to more people than any other picture, according to the Fox office, but it has drawn to the motion picture theatres men and women who never, or seldom, attended that style of entertainment. Exhibitors have reported to the Fox branch managers that they have seen among their patrons men and women well known in the communities who never visited their theatres before.

Beside playing continuously for more than two years, it has been the feature attraction in 7,813 houses in the United States. Canada has played it in 571 of its theatres and places of amusement where it went as big as it did in the United States. In England up-to-date it has been played in 1,628 public places of amusement.

Every country where motion pictures are known has played the Fox masterpiece, and it is now sweeping Andalusia, China, and the Far East where it is beinng received with as much favor as it is at home. Ninety per cent. of all criticism written about "Over the Hill" has been favorable, and it has received more favorable comment, according to the Fox scrap books, from persons in all walks of life than any other one picture ever produced.

It must be taken into consideration that these records have been established in a little more than a year, as the Fox special was not released to the general public until after it had completed a year's run on Broadway, New York City. Not only did it establish a new Broadway record, but it broke a well established Broadway tradition playing in six different theatres there, when all the wiseacres for years had said it was suicide to move a success from one theatre to another.

## Striking Press-Book on "Notoriety" Ready

Weber & North have prepared a press-book of pretentious proportions for its Will Nigh release, "Notoriety." The book, which comprises thirty-two pages, combines the artistic with the useful. The services of Albert Vargas were employed to produce a collection of newspaper ads and publicity scenes that set a standard for punch and class. Four full pages of ads are supplied in varied assortment for the practical use of every type of theatre. An extra page of teaser ads playing on the title of the picture and eight pages of publicity stories for newspapers and Sunday magazines make the array of press material complete in every detail.

## "Madonna in Chains" Ready for Release

With the final touching in the way of recuts and retakes the Amalgamated Exchange's first production, "The Madonna in Chains," is this week ready for release, and a private showing of the film to directors and distributors of the company's product may be shown next week.

The picture was made in the New Rochelle studios of the company under the direction of William P. Burt. The scenes in the majority of cases are all big ones, and on several occasions as many as four hundred people were used at one setting.

In the matter of time the production has set a new record. Exactly four weeks were taken in its manufacture. Because of the fact that the picture was the first of the new independent company, it was delayed in starting, and the day that Larry Williams, the camera man, turned the first crank the production was two weeks behind.

## "I Am the Law" Booked Over Circuits

Bobby North of the Apollo Exchange announces that "I Am the Law" got off to a flying start this week when this all-star feature with Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Noah and Wallace Beery opened its New York run at the Broadway Theatre for a full week's showing.

Following this run it has been booked over the entire B. F. Keith, Moss and Proctor circuits, which means that it is under way with flying colors in this territory.

## Forestry Department Aids Picture

In the staging of the big, spectacular forest fire scenes in his latest screen special for Louis B. Mayer's "Hearts Aflame," Reginald Barker, the director, secured invaluable aid from the forestry department. Working under the personal supervision of Los Angeles County Forester Stuart J. Flintham, one hundred deputies, or rangers, were constantly on duty with the Barker company during the five days and nights consumed in the making of the fire scenes which furnish the thrilling climax in the picture.

## Associated Attractions in Detroit Houses

Associated Exhibitors' attractions packed two big theatres simultaneously in Detroit last week, according to announcement from that office. While Harold Lloyd in "Grandma's Boy," was playing its second week at the Fox-Washington, having been held over because the crowds could not be accommodated in the one week which had been contracted for originally, the Florence Vidor feature, "Dusk to Dawn," was appearing at Warren & Cohen's Colonial Theatre.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

# Masonry in Theatre Construction Requires Study for Economy

## Walls, Piers, Foundations, Etc., Demand Engineering Conception

MASONRY work in any theatre represents a large percentage of its total cost. It is consequently an important element in theatre construction and justifies serious consideration.

From an economic point of view, it is susceptible to considerable study and lends itself to many different forms of design, both theoretical and practical. Very often the design is over-balanced theoretically, but more often it is badly over-balanced from a practical point of view. This is due to the fact that, generally the mason work, especially the walls, are designed by architectural draftsmen at the time the architectural plans are drawn. Little thought is then given to the fact that walls, piers, foundations, etc., are important elements and require engineering conception. As a matter of fact, walls of the average theatre are of such height and without lateral supports that they become highly distinguished as matters of engineering and should be thoroughly treated as such. Too much consideration cannot be given to their design. Usually theatre walls are of the wall-bearing type and hence support the entire roof structure. Any failure in the main wall construction would certainly be of a serious nature and would probably cause the ultimate collapse of the entire structure.

### Types of Masonry

There are several types of masonry applicable to theatre construction and many different kinds are actually used. The most common of which is the all-brick masonry, from foundation to top of parapets above the roof which may be designated as type 1. These walls are usually unsupported for their entire height, of not less than forty feet for side walls and sixty feet for rear stage walls. From this it may be seen that these walls must be either thick enough to give sufficient stability to themselves since they are unsupported, or have piers or buttresses in sufficient number to provide the necessary stability. It is quite common practice to make walls, which are forty feet high or less, twelve inches thick and many theatres have been built in that manner, in accordance with the provisions of different building laws. These laws have been established, more or less arbitrarily, and are not susceptible to a theoretical analysis, especially if wind pressure is taken into consideration. Fortunately, theatre buildings are usually located in protected locations and consequently wind forces do not actually obtain. This probably explains why there have been few, if any, failures due to faulty wall design.

**H. ROBBIN BURROUGHS, theatre specialist and constulting engineer, has prepared a thorough article on masonry work in the theatre. This particular phase of theatre construction is very important in that it represents a large percentage of the total cost and therefore justifies serious consideration. Mr. Burroughs points out that from an economic point of view this phase of theatre construction is susceptible to considerable study as there are many different forms of design. It is therefore recommended that theatre owners and builders read this treatment in view of the fact that very valuable recommendations and general information is therein contained.**

Consequently brick walls having a high slenderness ratio and supporting only light vertical loads, may be regarded as satisfactory, provided they are laid up in good cement mortar and well bonded together. At points of heavy loads, supporting trusses or girders, piers should be introduced of sufficient size to reduce the slenderness ratio to a safe limit and provide sufficient bearing to safely sustain the imposed loads.

Masonry work, type two, is a combination of brick and plain concrete. In this type, the footings and foundation walls up to grade are constructed of stone concrete with the superstructure of brick, either of plain walls or with piers as in type one. This is superior to type one, for the reason that concrete is more homogeneous than brick and lends itself to reinforcement, where it may be necessary to distribute the soil-bearing pressure over soft places in the soil or where large openings obtain at the ground level, such as main exits, etc. In the latter case foundation walls directly under the opening are required to act as inverted beams, in order that the foundation pressure may be uniformly distributed. Therefore, it becomes necessary to reinforce the top of the beam or wall, immediately below the opening. This is a common source of weakness and needs to be emphasized. The writer has been called in on several occasions relative to the appearance of cracks in the brick walls adjacent to exit openings and he has found that, in practically every case, the source of the trouble laid in the failure to provide reinforcement in the wall below. The result being that this wall had also cracked, due to upward pressure from the soil. Unequal settlement has subsequently taken place, due to unequal soil pressure on the wall footings.

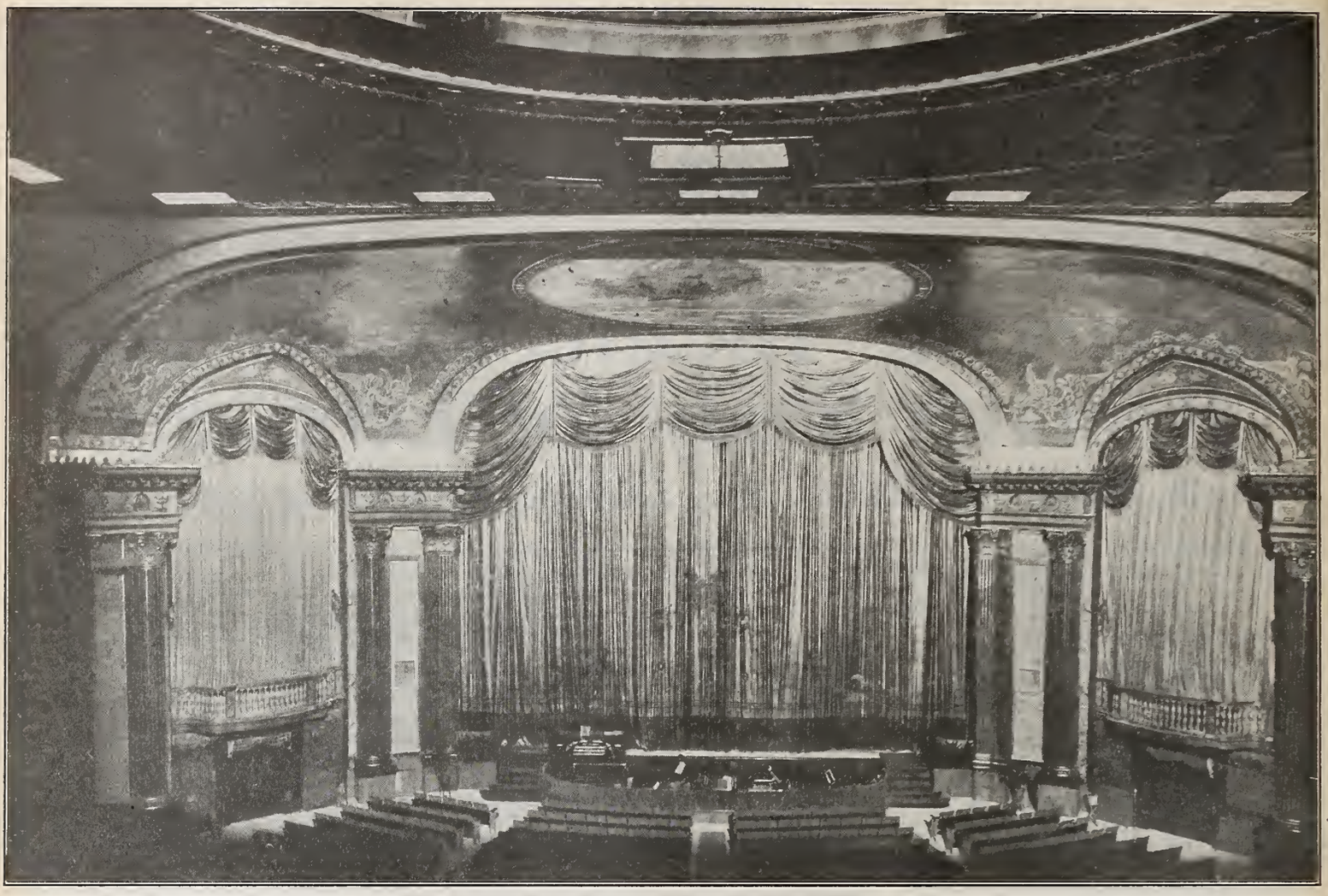
Another source of unequal settlement is often found to be due to faulty design of proscenium pier foundations. The problem here is analogous to that mentioned in the preceding paragraph; except in this case, which is more pronounced, usually some attempt is made to provide therefor, whereas in the case of exit openings, no provision is made, the subject being entirely disregarded. Proscenium openings are generally large and consequently the footings are discontinuous. Two independent foundations should be provided, one at either side of the opening, and they should be of sufficient size and proper design to distribute the entire superimposed load on the soil at the safe bearing values, which may vary from two to eight tons per square foot. If these footings have not this sufficiency, unequal settlement of the proscenium wall will obtain and cracks in the wall, radiating from the upper corners of the opening, will appear. The degree of seriousness indicated by these cracks, will depend on their magnitude and direction. If the foundations have been properly designed, settlement will be uniform and cracks will not appear.

### Foundation Recommendations

Type three consists of plain concrete foundations, brick curtain walls, with steel and reinforced concrete columns and girders. Girders in this case are used only when deep foundations are involved. Generally, masonry footings are placed four feet below ground level, except where conditions require interior excavations, in which case they are carried down below this level. If sufficient soil-bearing values are not found at this depth, it becomes necessary to carry the foundation to a greater depth. In this event it is more economical to use individual piers with concrete girders just below the ground level to support the brick work. Steel columns are then used to support the roof steel work. This third combination of materials is not economical and is not recommended. For theatres in which the side parapet walls are not over forty feet high the writer would recommend using concrete foundations, with brick walls having buttresses and piers of proper size supporting roof trusses. In cases where the walls are over forty feet in height and architectural conditions limit pier sizes, it is recommended that steel columns be used in the walls. These columns should be properly braced against lateral displacement.

Type four may be classified as combination tile and brick masonry. This may be used

(*Continued on page* 2580)



*Auditorium of the Strand Theatre, Niagara Falls, N. Y., which brings to attention the splendor and size of this new house. The house is owned by A. C. Hayman and managed by Ralph Thayer.*

# Theatre at San Diego, Cal., Follows Style of Indian Art

BEARING the name of the Ramona theatre, and with many novel features, the newest motion picture house in San Diego, Cal., has been opened by Euclid C. Wills, who has been operating for several years another film theatre, the Hillcrest.

The new house occupies a lot 40 by 100 feet, at Thirtieth street and University avenue, is of hollow tile construction and is practically fire-proof. The details of the house were designed by Mr. Wills, who engaged James W. Krebs of Arizona, an artist who has made a long study of Indian art, to do all the interior decorating, this being one of the most striking features of the theatre.

The walls are finished in plaster that looks like that used by the Zuni Indians. It is shaded from an Indian brown near the floor to a grayish near the ceiling. There are painted at various points different Indian designs, like the swastika and other distinctive characters. A series of large panels, depicting scenes of Indian life and western topography, as well as pictures of the old San Diego Mission, established in 1769, and "Ramona's Marriage Place," a popular scenic adobe in San Diego, have been painted by Mr. Krebs and his assistant, Wallace Hamilton, and occupy spaces on the east and west walls.

In the foyer, as well, Mr. Wills has carried out the same idea in his draperies, which are like Indian blankets, while Indian pottery contains flowers, and Hopi rain-gods, done in clay, stand on the brackets at the sides of either entrance to the main auditorium.

The Ramona has a seating capacity of 314 on the main floor and 106 on the balcony. The seats are painted in a gray-blue which harmonizes with the wall tints.

The house is illuminated by the Cove lighting system, and there is thus afforded the opportunity to give the various lighting effects as atmosphere for the picture that may be showing. For full lighting of the interior there are six fixtures, finished in opal glass, hanging from the ceiling. These were furnished by the San Diego Art Glass Works.

*Pamona Theatre, a new house in San Diego, Cal. Indian art design is followed Throughout.*

Two Powers motion picture machines are used, projecting a distance of 71 feet against a Crystal bead screen. An American photo player is used for the musical part of the programs.—Wright.

## *Bartola Musical Instrument Co. Predicts Increased Installations*

As a result of the tour now being made by Dan Barton of the Bartola Musical Instrument Company, announcement is made of predictions of a number of organ installations in that territory. While being interviewed on the run, Mr. Barton stated that business was never better than at present and that even with increased factory facilities, the orders were crowding production. The renewed interest in the purchase of Barton organs is a good index of the prosperity the motion picture field is experiencing.

Another indication of the increasing business which should be indicative of prosperity in the theatre business is the addition to the sales staff of the Bartola Musical Instrument Company of William C. Huey, who is probably well known to many of the exhibitors as a film salesman.

### WISCONSIN

*Sheboygan*—Architect W. C. Weeks, 720 Ontario Ave., is drawing plans for new $80,000 theatre for 8th St., Sheboygan. Owner, Ernest Hosfer, prop., Rex theatre. Building, 50x120.

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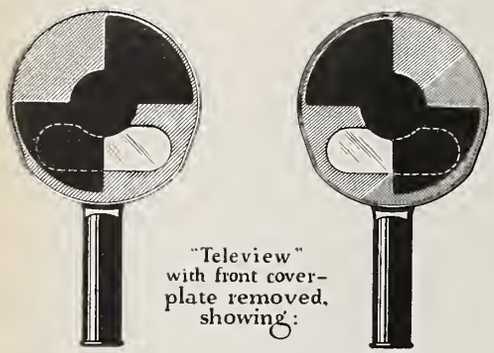
# Three Dimension Motion Pictures Produced by Means of the Teleview

FOR nearly twenty-five years various and sundry attempts have been made to produce a three dimension motion picture. That is, one having depth as well as length and breadth. Two young electrical engineers, Lawrence Hammond and William F. Cassidy, after two years' intensive effort, it is claimed, have at last solved the problem of producing a stereoscopic motion picture which can be seen from any seat in a theatre without strain on the spectators' eyes.

To produce these stereoscopic motion pictures two films are made at the same time by a special camera having two lenses two and five-eights inches apart, the average distance between a person's eyes. This camera operates in much the same fashion as would two standard motion picture cameras driven together



"Teleview" with front cover-plate removed, showing:

Revolving shutter covering left eye uncovering right eye.

Revolving shutter covering right eye uncovering left eye.

and in perfect unison. The two films, after development and printing, are each one of them standard films, and if either of them were to be run in a standard projector it would give the regular flat motion picture. Run together and seen with the naked eye, they produce the effect of a double exposure photograph.

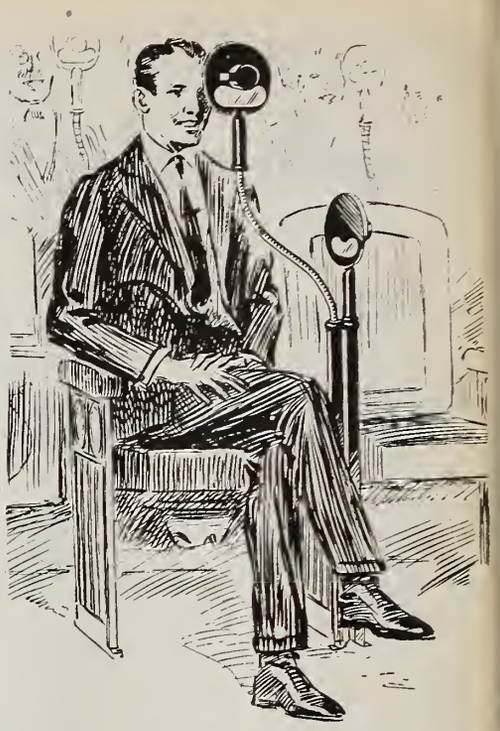
Where the pictures are to be shown with stereoscopic effect, both films are run simultaneously through double projectors which are placed in such a way as to throw the two pictures on the screen, first one and then the other in such rapid succession as to make practically one picture. Since the two pictures were taken from slightly different points of view they are, of course, not exactly the same and, therefore, the combined picture is not sharp.

The magic of bringing the objects forward from the background is accomplished by means of a simple device, known as the Teleview. Each spectator looks at the picture through his individual instrument, which is attached to the arm of each chair by means of a flexible bracket. This bracket can be moved at will and the Teleview adjusted to any comfortable position the spectator desires.

The Teleview consists of a small circular aluminum casing inside of which is an exceedingly small motor. On the shaft of this motor is a light aluminum plate, about the thickness of a sheet of paper, which spins continually at a high rate of speed (about 1,500 r.p.m.). This plate is shaped like a motion picture shutter and, owing to the peculiar properties of the motor which drives it, turns in exact step with the shutter on the projection machines which are throwing the pictures on the screen.

In the lower part of the case is a large hole covered with plate glass. The spectator, looking through this miniature window, sees the picture first with one and then with the other eye in such rapid succession that he is absolutely unconscious of the process. His vision is cut off by the constantly revolving shutter inside the case. The longest period of time through which either eye can see the picture on the screen without interruption is one one hundred and ninety sixth part of a second. The prolongation of the spectator's vision carries two steady impressions of pictures in his two eyes. Had the spectator witnessed the original scene, he would have had a different picture in each eye in just the same manner.

Therefore, remarkable as it may seem, in watching the picture one gets exactly the same effect as if he were watching the actual scene. The screen, as such, appears to vanish, while the characters appear life-size, and stand out from the flat plane in relief and appear to be as far away from or as close to the observer as the object originally was from the camera. Further, and most interesting,



*Spectator looking thru "Teleview," an instrument giving the third dimensions to motion pictures.*

is the fact that a man in the audience may walk through the picture, appearing behind objects in the foreground and in front of the background.

The "close-up" of the ordinary movie is entirely eliminated by this Teleview process. Instead of a huge face, ten or twelve feet in length, appearing on a screen many feet from the spectators, one sees the actor approaching and it appears as if one's outstretched hand would touch his. The action seems to take place over the heads of the audience two or three rows ahead.

Since there are no lenses or prisms in the Teleview, there is no need for any adjustment. The piece of plate glass is merely inserted as a protection from the revolving shutter inside the casing. Further, since the films are run much faster than the ordinary motion pictures, there is less flicker and therefore the eyes do not grow so tired.

*The Lincoln theatre, Brooklyn, N. Y., half-million-dollar house under the management of Messrs. Meyer & Lederer. These views show a well balanced front and also lobby decorated with mirrors and wall cases, installed by the Libman-Spanger Corp.*

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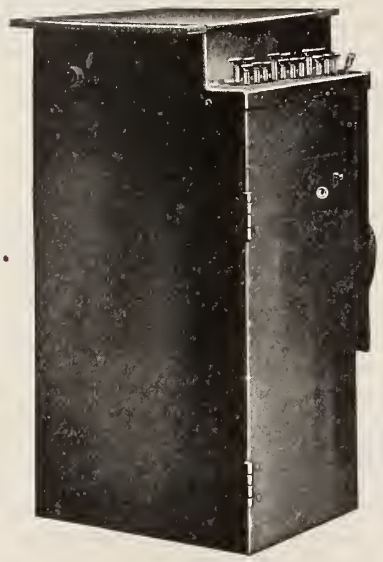

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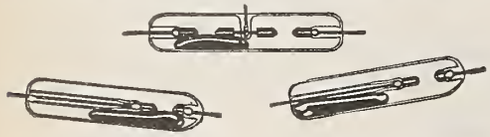
# Underwriter's Laboratories Report on Safety Device for Projection Machines

THE Fyre-Gard was invented by Chas. R. Carlson, a projectionist, about four years ago, after he had the first film fire, in his ten years' experience as projectionist. Right then and there Carlson decided he would not have another film fire, not if he could do anything about it, and he did. He invented and perfected the Fyre-Gard and now claims it is next to impossible for a film fire to originate from within the projector.

The Fyre-Gard was tested for three years, 10 hours per day, Mr. Carlson says, at the Fox Theatre, Aurora, Ill., without even as much as a scorched film in that period. The device is marketed by the Fyre-Gard Manufacturing Co., an Illinois corporation.



*The Absolute Con-Tac-Tor "automatic switch used in the "Fyre-Gard" apparatus.*

The Fyre-Gard has been approved by the National Board of Fire Underwriters, also by the Electrical Department of the City of Chicago, after a thorough test.

Too much consideration cannot be given by theatre owners to fire prevention devices of this character as even a small fire may be the cause of a panic that may give the theatre a "black-eye" from which is may never revive.

*Report made on this Apparatus by the Underwriters Laboratories*

*General Character and Use*

This device is intended for attachment to a standard Simplex motion picture machine, and is designed to interpose a shutter between the lamp house and the film and to stop the driving motor should the film become broken at any point above or below the aperture plate or the lower reel fail to pick up, or the mechanism of projector jam or break. The same protection is given in the event that the lower loop is lost or that sprocket holes are stripped from film.

The general appearance of the device as attached to a machine in service is shown in the accompanying cut.

*Assembly*

The apparatus comprises a counterbalanced lever system and special form of switch, all mounted by means of brackets on the machine with screws already forming a part of the machine, and installed in such a manner as not to interfere with the normal operation.

The switch is enclosed in a metal box attached to the machine frame and connected through standard armored cable to the driving motor and supply circuit.

The operation of the device depends on the support by film tension of an additional roller which is permitted to fall in the event of failure of film to feed properly, thus operating the switch in the motor circuit and at the same time permitting the small shutter to drop in the beam of light, cutting it off from the film aperture.

*Construction Details*

Mechanical Connections—The accompanying cut, Fig. 1, illustrates quite clearly the system of levers which are pivoted by machine screws on supporting bracket or frame, as shown. The screws at A, B, and C, are employed in supporting the device, and these screws are fitted in holes already tapped in the machine. The cutoff shutter is shown at E. and the tripping lever at H. The extra roller, supported by the film tension, is shown at I. With the shortening of the loop at H or the release of tension at I the levers are permitted to drop shutter E and partially rotate the switch shaft at K to open the motor circuit.

These parts are made of brass strips secured by small machine screws with lock nuts and mounted on a castbrass frame or bracket.

Switch—The motor-control switch is made by the Absolute Contractor Co. The switch is rated at 8 amperes 110 volts, and in this machine is used to control a ⅛ h.p., 110 volt driving motor.

The switch is mounted on a spindle or shaft extended through a bearing box in the wall of the enclosing box which is of cast iron with a removable steel cover, No. 14 U. S. gauge in thickness, secured by two machine screws threaded in the bosses formed inside the box. The box is also provided with a mounting bracket at one end and with a separate compartment at the other end, also provided with a removable cover secured by two machine screws. This second compartment is employed to enclose the wiring joints between the wires in the circuit and communicates with the switch encloseure only through two small openings through which the standard rubber-covered leads project. The switch tube is connected to these rubber-covered leads by silk-covered stranded jumpers.

*Plan of Investigation*

The object of the investigation was to determine the nature of recommendation to be made relative to introduction and use of the device.

An examination was made of the construction details of a sample of this device furnished by the manufacturer, and the information thus derived has been given in the descriptive section of this report.

Operating tests were also made with the device installed on a machine in actual service, as described below.

*Description of Sample*

A sample furnished by the manufacturers and constructed as described in this report was used for this test.

The device was installed as intended on a standard Simplex Motion picture machine in the booth of a motion picture theatre at Aurora, Ill. In this series of tests a number of repeated observations were made with the film caused to fail in the following manner:

(a) The film was broken on the upper reel.
(b) The film was cut at aperture plate while in motion.
(c) The film loop was shortened, due to stripped holes.

*Results*

(a) As soon as break was reached the device immediately dropped shutter and stopped motor.
(b) Device operated as in (a), almost instantaneously and before more than 8 or 9 in. film had accumulated in the housing due to inertia of parts.
(c) Device operated immediately to cut off beam of light and stop motor.

The automatic switch was observed to function properly and to promptly open the motor circuit without undue sparking within the mercury tube.

This conclusion is based on the results of the operating tests described in this report, which showed that when installed and operated as intended the breaking of film, or slackening of film loop causes cut-off of the light beam and stoppage of motor as intended.

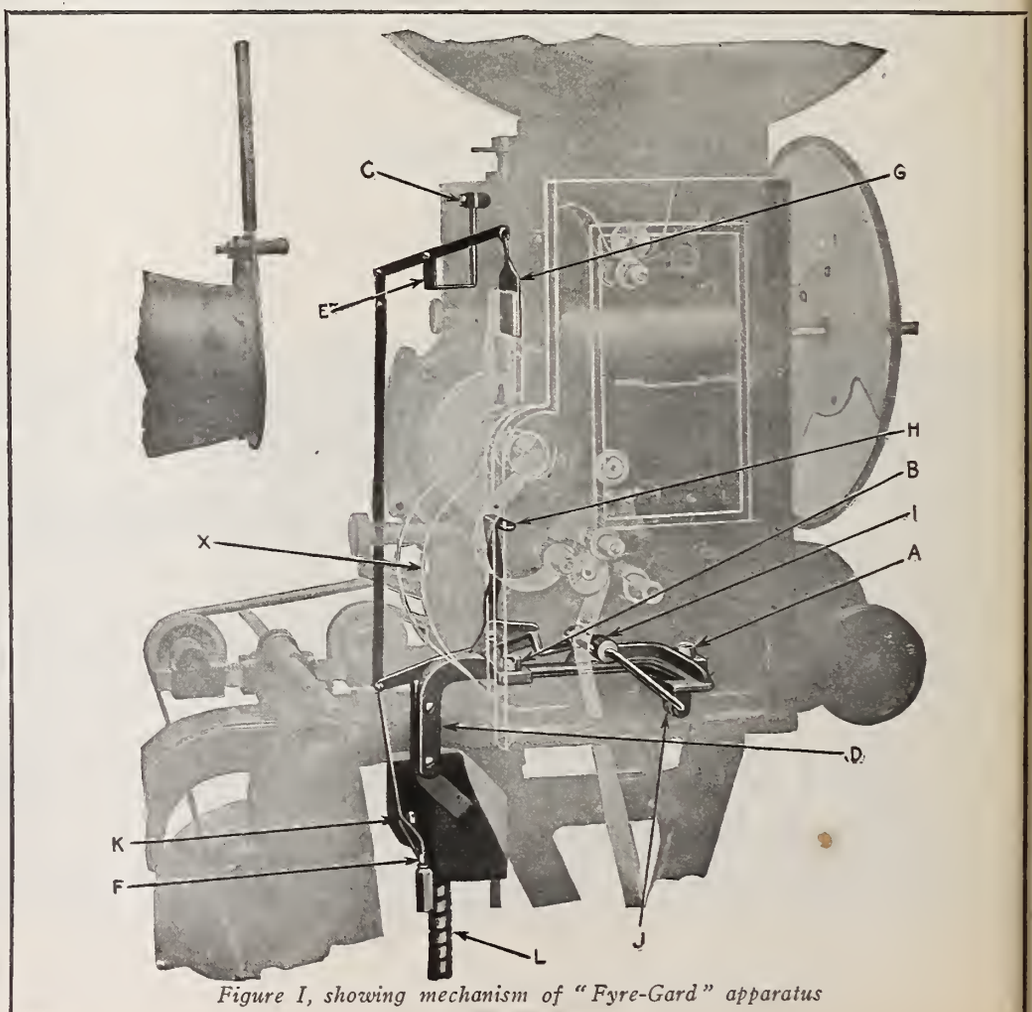



*Figure I, showing mechanism of "Fyre-Gard" apparatus*

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# National Anti-Misframe League Forum

## Motion Generator for Two Arcs in Series

A very commendable letter has been received from a projectionist who gives a detailed treatment of motor generators for two arcs in series. Also additional remarks are made concerning wiring, fusing, municipal regulations, carbons, etc. Letters such as this help out the other fellows.—Editor.

"These equipments are final product after ten years of experience in the designing and building control apparatus for motion picture projection by the G-E people and the Transverter. The arc lamps operate in series instead of multiple during the change-over or when dissolving a picture. No resistance is required when operated in series.

Remember that wherever resistance is used in series with the projection are, there is a loss of power in heating the resistance.

*Circuit Voltage Used*

These machines given an open circuit voltage of approximately 180 volts, which drops to about 60 volts when one lamp is burning. The two lamps are connected in series without any resistance whatever. Short circuiting switches are provided to close the circuit around the lamp when not burning, thus allowing the arc lamps to be trimmed without opening the circuit. When you strike the second arc the machine automatically increases its voltage to approximately 120 volts.

## Wiring Diagrams Are Simple

The wiring scheme is very simple to wire these generators, complete wiring diagrams being sent with each outfit. The voltmeter and ammeter should be placed on the front wall of the projection room. Wire the voltmeter in multiple and your ammeter in series.

The generator automatically protects itself and the line fuses from burning out; in fact, the carbons can be left together indefinitely on direct short circuit without any trouble.

The projection arc circuit is completely insulated from the power circut, forming a valuable safeguard to the projectionist while handling the projection arc lamps.

*Operation*

The current can be varied over a wide range by means of a field rheostat. The first arc is struck in the usual manner. The second arc lamp is then short circuited by means of a switch on the projection machine. Now when the projectionist is ready to make a change-over to the second arc lamp the carbons Are Brought Together Until They Touch. The short circuiting switch is then opened by the projectionist, and then the carbons are pulled apart to the proper length. To shut off the first lamp the carbons are gradually brought together and the short circuiting switch closed.

The oil reservoir requires filling only once in three months.

## Individual Parts of Equipments

A. C. to D. C. Motor Generator Set.

A starter for the A. C. motor that is used to drive the generator. One control panel for the generator to be placed on the front wall. Two-lamp short circuiting switches, these to be placed one under each lamp. Place the ammeter and the voltmeter and the panel board on the front wall of your projection booth between the two machines where you can keep you eye on it at all times.

Most all motor generator sets are furnished with a standard Induction Motor.

*The Size and Ratings of Generator Sets*

These machines are usually furnished in about four different sizes—rated on the basis of the current that is to be delivered to the projection arc.

| | | | |
|---|---|---|---|
| 35 amperes,<br>50 amperes,<br>75 amperes,<br>100 amperes, | For either | 110 volts<br>220 volts<br>440 volts<br>550 volts | For either |
| 25 cycles,<br>40 cycles<br>50 cycles,<br>60 cycles, | For either | single-phase.<br>two-phase.<br>three-phase. | |

These makes of motor generator sets use no resistance. They automatically adjust themselves to a "change-over" without any flicker or unnecessary noise.

*The Polyphase Motors*

The projectionist and theatre manager will find this type of motor to be slightly more efficient for driving the generator. Every set is supplied with a standard Induction motor, may be furnished for any commercial lighting or power circuit whether single, two or three phase. When ordering outfit you should be sure and state what cycle, phase and voltage you want the motor for.

## About Fusing Circuit

In the fusing upon any electric circuit you must take into consideration the size of wire and the amperage your motor will draw. The fuse should be under the carrying capacity of the wire used for the motor with a sufficient margin to allow the required number of amperes to pass over without any overheating. The rating of the fuses are marked on them. Remember to never use a fuse unless it is properly marked with the amperage and the voltage plainly marked on the covering of the fuse.

The cartridge fuse is the kind the projectionist should always use for the motor generator set fuse block.

The efficiency of most generator sets is about 60 per cent. Some have more and some less efficiency.

*Municipal Regulation*

In addition to the regulations of the National Board of Fire Underwriters, it frequently happens that there are special regulations by the municipality concerning the number and the character of the general lights and generator sets in the picture theatre. It is always necessary, when installing a motor generator set, to know, not only the latest regulations of the National Fire Underwriters, but the regulations of the city or state where the electric light and power is furnished from. Be sure and secure all rules and regulations before you start installing your oufit and save yourself trouble later on.

*Wiring*

In securing the ends of the wires to the binding post, scrape them, and also twist the strands, use lugs for all connections for the motor end and also for the wiring to the arc lamp switches, etc. Use the correct size wires and have them plenty large enough to carry full load without any heating whatever.

## Cleaning Bearings

Flush the bearings of the generator and the motor end with kerosene once a month and then refill with a good grade of dynamo oil which you can secure from the electric light company in your city. Now if you happen to use a Transverter just use the regular Transverter cup grease for the bearings of same. Be sure and turn down the grease cups about every other day.

*Book of Instructions*

With each outfit there comes a complete book of instructions. The projectionist should make a very careful study of the contents, after reading you should file same away for handy reference in case of trouble. If you ever do happen to have trouble you will no doubt find the remedy for same carefully explained in the instruction book. Wiring diagrams are also enclosed for the wiring of the set.

## Carbons

The projectionist should remember that if carbons are too hard they will not form a proper crater. The projection arc will keep sputtering and the light will travel around the carbon, thereby losing a great percentage of the light that should go on your projection screen. Now, on the other hand, if the carbons are made too soft while the crater will form easily, the arc will need the continual attention of the projectionist which will greatly hinder him from doing his other work properly. The projectionist will see that the carbon should not be too soft or too hard for the use with motor generator sets.

*The Best Sizes to Use*

Carbons are made in various lengths and the different sizes in cross section, it is necessary that you use the correct size of carbon for the amperage drawn at the arc lamp. Use for 35 amperes direct current ⅝ cored in the top and ½ solid in the bottom, from 35 to 60 amperes use ¾ cored in the top and ⅝ solid in the bottom holder, and from 60 to 80 amperes use ⅞ cored in the top and ⅝ solid in the bottom.

Store all your carbons in a cool, dry place.

Remember that the resistance of carbons decrease with an increase in the temperature.

## Clean Connections

All connections from the panel board of the generator set should be made good and rigid. Remember that all lug and the wire should be bright and clean when you start wiring same up.

If you want success with your equipment you want to keep your arc lamp in perfect running order, keeping all the connections tight and be sure the wire is not burnt out. Have arc lamp greased with graphite and cup grease. Clean out the carbon jaws every day.

With a generator set be sure and do not get the idea that a large picture is better because you can secure more light for same. A small brilliant picture has been found to be the best in most all cases.

Hoping this dope will help out the fellows.

Yours for good projection,

Wesley Trout.

---

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## Masonry in Theatre Construction

(*Continued from page* 2571)

successfully, if great care is exercised in the construction work, and the tile blocks are well bonded in, forming composite masonry. The writer has used this material with satisfaction, but he has also seen very poor results from this type. The most conspicuous example of this may be seen in the Knickerbocker Theatre, Washington, D. C., which recently collapsed. Reports show that this wall was five inches out of plumb and very poorly constructed, also that this type of masonry may have contributed to the actual cause of collapse. It is not in general recommended by the writer. As a matter of fact, the economy involved is questionable and, therefore, there appears to be no justification for its use. In any event, any possible saving would be comparatively small and not sufficient to justify possible hazards involved from careless or incompetent construction.

The advisability of using substantial brick piers to reinforce exterior walls and to act as stabilizers against collapse, when subjected to disturbing stresses, was exemplified in the collapse of the American Theatre, in Brooklyn. In this case heavy buttresses were used about eighteen feet apart along the side walls to support roof trusses and to give lateral support to the intervening twelve-inch brick wall. These piers were two feet eight inches deep by three feet wide and about forty feet high. The entire roof collapsed, the steel work sliding off the wall, leaving the wall intact and practically plum except in two piers. The walls remained standing, while other parts of the structure completely collapsed. This applied to all of the main walls. An offset wall about thirty feet high, which was not so well designed, and which did not have substantial buttresses, collapsed, showing conclusively the importance of properly buttressing all walls having a height of more than twenty times the thickness.

Walls supporting balconies in addition to the roof above, should be increased in thickness at least four inches and this increase in thickness should follow the incline of the balcony.

Masonry should be well anchored to all floor and roof construction. This is important and should not be overlooked. A glaring example of results in failure to do this may be seen in the recent collapse of the Knickerbocker Theatre in Washington, D. C. No provision had been made there for anchoring the steel work to the masonry, and the result was that the steel was easily displaced and the collapse followed. Had the steel work been properly anchored to the masonry, it is doubtful if anything approaching a disaster would have occurred.

An important item in masonry construction to which should be given considerable attention, is the arch or girder over the proscenium opening. In the past this has often been built with a steel truss built in with brick or, more recently, of a steel truss enclosed with concrete. It is necessary to entirely cover the steel, for fireproofing purposes. This leads to a combination of steel and concrete. A steel truss enclosed in concrete was found to be uneconomical, for the reason that the enclosing concrete was not considered as effective in structural resistance, consequently the steel truss was doing all of the work, whereas if the girder was transformed into reinforced concrete, both the steel and the concrete would do duty. By this combination the concrete which lay dormant before now relieves the steel in compression stresses and lends a material reduction in the quantity required and hence in the total cost.

(*Continued on page* 2582)

## New Automatic Ticket Machine

The Automatic Ticket Register Corp. has just placed on the market a new standard automatic ticket seller which has several improved features, one especially is that the keyboard is below the top plate thus leaving the entire counter free to make change. Some of the recent installations in Jersey include the following theatres:

Gold's New Cameo Theatre, Newark; Fabian's Paramount, Newark; Fabian's Regent, Elizabeth; Hennesy's Rivoli, Newark; Bradder & Pollacks' Central, Newark; Keeney's Theatre, Newark; Proctor's Theatre, Elizabeth; Loew's State, Newark; also the Capitol, Tivoli and Castle Theatres belonging to the Stern Theatrical Company.

*"The illustration shows a top view of the new standard automatic ticket seller with the top plate removed. Note the improved keyboard which is below the top plate thus leaving the entire counter free to make change. In theatres like the Rivoli, Rialto, Capitol and Strand (all on Broadway, New York City), this new keyboard arrangement has proven a tremendous help to the cashiers and enabled patrons of the theatre to get their tickets and change with the least possible delay."*

# New Standard Projector Demonstrated Before Visual Instruction Ass'n

THE Visual Instruction Association of New York gave an informal dinner at the Hotel McAlpin, Nov. 2.

In additional to speaking and a musical program, a demonstration of what is perhaps the newest standard motion picture projector on the market was made. It is the purpose of this Association, in addition to searching and surveying the field for all available slide and film material, to keep its members fully informed as to progress in the development of projection apparatus.

After some years of experimentation, the makers of the Superior Projector have just recently introduced to the public and placed on the market commercially their projector. This projector was inspected by a Committee of the Visual Instruction Association, their first model, and they reported that it gave promise of comparing favorably with the highest grade of standard projectors.

Now that this projector is being manufactured on a commercial scale, the Executive Committee of the Association was prompted to give it a public trial at the dinner.

While we have not as yet had time to receive an official report of the performance of the projector, on this particular occasion, an informal comment was made to the effect that it was entirely satisfactory.

Some of the advantages claimed by the makers of the Superior Projector are:

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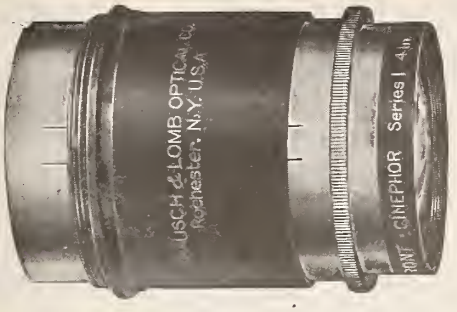


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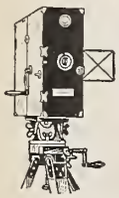

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## Reed, Yemm & Hayes Add Family Theatre to Chain

Vernon Hicks of Marion, Ill., has sold his Family theatre to the Reed, Yam & Hayes Circuit. That company also owns the Orpheum theatre, Marion. Reed, Yemm & Hayes have houses in twelve towns in Southern Illinois, owning in all seventeen theatres.—Barrett.

## Optical Society of America Opens Seventh Annual Meeting

The seventh annual meeting of the Optical Society of America was formally opened by Dr. S. W. Stratton, retiring director of the Bureau of Standards, at the Bureau. The work of this society embraces all phases of the optical industry, including motion picture projection. Exhibits of the products of prominent optical manufacturers of all parts of the world were shown to the delegates. Papers on polarimetry, reflectometry, spectroradiometry, visual reflection and other phases involving optical laws applicable to projection and vision were read. The convention adjourns Saturday to meet in Cleveland next year.—Knappen.

*"Joe" Hornstein, Howells Inc. Equipment Co., and director of sales of the Automatic Ticket Machine Co., reports that the new ticket machine sales give promise of great magnitude.*

## Grayln, Gouverneur, N. Y., Rapidly Nearing Completion

The Grayln in Gouverneur is rapidly approaching completion. The exterior will be of stucco. The house is being handled by Harry Papayanakos, formerly of Watertown.—Grant.

## Masonry in Theatre Construction

(*Continued from page* 2580)

The question has been raised, as to the economy of reinforced concrete girders, compared with fireproofed steel trusses. The writer answers this question from an extensive experience with both types. He has compiled detailed costs both ways, even taking into consideration the element of time, and, as a result, reinforced concrete is recommended as being the best and most economical for proscenium girder construction. Care should be exercised in the execution as well as in the design work. Rigid and competent inspection is necessary in reinforced concrete and all masonry work. Masonry in all its branches should be designed by competent engineers, thoroughly experienced in theatre construction. It represents the back-bone of the building. It should be strong and straight in alignment containing good cement mortar and built in a workmanlike manner.

The writer would emphasize the importance of sound masonry construction. It should be economically and efficiently designed, and skillfully executed. Thousands of dollars may be utterly wasted for the lack of application of economics to this major subject. It is therefore recommended that careful attention be given to the design and construction of all masonry work.—H. Robins Burroughs-Eng.


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# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding panes. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March**

## MARCH

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Back to Yellow Jacket | Stewart-Kirkham | Arrow-S. R. | 6 reels | Sept. 16 |
| Belle of Alaska | Special Cast | Amer. Releasing | 5 reels | Apr. 29 |
| Blaze Away | Big Boy Williams | Herbst-Lorenzo-S. R. | 5 reels | Apr. 1 |
| Blueheard, Jr. | Special Cast | Amer. Releasing | 5 reels | May 20 |
| Bobbed Hair | Wanda Hawley | Paramount | 5 reels | Apr. 1 |
| Boy Crazy | Doris May | Film Book. Offices | 5 reels | Mar. 11 |
| Come On Over | Colleen Moore | Goldwyn | 6 reels | Mar. 25 |
| Cradle Buster, The | Glenn Hunter | Amer. Releasing | 6 reels | May 20 |
| Dangerous Little Damon | Marie Prevost | Universal | 5 reels | Mar. 18 |
| Desert Bridegroom, A | Jack Hoxie | Arrow-S. R. | 5 reels | |
| Desert's Crucible | Jack Hoxie | Arrow-S. R. | 5 reels | Sept. 23 |
| Don't Doubt Your Wife | Leah Baird | Assoc. Exhib. | 5 reels | Mar. 25 |
| Extra, Extra | Walker-Murphy | Fox | 5 reels | Mar. 18 |
| Fair Lady | Special Cast | United Artists | 7 reels | May 27 |
| Fool's Paradise | Special Cast | Paramount | 8 reels | Dec. 24 |
| Forever | Special Cast | Paramount | 7 reels | Oct. 29 |
| Glass Houses | Viola Dana | Metro | 5 reels | Feb. 25 |
| Gypsy Passion | Special Cast | Vitagraph | 6 reels | Apr. 8 |
| Her Husband's Trademark | Gloria Swanson | Paramount | 8 reels | Mar. 4 |
| I Can Explain | Gareth Hughes | Metro | 5 reels | Feb. 25 |
| Iron to Gold | Dustin Farnum | Fox | 6 reels | Mar. 25 |
| Island Wives | Corinne Griffith | Vitagraph | 5 reels | Apr. 1 |
| Isle of Zorda | Special Cast | Pathe | 9 reels | Mar. 25 |
| Jan of the Big Snows | Special Cast | Amer. Releasing | 5 reels | June 24 |
| Lady Godiva | Special Cast | Assoc. Exhib. | 5 reels | Mar. 25 |
| Love's Masquerade | Conway Tearle | Selznick | 5 reels | Apr. 22 |
| Lying Truth | Special Cast | Amer. Releasing | 5 reels | Apr. 29 |
| Man to Man | Harry Carey | Universal | 6 reels | Feb. 11 |
| Mistress of the World | Special Cast | Paramount | 20 reels | Mar. 18 |
| Night Riders, The | Special Cast | Second Nat.-S. R. | | Apr. 29 |
| Pardon My Nerve | Chas. Jones | Fox | 5 reels | Mar. 4 |
| Price of Youth, The | Neva Gerber | Arrow-S. R. | 5 reels | Sept. 30 |
| Question of Honor, A | Anita Stewart | First National | 6 reels | Mar. 25 |
| Ragged Heiress | Shirley Mason | Fox | 5 reels | Mar. 25 |
| Rounding Up of the Law | Big Boy Williams | Aywon-S. R. | 5 reels | Sept. 16 |
| Sheik's Wife, The | Special Cast | Vitagraph | 6 reels | Mar. 18 |
| Stage Romance, A | William Farnum | Fox | 7 reels | Feb. 25 |
| Tracked to Earth | Frank Mayo | Universal | 5 reels | Feb. 25 |
| Travelin' On | William S. Hart | Paramount | 5 reels | Mar. 4 |
| Vermillion Pencil, The | Sessue Hayakawa | Film Book. Offices | 5 reels | Mar. 18 |
| Watch Him Step | Richard Talmadge | Goldstone-S. R. | 5 reels | May 13 |
| Wild Honey | Priscilla Dean | Universal | 5 reels | Mar. 11 |
| Wise Kid, The | Gladys Walton | Universal | 5 reels | Mar. 4 |
| Woman's Side | Kath'rine M'D'nald | First National | 6 reels | Apr. 29 |
| Woman, Wake Up | Florence Vidor | Assoc. Exhib. | 6 reels | Mar. 4 |
| World's Champion, The | Wallace Reid | Paramount | 5 reels | Mar. 11 |
| Yankee Doodle, Jr. | Special Cast | Burnside-S. R. | 5 reels | Mar. 18 |

## APRIL

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Angel of Crooked Street, The | Alice Calhoun | Vitagraph | 5 reels | Apr. 29 |
| Arabian Love | John Gilbert | Fox | 5 reels | Apr. 15 |
| Bear Cat, The | Hoot Gibson | Universal | 5 reels | Apr. 8 |
| Blonde Vampire, The | Jacla Mooers | Wid Gunning | 5 reels | June 24 |
| Bootleggers, The | Special Cast | Wid Gunning | 5 reels | Apr. 22 |
| Border Scouts | Bert Hall | State Rights | 5 reels | Apr. 22 |
| Bought and Paid For | Special Cast | Paramount | 5 reels | Mar. 25 |
| Chain Lightning | Ann Little | Arrow-S. R. | 3 reels | Sept. 16 |
| Channing of the Northwest | Eugene O'Brien | Selznick | 5 reels | May 6 |
| Cradle, The | Ethel Clayton | Paramount | 8 reels | Apr. 1 |
| Crimson Challenge, The | Dorothy Dalton | Paramount | 5 reels | Apr. 22 |
| Destiny's Isle | Special Cast | Amer. Releasing | 8 reels | Aug. 19 |
| Devil's Pawn, The | Pola Negri | Paramount | 8 reels | May 20 |
| Elope If You Must | Eileen Percy | Fox | 5 reels | Apr. 1 |
| Face Between, The | Bert Lytell | Metro | 5 reels | Mar. 25 |
| Fascination | Mae Murray | Metro | 5 reels | May 6 |
| False Fronts | Special Cast | Amer. Releasing | 8 reels | Mar. 11 |
| Find the Woman | Special Cast | Paramount | 6 reels | Apr. 29 |
| First Woman, The | Mildred Harris | Film Book Offices | 8 reels | Apr. 29 |
| Free Air | Special Cast | Hodkinson | 8 reels | Apr. 15 |
| Gas, Oil, Water | Charles Ray | First National | 5 reels | Apr. 15 |
| Give Me My Son | Pauline Brunius | Geo. Hamilton-S. R. | 6 reels | Mar. 4 |
| Good Provider, The | Special Cast | Paramount | 6 reels | Apr. 22 |
| Greater Duty, The | Special Cast | East Coast Prod.-S.R. | 5 reels | Aug. 26 |
| Green Temptation, The | Betty Compson | Paramount | 6 reels | Apr. 1 |
| Heart of a Texan, The | Neal Hart | Wm. Steiner-S. R. | 5 reels | Sept. 9 |
| Heart Specialist, The | Mary Miles Minter | Paramount | 5 reels | Apr. 8 |
| Hidden Woman, The | Special Cast | Amer. Releasing | 5 reels | Sept. 2 |
| The Infidel | K. MacDonald | First National | 6 reels | Apr. 22 |
| In Self Defense | Special Cast | G. H. Hamilton-S. R. | 6 reels | May 13 |
| Is Matrimony a Failure? | Special Cast | Paramount | 5 reels | Apr. 22 |
| Kisses | Alice Lake | Metro | 8 reels | Mar. 25 |
| Ladies' Man, A | Bull Montana | Metro | 5 reels | Sept. 16 |
| Lariat Thrower, The | | W. M. Smith-S. R. | 5 reels | |
| Lonesome Corners | Special Cast | Playgoers (Pathe) | 5 reels | Aug. 19 |
| Love Slave, The | Lucy Lorraine | Russell Clark-S. R. | 6 reels | July 29 |
| Lure of Gold | Neal Hart | Wm. Steiner-S. R. | 5 reels | |
| Madness of Love, The | Special Cast | Wid Gunning | 5 reels | Apr. 22 |
| Man From Downing Street, The | Earle Williams | Vitagraph | 8 reels | Apr. 15 |
| Man Under Cover, The | Herbert Rawlinson | Universal | 5 reels | Apr. 15 |
| Man's Law and God's | Special Cast | Amer. Releasing | 5 reels | July 8 |
| Money to Burn | William Russell | Fox | 5 reels | Apr. 22 |
| My Old Kentucky Home | Special Cast | Amer. Releasing | 6 reels | May 6 |
| Pasteboard Crown, A | Special Cast | Playgoers (Pathe) | 6 reels | June 3 |
| Queen of the Turf | Special Cast | Film Book. Offices | 6 reels | May 20 |
| Reckless Youth | E. Hammerstein | Selznick | 5 reels | Apr. 15 |
| Reported Missing | Owen Moore | Selznick | 6 reels | Apr. 22 |
| Shackles of Gold | Wm. Farnum | Fox | 7 reels | May 27 |
| Silas Marner | Special Cast | Asso. Exhib. | 6 reels | June 3 |
| Silent Vow, The | Wm. Duncan | Vitagraph | 8 reels | Apr. 15 |
| Sisters | Special Cast | Amer. Releasing | 7 reels | Apr. 22 |
| Sleepwalker, The | Constance Binney | Paramount | 5 reels | Apr. 22 |
| Smiling Jim | Franklyn Farnum | Goldstone-S. R. | 5 reels | Aug. 26 |
| So This Is Arizona | Special Cast | W. M. Smith-S. R. | 5 reels | Aug. 19 |
| Soul of a Woman | Jane Novak | Assoc. Photoplays | 5 reels | |
| Spanish Jade, The | Special Cast | Paramount | 6 reels | May 13 |
| Sunshine Harbor | Margaret Beecher | Playgoers (Pathe) | 6 reels | Aug. 26 |
| Table Top Ranch | Neal Hart | Wm. Steiner-S. R. | 5 reels | |
| Three Buckaroos, The | Special Cast | Amer. Releasing | 5 reels | Aug. 12 |
| Through a Glass Window | May McAvoy | Paramount | 5 reels | Apr. 15 |
| Too Much Business | Special Cast | Vitagraph | 7 reels | Apr. 15 |
| Trail's End | | W. M. Smith | 5 reels | |
| Truthful Liar, The | Wanda Hawley | Paramount | 5 reels | Apr. 29 |
| Two Orphans | Foreign Cast | Russell Clark-S. R. | 6 reels | |
| Up and Going | Tom Mix | Fox | 5 reels | Apr. 8 |
| West of the Pecos | Neal Hart | Wm. Steiner-S. R. | 5 reels | Sept. 9 |
| When Knights Were Bold | Special Cast | G. H. Hamilton-S. R. | 5 reels | |
| Why Not Marry? | Margery Wilson | Nat. Exchanges-S. R. | | |
| Without Fear | Pearl White | Fox | 6 reels | Apr. 29 |
| Woman's Woman | Special Cast | Rus. Clark Syn.-S. R. | 5 reels | |
| Wonderful Wife, A | Miss DuPont | Universal | 5 reels | Apr. 29 |
| Worldly Madonna, The | C. Kimhall Young | Equity—S. R. | 6 reels | May 13 |
| Your Best Friend | Vera Gordon | Warner Bros.—S. R. | 8 reels | Apr. 15 |

## MAY

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Angel Citizens | Franklyn Farnum | W. M. Smith Prod. | 5 reels | Aug. 12 |
| Bachelor Daddy, The | Thomas Meighan | Paramount | 5 reels | May 6 |
| Beauty Shop, The | Raymond Hitchcock | Paramount | 6 reels | May 28 |
| Beauty's Worth | Marion Davies | Paramount | 6 reels | Apr. 8 |
| Beyond the Rocks | Gloria Swanson | Paramount | 8 reels | May 13 |
| Brenda's Heritage | Special Cast | Second National | 5 reels | |
| Broken Silence, The | Zena Keefe | Arrow-S. R. | 6 reels | May 6 |
| Crossroads of New York | Special Cast | First National | 6 reels | June 3 |
| Deuce of Spades | Charles Ray | First National | 6 reels | May 13 |
| Dollar Devils | Special Cast | Wid Gunning | 5 reels | |
| Don't Write Letters | Gareth Hughes | Metro | 6 reels | May 13 |
| Evidence | E. Hammerstein | Selznick | 5 reels | June 10 |
| Fighting Streak, The | Tom Mix | Fox | 5 reels | May 13 |
| Fools First | Special Cast | First National | 5 reels | June 3 |
| Gay and Devilish | Doris May | Film Book. Offices | 6 reels | May 27 |
| Glory of Clementine, The | Pauline Frederick | Film Book. Offices | 5 reels | June 10 |
| Gray Dawn, The | Special Cast | Hodkinson | 6 reels | May 6 |
| Great Alone, The | Monroe Salisbury | Amer. Releasing | 6 reels | June 24 |
| Hate | Alice Lake | Metro | 6 reels | May 13 |
| Head Over Heels | Mahel Normand | Goldwyn | 5 reels | May 13 |
| His Wife's Husband | Betty Blythe | Amer. Releasing | 5 reels | May 27 |
| Impulse | Neva Gerher | Arrow-S. R. | 2 reels | Nov. 4 |
| Kissed | Marie Prevost | Universal | 5 reels | May 27 |
| Man From Beyond, The | Houdini | Houdini Pictures—S. R. | 5 reels | Apr. 15 |
| Man From Hell's River | Irving Cummings | Irving Lesser-S. R. | 5 reels | Apr. 15 |
| Man From Home, The | Special Cast | Paramount | 6 reels | May 13 |
| Man Who Married His Own Wife, The | Frank Mayo | Universal | 5 reels | May 6 |
| Marshall of Moneymint, The | Jack Hoxie | Arrow-S. R. | | |
| Me and My Gal | Special Cast | Amer. Releasing | 5 reels | Aug. 26 |
| Men of Zanzibar | Wm. Russell | Fox | 6 reels | June 10 |
| Missing Husbands | Special Cast | Metro | 8 reels | May 27 |
| Mohican's Daughter, The | Special Cast | Amer. Releasing | 5 reels | Oct. 14 |
| North of the Rio Grande | Holt-Daniels | Paramount | 6 reels | May 27 |
| Ordeal, The | Agnes Ayres | Paramount | 6 reels | May 13 |
| Prisoner of Zenda, The | Special Cast | Metro | 8 reels | May 6 |
| Primitive Lover, The | C. Talmadge | First National | 6 reels | May 27 |
| Real Adventure, The | Florence Vidor | Assoc. Exhib. | 6 reels | May 27 |
| Referee, The | Conway Tearle | Selznick | 8 reels | May 20 |
| Restless Souls | Earle Williams | Vitagraph | 5 reels | May 27 |
| Ridin' Wild | Roy Stewart | Irving Lesser-S. R. | 5 reels | May 13 |
| Second Hand Rose | Gladys Walton | Universal | 5 reels | May 13 |
| Seeing's Believing | Viola Dana | Metro | 6 reels | Apr. 8 |
| Sheik of Araby, The | T. B. Warner | Film Book. Offices | 6 reels | Aug. 26 |
| Sonny | R. Barthelmess | First National | 7 reels | June 10 |
| Step On It | Hoot Gibson | Universal | 5 reels | May 20 |
| Strange Idols | Dustin Farnum | Fox | 5 reels | June 10 |
| Tracks | Special Cast | Playgoers (Pathe) | 5 reels | June 24 |
| Trail of Hate, The | Big Boy Williams | Lorenzo-S. R. | 5 reels | June 3 |
| Trap, The | Lon Chaney | Universal | 6 reels | May 13 |
| Very Truly Yours | Shirley Mason | Fox | 6 reels | May 20 |
| Wall Flower, The | Colleen Moore | Goldwyn | 6 reels | Apr. 29 |
| Western Speed | Chas. Jones | Fox | 5 reels | May 13 |
| When Romance Rides | Special Cast | Goldwyn | 5 reels | Apr. 22 |
| Wife Trap | Mia May | Paramount | 6 reels | May 13 |
| Woman He Married, The | Anita Stewart | First National | 6 reels | Apr. 22 |
| Woman's Sacrifice, A | Corinne Griffith | Vitagraph | 5 reels | May 13 |
| Yellow Men and Gold | Special Cast | Goldwyn | 6 reels | Apr. 8 |
| Yellow Stain, The | John Gilbert | Fox | 5 reels | May 27 |

## JUNE

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Across the Continent | Wallace Reid | Paramount | 6 reels | May 6 |
| Always the Woman | Betty Compson | Goldwyn | 6 reels | July 22 |
| Black Bag, The | Herbert Rawlinson | Universal | 5 reels | June 17 |
| Bring Him In | Special Cast | Chas. Miller Prod. | 8 reels | |

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Broken Shadows | Special Cast | Second National-S. R. | 5 reels | |
| Daddy's Love | Special Cast | Roy H. Klumb Prod. | 5 reels | |
| Eyes of the Mummy | Pola Negri | Paramount | 5 reels | June 10 |
| Fatal Marriage, The | Reid-Gish | Film Book Offices | 5 reels | July 1 |
| For Big Stakes | Tom Mix | Fox | 5 reels | July 1 |
| Girl in His Room, The | Alice Calhoun | Vitagraph | 5 reels | May 27 |
| Golden Dreams | Special Cast | Goldwyn | 6 reels | June 17 |
| Half Breed, The | Wheeler Oakman | First National | 6 reels | July 1 |
| Her Night of Nights | Marie Prevost | Universal | 5 reels | July 1 |
| Hidden Light | Dolores Cassinelli | Arrow | 5 reels | |
| Hurricane's Gal | Dorothy Phillips | First National | 6 reels | Aug. 5 |
| I Am the Law | Special Cast | Affil. Dist.-S. R. | 7 reels | May 27 |
| John Smith | Eugene O'Brien | Selznick | 5 reels | July 8 |
| Lights of the Desert | Shirley Mason | Fox | 5 reels | June 24 |
| Love Nest, The | Special Cast | Wid Gunning | 5 reels | June 3 |
| Mr. Barnes of New York | Tom Moore | Goldwyn | 5 reels | Apr. 29 |
| Mr. Pim Passes By | Special Cast | Sec. National-S. R. | 6 reels | |
| Mrs. Dane's Confession | Special Cast | Wid Gunning | 6 reels | June 10 |
| Nanook of the North | Special Cast | Pathe | 6 reels | June 24 |
| No Trespassing | Irene Castle | Hodkinson | 7 reels | Apr. 29 |
| One-Eighth Apache | Roy Stewart | Arrow-S. R. | 5 reels | |
| Our Leading Citizen | Thomas Meighan | Paramount | 6 reels | June 24 |
| Out of the Silent North | Frank Mayo | Universal | 5 reels | June 24 |
| Over the Border | Betty Compson | Paramount | 6 reels | June 17 |
| Putting It Over | Richard Talmadge | Goldstone-S. R. | 5 reels | Sept. 23 |
| Rough Shod | Charles Jones | Fox | 5 reels | June 17 |
| Sherlock Brown | Bert Lytell | Metro | 6 reels | June 10 |
| Son of the Wolf | Special Cast | Film Book. Offices | 5 reels | June 24 |
| Smudge | Charles Ray | First National | 6 reels | July 15 |
| Texas | Franklyn Farnum | Goldstone-S. R. | 5 reels | |
| They Like 'Em Rough | Viola Dana | Metro | 6 reels | June 10 |
| Trouble | Jackie Coogan | First National | 6 reels | June 3 |
| Understudy, The | Doris May | Film Book. Offices | 5 reels | July 8 |
| Up in the Air About Mary | Lorraine-Moore | Asso. Exhib. | 5 reels | July 1 |
| Way of a Man, The | Josephine Earle | Lee-Bradford-S. R. | 5 reels | |
| When the Devil Drives | Leah Baird | Asso. Exhib. | 5 reels | June 3 |
| White Hell | Special Cast | Bartlett Prod.-S. R. | 5 reels | May 27 |
| Wolf's Fang, The | Wilfred Lytell | Producers Security | 5 reels | |
| Woman of No Importance | Fay Compton | Selznick | 5 reels | June 24 |
| Woman Who Walked Alone, The | Dorothy Dalton | Paramount | 5 reels | June 17 |

## JULY

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Afraid to Fight | Frank Mayo | Universal | 5 reels | July 29 |
| Alias Julius Caesar | Charles Ray | First National | 6 reels | Aug. 19 |
| Another Man's Boots | Special Cast | Anchor-S. R. | 5 reels | |
| Black Orchids | Special Cast | Metro | 7 reels | |
| Borderland | Agnes Ayres | Paramount | 6 reels | Aug. 5 |
| Colleen of the Pines | Jane Novak | Film Book. Offices | 5 reels | July 15 |
| Daring Danger | Pete Morrison | Amer. Releasing | 5 reels | July 22 |
| Domestic Relations | K. MacDonald | First National | 6 reels | June 24 |
| Dust Flower, The | Helene Chadwick | Goldwyn | 6 reels | July 15 |
| For the Defense | Ethel Clayton | Paramount | 5 reels | May 6 |
| Freshie, The | Big Boy Williams | Di Lorenzo-S. R. | 5 reels | |
| Greater Redemption, The | David Butler | Burston-S. R. | 5 reels | |
| Greatest Truth, The | Special Cast | Paramount | 6 reels | June 17 |
| Gun Shy | Franklyn Farnum | Goldstone-S. R. | 5 reels | |
| Her Majesty | Mollie King | Playgoers (Pathe) | 5 reels | July 22 |
| Iron Heart | Pete Morrison | Sanford Prod.-S. R. | 6 reels | |
| Man from Glengarry, The | Special Cast | Ernest Shipman-S. R. | 5 reels | |
| Man Unconquerable, The | Jack Holt | Paramount | 6 reels | July 29 |
| Married Flapper, The | Marie Prevost | Universal | 5 reels | Aug. 5 |
| My Dad | Johnny Walker | Film Book. Offices | 5 reels | July 22 |
| One Clear Call | Special Cast | First National | 6 reels | July 1 |
| Orphan of the Ghetto, The | Special Cast | Arista-S. R. | 6 reels | |
| Proof of Innocence | Louise DuPre | Amer. Releasing | 5 reels | Oct. 28 |
| Red Hot Politics | Richard Talmadge | Goldstone-S. R. | 5 reels | |
| Rose O' the Sea | Anita Stewart | First National | 7 reels | Aug. 12 |
| Self Made Man, A | William Russell | Fox | 5 reels | July 15 |
| Shadow Eater, The | Richard Travers | Barlett Prod. | 5 reels | |
| South of Suva | Mary Miles Minter | Paramount | 5 reels | June 24 |
| Stranger of the Hills | Special Cast | Anchor-S. R. | 5 reels | |
| Stroke of Midnight | Victor Seastrom | Metro | 6 reels | June 17 |
| Trail of the Axe | Dustin Farnum | Amer. Releasing | 5 reels | |
| Trimmed | Hoot Gibson | Universal | 5 reels | July 8 |
| Trooper O'Neil | Tom Mix | Fox | 5 reels | July 29 |
| Trouper, The | Gladys Walton | Universal | 5 reels | July 29 |
| Woman Who Came Back, The | Evelyn Brent | Playgoers (Pathe) | 6 reels | July 29 |

## AUGUST

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| After Six Days | | Weiss Bros.-S. R. | 11 reels | |
| Big Stakes | J. B. Warner | East Coast-S. R. | 5 reels | |
| Bonded Woman, The | Betty Compson | Paramount | 5 reels | Aug. 12 |
| Dictator, The | Wallace Reid | Paramount | 5 reels | July 15 |
| Don't Shoot | Herbert Rawlinson | Universal | 5 reels | Aug. 26 |
| Dusk to Dawn | Florence Vidor | Asso. Exhib. | 5 reels | Sept. 2 |
| Fast Mail, The | Charles Jones | Fox | 5 reels | July 15 |
| Heroes and Husbands | K. MacDonald | First National | 8 reels | Sept. 16 |
| Honor First | John Gilhert | Fox | 5 reels | Sept. 30 |
| If You Believe It, It's So | Thomas Meignan | Paramount | 7 reels | July 22 |
| In the Name of the Law | Walker-Hall | Film Book Offices | 6 reels | July 22 |
| In the Night | Special Cast | Prod. Security-S. R. | 5 reels | |
| Just Tony | Tom Mix | Fox | 5 reels | Aug. 19 |
| Loaded Door, The | Marie Prevost | Universal | 5 reels | Aug. 19 |
| Loves of Pharaoh, The | Emil Jannings | Paramount | 7 reels | Mar. 4 |
| Masquerader, The | Guy Bates Post | First National | 8 reels | Aug. 12 |
| Mme. Sans Gene | Special Cast | Prod. Security-S. R. | 5 reels | |
| Moonshine Valley | William Farnum | Fox | 5 reels | Sept. 16 |
| More To Be Pitied Than Scorned | Special Cast | C. B. C.-S. R. | 6 reels | Aug. 12 |
| Mr. Bingle | Maclyn Arbuckle | Prod. Security | 5 reels | |
| New Teacher, The | Shirley Mason | Fox | 5 reels | Aug. 12 |
| Oathbound | Dustin Farnum | Fox | 5 reels | Aug. 5 |
| Paid Back | Gladys Brockwell | Universal | 5 reels | Sept. 2 |
| Silver Wings | Mary Carr | Fox | 8 reels | June 3 |
| Sure-Fire Flint | Johnny Hines | Affiliated-S. R. | 6 reels | Oct. 28 |
| Thoroobred, The | Helen Gibson | Clark-Cornelius-S. R. | 5 reels | Oct. 21 |
| Through the Storm | Stockton-Kimhell | Playgoers (Pathe) | 6 reels | Sept. 2 |
| Top of New York, The | May McAvoy | Paramount | 5 reels | July 1 |
| Under Oath | E. Hammerstein | Selznick | 5 reels | Aug. 19 |
| Up and At 'Em | Doris May | Film Book. Offices | 5 reels | Aug. 19 |
| When Husbands Deceive | Leah Baird | Asso. Exhib. | 6 reels | July 15 |
| Why Do Men Marry? | Edy Darclea | Unity-S. R. | 6 reels | Sept. 23 |
| Winning of the West | Special Cast | Aywon-S. R. | 5 reels | |
| Young Diana, The | Marion Davies | Paramount | 5 reels | Aug. 19 |

## SEPTEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Barb-Wire | Jack Hoxie | Aywon-S. R. | 5 reels | Sept. 2 |
| Blood and Sand | Rodolph Valentino | Paramount | 5 reels | Aug. 19 |
| Broadway Rose | Mae Murray | Metro | 8 reels | Sept. 16 |
| Caught Bluffing | Frank Mayo | Universal | 5 reels | Sept. 23 |
| Confidence | Herbert Rawlinson | Universal | 5 reels | Sept. 30 |
| Crimson Clue | Rich'rds'n-Sedgwick | Clark-Cornelius | 5 reels | |
| Crusader, The | William Russell | Fox | 5 reels | |
| Deserted at the Altar | Special Cast | Phil Goldstone-S. R. | 7 reels | Oct. 7 |
| Divorce Coupons | Corinne Griffith | Vitagraph | 5 reels | July 1 |
| Eternal Flame, The | Norma Talmadge | First National | 6 reels | Sept. 23 |
| Face to Face | Marguerite Marsh | Pathe (Playgoers) | 5 reels | Sept. 16 |
| Five Dollar Baby | Viola Dana | Metro | 6 reels | June 17 |
| Fools of Fortune | Marg. de la Motte | Amer. Releasing | 5 reels | Aug. 19 |
| Fool There Was, A | Special Cast | Fox | 5 reels | July 29 |
| Galloping Kid, The | Hoot Gibson | Universal | 5 reels | Sept. 16 |
| Girl's Desire, A | Alice Calhoun | Vitagraph | 5 reels | Aug. 26 |
| Hands of Nara, The | Clara K. Young | Metro | 6 reels | Aug. 19 |
| Her Gilded Cage | Gloria Swanson | Paramount | 5 reels | Aug. 12 |
| How Women Love | Betty Blythe | B. B. Prod.-S. R. | 6 reels | Aug. 19 |
| Isle of Doubt, The | Special Cast | Playgoers (Pathe) | 5 reels | Sept. 2 |
| Kindred of the Dust | Special Cast | First National | 8 reels | Feb. 11 |
| Ladder Jinx, The | Special Cast | Vitagraph | 6 reels | July 22 |
| Love Is An Awful Thing | Owen Moore | Selznick | 5 reels | Sept. 16 |
| Man She Brought Back, The | Special Cast | Pathe (Playgoers) | 5 reels | Sept. 23 |
| Manslaughter | Thomas Meighan | Paramount | 9 reels | Sept. 30 |
| Married People | Mahel Ballin | Hodkinson | 6 reels | Aug. 5 |
| Monte Cristo | Special Cast | Fox | 5 reels | Apr. 8 |
| My Wild Irish Rose | Special Cast | Vitagraph | 7 reels | June 10 |
| Nero | Special Cast | Fox | 11 reels | June 3 |
| Nice People | Special Cast | Paramount | 7 reels | Aug. 19 |
| Night Life in Hollywood | | Arrow-S. R. | | |
| Orphan Sally | Special Cast | Lee-Bradford-S. R. | 5 reels | Nov. 4 |
| Peaceful Peters | Wm. Fairhanks | Arrow-S. R. | | |
| Prisoner of Zenda, The | Special Cast | Metro | 8 reels | May 6 |
| Queen of the Moulin Rouge | Martha Mansfield | Amer. Releasing | 6 reels | Aug. 19 |
| Secrets of Paris | Special Cast | Affiliated-S. R. | 5 reels | |
| Siren Call, The | Dorothy Dalton | Paramount | 6 reels | Sept. 30 |
| Skin Deep | Sills-Vidor | First National | 6 reels | Sept. 30 |
| Slim Shoulders | Irene Castle | Hodkinson | 6 reels | July 8 |
| Storm, The | House Peters | Universal | 8 reels | July 1 |
| Thundering Hoofs | Peggy O'Day | Aywon-S. R. | | |
| Timothy's Quest | Special Cast | Amer. Releasing | 5 reels | Sept. 23 |
| Top O' the Morning | Gladys Walton | Universal | 5 reels | Sept. 9 |
| Under Two Flags | Louise Vale | Clark-Cornelius | 5 reels | |
| Valley of Silent Men | Alma Ruhens | Paramount | 6 reels | Sept. 9 |
| Veiled Woman, The | Marguerite Snow | Hodkinson | 5 reels | June 24 |
| West of Chicago | Charles Jones | Fox | 5 reels | Aug. 26 |
| While Satan Sleeps | Jack Holt | Paramount | 5 reels | July 8 |
| Woman's Woman, A | Mary Alden | Allied Prod. & Dist. | 8 reels | Sept. 30 |
| Yosemite Trail, The | Dustin Farnum | Fox | 5 reels | Sept. 30 |

## OCTOBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Above All Law | | Paramount | 7 reels | |
| Bond Boy, The | Rich. Barthelmess | First National | 7 reels | Oct. 21 |
| Broad Daylight | Mulhall-Wilson | Universal | 5 reels | Nov. 4 |
| Burning Sands | Hawley-Sills | Paramount | 7 reels | Sept. 16 |
| Cowboy and the Lady, The | Minter-Moore | Paramount | | |
| East Is West | Con. Talmadge | First National | 8 reels | Sept. 9 |
| Face in the Fog, The | Lionel Barrymore | Paramount | 6 reels | Oct. 14 |
| Flapper Love | Special Cast | Amer. Releasing | 6 reels | |
| Forget-Me-Not | Special Cast | Metro | 6 reels | July 29 |
| Ghost Breaker, The | Reid-Lee | Paramount | 5 reels | Sept. 23 |
| Girl Who Ran Wild, The | Gladys Walton | Universal | 5 reels | Oct. 14 |
| Heart's Haven | Adams-McKim | Hodkinson | 6 reels | Aug. 12 |
| House of Solomon, The | Wm. H. Straus | Amer. Releasing | 6 reels | |
| Human Hearts | House Peters | Universal | 7 reels | July 8 |
| June Madness | Viola Dana | Metro | 6 reels | Oct. 7 |
| Light in the Dark, The | Hope Hampton | First National | 6 reels | Sept. 9 |
| Lights of New York | Marc McDermott | Fox | | |
| Lone Hand, The | Hoot Gibson | Universal | 5 reels | Oct. 21 |
| Long Chance, The | Special Cast | Universal | 5 reels | |
| Lorna Doone | Special Cast | First National | 6 reels | Oct. 28 |
| Old Homestead, The | Theodore Roberts | Paramount | 7 reels | |
| Pals of the West | Special Cast | Clark-Cornelius-S. R. | 5 reels | |
| Pillagers, The | | Amer. Releasing | 6 reels | |
| Pink Gods | Daniels-Kirkwood | Paramount | 7 reels | Oct. 7 |
| Quincy Adams Sawyer | Special Cast | Metro | 6 reels | |
| Remembrance | | Goldwyn | 6 reels | Sept. 9 |
| Rogue's Romance, A | Rodolph Valentino | Vitagraph | 5 reels | Sept. 23 |
| Sherlock Holmes | John Barrymore | Goldwyn | 7 reels | May 20 |
| Sign of the Rose, The | George Behan | Amer. Releasing | 6 reels | Aug. 5 |
| To Have and To Hold | Compson-Lytell | Paramount | 7 reels | Oct. 28 |
| When the Desert Calls | Violet Heming | Amer. Releasing | 6 reels | |
| White Shoulders | K. MacDonald | First National | 6 reels | Nov. 4 |
| Who Are My Parents? | Special Cast | Fox | 5 reels | Sept. 2 |
| Wolf Law | Frank Mayo | Universal | 5 reels | Oct. 28 |
| Woman He Loved, The | Wm. V. Mong | Amer. Releasing | 6 reels | Sept. 16 |
| Youth to Youth | Special Cast | Metro | 6 reels | Oct. 28 |

## NOVEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Anna Ascends | Alice Brady | Paramount | | |
| At the Crossroads | Seena Owen | Amer. Releasing | 6 reels | Nov. 4 |
| Brothers Under the Skin | Special Cast | Goldwyn | | |
| Clarence | Reid-Ayres-McAvoy | Paramount | | Oct. 28 |
| Deerslayer, The | Special Cast | Amer. Releasing | 6 reels | |
| Famous Mrs. Fair, The | Special Cast | Metro | 6 reels | |
| Hungry Hearts | Special Cast | Goldwyn | | |
| Lavender Bath Lady | Gladys Walton | Universal | 5 reels | |
| Man Who Saw Tomorrow, The | Thomas Meighan | Paramount | | |
| Miles Brewster and Super-Sex | Special Cast | Amer. Releasing | 6 reels | |
| My Friend the Devil | Special Cast | Fox | 9 reels | Sept. 2 |
| On the High Seas | Dalton-Holt | Paramount | 5 reels | Oct. 14 |
| Other Side, The | Special Cast | Amer. Releasing | 6 reels | |
| Peg O' My Heart | Laurette Taylor | Metro | 6 reels | |
| Ridin' Wild | Hoot Gibson | Universal | 5 reels | |
| Sin Flood, The | Special Cast | Goldwyn | 7 reels | Jan. 21 |
| Trifling Women | Special Cast | Metro | 8 reels | |
| Under Two Flags | Priscilla Dean | Universal | 7 reels | Oct. 7 |

# Comedy Releases

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Accidents Will Happen | Neely Edwards | Universal | 1 reel | |
| All Balled Up | Roy Atwell | Universal | 1 reel | |
| All is Fair | Eddie Lyons | Arrow | 2 reels | |
| All Wet | Al St John | Fox | 2 reels | |
| All Wrong | Bobby Dunn | Arrow | 2 reels | |
| Amid the Pyramids | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Anvil Chorus, The | Snub Pollard | Pathe | 1 reel | Apr. 15 |
| Any Ice Today | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Any Old Port | | Educational | 2 reels | Apr. 29 |
| Apartment Wanted | Lee Moran | Universal | 2 reels | Sept. 23 |
| Back Yard, Tha | Jimmy Aubrey | Vitagraph | 2 reels | |
| Barnstormer, Tha | | Fox | 2 reels | |
| Bath Day | Sweet & Queenie | Universal | 2 reels | |
| Bed of Roses | Paul Parrott | Pathe | 1 reel | |
| Blacksmith, The | Buster Keaton | First National | 2 reels | Sept. 30 |
| Bow Wows, The | Snub Pollard | Pathe | 1 reel | Mar. 18 |
| Breaking Into Jail | Smith-Adams | Federated-S. R. | 1 reel | |
| Bride-to-Be, The | Paul Parrott | Pathe | 2 reels | Oct. 21 |
| Broadcasting | Johnny Jones | Pathe | 2 reels | |
| Broker, The | Lupino Lane | Fox | 2 reels | |
| Bucking Broadway | Neal Burns | Educational | 2 reels | July 8 |
| Busy Bees | Paul Parrott | Pathe | 1 reel | |
| But a Butler | | Arrow-S. R. | 2 reels | |
| Cabby, The | L. Lorraine and Maud | Universal | 2 reels | |
| Cashier, The | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Caesar's Ghost | Roy Atwell | Universal | 1 reel | |
| Chauffeur, Tha | Clyde Cook | Fox | 2 reels | |
| Cheerful Credit | Brownie | Universal | 2 reels | |
| Chicken Parade, The | Jimmy Aubrey | Vitagraph | 2 reels | |
| Circus Days | | Educational | 2 reels | |
| Clear Case, A | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Cold Feet | | Educational | 2 reels | Apr. 22 |
| Coming and Going | Vernon Dent | Folly-Pacific | 1 reel | |
| Cops | Buster Keaton | First National | 2 reels | July 22 |
| Court Plastered | Mutt & Jeff C'toon | Fox | ½ reel | |
| Cured | Queenie (horse) | Universal | 2 reels | Nov. 4 |
| Cured by Radio | Roy Atwell | Universal | 1 reel | |
| Dandy Dan | | Fox | 2 reels | |
| Danger | Lige Conley | Educational | 2 reels | Apr. 29 |
| Dark Horse, A | | Universal | 2 reels | May 27 |
| Days of Old | Snub Pollard | Pathe | 1 reel | May 20 |
| Dentist, The | Smith-Adams | Federated-S. R. | 2 reels | |
| Doing 'Em Good | Neely Edwards | Universal | 1 reel | |
| Do Me a Favor | Snub Pollard | Pathe | 1 reel | May 27 |
| Don't Be Foolish | | C. B. C.-S. R. | 2 reels | |
| Double Trouble | Lee Kids | Fox | 2 reels | |
| Duck In | Lloyd Hamilton | Educational | 2 reels | |
| Dumb-Bell, The | Snub Pollard | Pathe | 1 reel | July 22 |
| Dynamite | Lloyd Hamilton | Educational | 2 reels | |
| Easy Pickin' | Jack Richardson | East Coast-S. R. | 2 reels | Sept. 23 |
| Easy to Cop | Neely Edwards | Universal | 1 reel | |
| Electric House, Tha | Buster Keaton | First National | 2 reels | Nov. 4 |
| El Toro | | Fox | 2 reels | |
| Eskimo, The | Clyde Cook | Fox | 2 reels | |
| Excuse Me, Sheriff | | Fox | 2 reels | |
| Face the Camera | Paul Parrott | Pathe | 1 reel | |
| Fair Enough | Dorothy Devore | Educational | 2 reels | Apr. 22 |
| Falls Ahead | Mutt & Jeff C'toon | Fox | ½ reel | |
| False Alarm, A | | Educational | 2 reels | June 10 |
| Fans and Flappers | Hal Stephens | C. B. C.-S. R. | 2 reels | |
| Fat and Sassy | Vernon Dent | Folly-Pacific | 1 reel | |
| Fire! Fire! | | Sanford-S. R. | 2 reels | |
| Fly Time | | Roy Klumb Prod.-S.R. | 2 reels | |
| Follow Me | Eddie Lyons | Arrow-S. R. | 2 reels | |
| Foolish Lives | Lee Moran | Universal | 2 reels | |
| For Love of Money | | First National | 2 reels | |
| Fresh Kid | Fox-Gregory | Universal | 2 reels | |
| Fresh Paint | | Arrow-S. R. | 2 reels | |
| Fresh Start, A | | Educational | 2 reels | |
| Friday the 13th | Paul Parrott | Pathe | 1 reel | July 22 |
| Friend Husband | Lupino Lane | Fox | 2 reels | |
| Frozen North, The | Buster Kaston | First National | 2 reels | Oct. 21 |
| Full of Pep | Snub Pollard | Pathe | 1 reel | Apr. 22 |
| Gasoline Trail | | Roy Klumb Prod.-S.R. | 1 reel | |
| Gay Deceiver, Tha | Roy Atwell | Universal | 1 reel | May 27 |
| Gee Whikers | Neely Edwards | Universal | 1 reel | Apr. 15 |
| Get the Hook | Vernon Dent | Folly-Pacific | 1 reel | |
| Getting Even | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Give Him Air | Bobby Dunn | Arrow | 2 reels | |
| Golfing | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Golf Insect, A | Roy Atwell | Universal | 1 reel | May 6 |
| Gymnasium Jim | Billy Bevan | First National | 2 reels | Nov. 4 |
| Hale and Hearty | Snub Pollard | Pathe | 1 reel | |
| Hands Up | | Arrow-S. R. | 2 reels | |
| Hands Up | Geo. Ovey | Folly-Pacific | 1 reel | |
| Hello Mars | Harry Sweet | Universal | 2 reels | |
| Hennessy of the Mounted | Geo. Ovey | Folly-Pacific | 1 reel | |
| Henpecked | Lee Moran | Universal | 2 reels | |
| Hickory Hick, A | Bobby Vernon | Educational | 2 reels | May 20 |
| Hickville's Romeo | Lee Moran | Universal | 2 reels | |
| High and Dry | | Educational | 2 reels | |
| High Fliers | Neely Edwards | Universal | 1 reel | |
| Highly Polished | Bill Franey | O'Conor-S. R. | 2 reels | |
| High Tide | George Rowe | Pathe | 1 reel | |
| His First Job | Lewis Sargent | Universal | 1 reel | |
| His Inheritance Taxi | Neely Edwards | Universal | 1 reel | |
| His Mushing Bride | Bill Jones | C. B. C.-S. R. | 2 reels | |
| His Prehistoric Blunder | Roy Atwell | Universal | 1 reel | |
| His Wedding Daze | Joe Rock | Federated-S. R. | 2 reels | |
| His Wife's Son | | Fox | 2 reels | |
| Hither and Thither | Mutt & Jeff C'toon | Fox | ½ reel | |
| Holding His Own | Geo. Ovey | Folly-Pacific | 1 reel | |
| Home-Made Movies | Ben Turpin | First National | 2 reels | |
| Hoot Mon! | Mutt & Jeff C'toon | Fox | ½ reel | |
| Hop, Skip and Jump | Mutt & Jeff C'toon | Fox | ½ reel | Oct. 21 |
| Horse Tears | Queenie | Universal | 2 reels | |
| Hot and Cold | Bill Franey | O'Conor-S. R. | 2 reels | |
| Hot Dog | Clyde Cook | Fox | 2 reels | May 20 |
| Hot Off the Press | Snub Pollard | Pathe | 1 reel | Apr. 1 |
| Hound of Tankerville | Otis Harlan | Educational | | |
| House of 1,000 Trembles | Neely Edwards | Universal | 1 reel | |
| Husband and Strife | | Arrow-S. R. | 2 reels | |
| In at the Finish | Vernon Dent | Folly-Pacific | 1 reel | |
| Janitor's Wife, The | | Arrow-S. R. | 2 reels | |
| Jump Your Job | Snub Pollard | Pathe | 1 reel | |
| Kickin' Fool, The | Maude (mule) | Universal | 2 reels | |
| Kid Love | Century Kids | Universal | 2 reels | Oct. 21 |
| Kids and Skids | Lee Kids | Fox | 2 reels | |
| Kill the Nerve | Snub Pollard | Pathe | 1 reel | May 27 |
| Landlord, The | | Fox | 2 reels | |
| Last Shot, The | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Late Hero, The | Geo. Ovey | Folly-Pacific | 1 reel | |
| Late Lamented, The | Eddie Boland | Pathe | 1 reel | |
| Laughing Gas | | Fox | 2 reels | |
| Lazy Bones | Clyde Cook | Fox | 2 reels | |
| Light Showers | Snub Pollard | Pathe | 1 reel | |
| Little Rascal, The | Baby Peggy | Universal | 2 reels | |
| Live Wires | Queenie (horse) | Universal | 2 reels | |
| Look Before You Sleep | Polly Moran | C. B. C.-S. R. | 2 reels | |
| Loose Nuts | Roy Atwell | Universal | 1 reel | |
| Love Drops | Neely Edwards | Universal | 1 reel | |
| Ma and Pa | Bevan-June | First National | 2 reels | Sept. 16 |
| Makin' Movies | Johnny Jones | Pathe | 2 reels | |
| Man Haters, The | Eddie Boland | Pathe | 2 reels | |
| Many Happy Returns | Eddie Boland | Pathe | 1 reel | |
| Matinee Idles | Neely Edwards | Universal | 1 reel | |
| Mile a Minute Mary | Dorothy Devore | Educational | 2 reels | July 1 |
| Minute Man, The | Roy Atwell | Universal | 1 reel | |
| Model Messenger, A | Lewis Sargent | Universal | 1 reel | |
| Modern Fishing | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Movie Mix-Up, A | Roy Atwell | Universal | 1 reel | |
| Movies, The | Snub Pollard | Pathe | 1 reel | |
| Mummy's Nightmare | Geo. Ovey | Folly-Pacific | 1 reel | |
| Mutts | Brownie | Universal | 2 reels | |
| My Hero | Lupino Lane | Fox | 2 reels | |
| My Mistake | Eddie Lyons | Arrow | 2 reels | |
| My Wife's Relations | Buster Keaton | First National | 2 reels | Aug. 26 |
| Mysterious Stranger | Jimmy Aubrey | Vitagraph | 2 reels | |
| Nearing the End | Mutt & Jeff C'toon | Fox | ½ reel | |
| Nobody Home | Geo. Ovey | Folly-Pacific | 1 reel | |
| No Brains | Harry Sweet | Universal | 2 reels | Apr. 29 |
| No Brains | Bill Franey | O'Conor-S. R. | 2 reels | |
| No Luck | Bobby Dunn | Arrow | 2 reels | |
| No Money to Guide Them | Smith-Adams | Federated-S. R. | 2 reels | |
| Now or Never | Vernon Dent | Folly-Pacific | 1 reel | |
| Off the Earth | Neely Edwards | Universal | 1 reel | |
| Oh Daddy | Bevan-June | First National | 2 reels | |
| Off His Beat | Harry Sweet | Universal | 2 reels | |
| Oh, Promise Me | Neal Burns | Educational | 2 reels | Mar. 18 |
| Once to Every Boy | Lewis Sargent | Universal | 1 reel | Oct. 28 |
| One Terrible Day | Children | Pathe | 2 reels | |
| On Patrol | Billy Bevan | First National | 2 reels | Oct. 21 |
| On the Jump | Vernon Dent | Folly-Pacific | 1 reel | |
| One Horse Town | Harry Sweet | Universal | 2 reels | Apr. 1 |
| Our Gang | Snub Pollard | Pathe | 1 reel | |
| Pair of Aces, A | Lee Kids | Fox | 2 reels | |
| Pair of Kings, A | Larry Semon | Vitagraph | 2 reels | Aug. 19 |
| Panicky Pullman, A | Roy Atwell | Universal | 1 reel | |
| Papa's Night Out | | Arrow-S. R. | 2 reels | |
| Pardon Me | Snub Pollard | Pathe | 1 reel | Mar. 18 |
| Pardon My Glove | Bobby Vernon | Educational | 2 reels | Sept. 23 |
| Pay Day | Charles Chaplin | First National | 2 reels | Apr. 15 |
| Peace in Pieces | Bill Franey | O'Connor-S. R. | 2 reels | |
| Peggy Behave | Baby Peggy | Universal | 2 reels | |
| Penny Reward, A | | Educational | 2 reels | May 20 |
| Piper, The | | Fox | 2 reels | |
| Pirate, The | Lupino Lane | Fox | 2 reels | |
| Please Be Careful | Chas. Doherty | Fox | 5 reels | Sept. 30 |
| Poor Boy | Lloyd Hamilton | Educational | 2 reels | May 27 |
| Pop Tuttle's Clever Catch | Dan Mason | Film Book. Offices | 2 reels | |
| Powder Romance | Roy Atwell | Universal | 1 reel | |
| Punch the Clock | Snub Pollard | Pathe | 1 reel | July 8 |
| Puppy Love | | Fox | 2 reels | |
| Radio Hound, Tha | Brownie (dog) | Universal | 2 reels | Oct. 7 |
| Rag Doll Romance, A | | Educational | 2 reels | |
| Rainmaker, The | Lloyd Hamilton | Educational | 2 reels | |
| Rapid Fire | Lige Conley | Educational | 2 reels | July 1 |
| Red Hot | Mutt & Jeff C'toon | Fox | ½ reel | |
| Red Hot Rivals | Lee Moran | Universal | 2 reels | |
| Rented Trouble | | Arrow-S. R. | 2 reels | |
| Reporter, Tha | Lupino Lane | Fox | 2 reels | Oct. 28 |
| Rice and Old Shoes | Carter DeHavens | Film Book. Offices | 2 reels | |
| Riding the Goat | Mutt & Jeff C'toon | Fox | ½ reel | |
| Romance of Curly Squirrel | | Lee-Bradford-S. R. | 1 reel | |
| Rough on Romeo | Paul Parrott | Pathe | 1 reel | |
| Rubberneck, The | Lee Moran | Universal | 2 reels | |
| Safe in the Safe | | Fox | 2 reels | |
| Shaky Family Tree, A | Neely Edwards | Universal | 1 reel | |
| Sheik, The | | Fox | 2 reels | |
| She Loved Him But— | Earl Montgomery | C. B. C.-S. R. | 2 reels | |
| Short Weight | Brownie-Fox | Universal | 2 reels | |
| Should Watchmen Sleep | Neely Edwards | Universal | 1 reel | |
| Show, The | Larry Semon | Vitagraph | 2 reels | Oct. 28 |
| Sic 'Em Brownie | Brownie | Universal | 2 reels | May 27 |
| Simply Shocking | Jack Duffy | Universal | 1 reel | |
| Skipper's Policy, The | Dan Mason | Educational | 2 reels | May 6 |
| Sleeping Sickness | Vernon Dent | Folly-Pacific | 1 reel | |
| Sleepyhead, The | Harry Sweet | Universal | 2 reels | |
| Sleuth, The | Paul Parrott | Pathe | 1 reel | |
| Society Hoboes | Neely Edwards | Universal | 1 reel | |
| Society Sailors | Neely Edwards | Universal | 1 reel | |
| Some Baby | Snub Pollard | Pathe | 1 reel | |
| Some Class | Brownie | Universal | 2 reels | |
| Some Family | Lee Moran | Universal | 2 reels | |
| Speeder, The | Lloyd Hamilton | Educational | 2 reels | |
| Special Delivery | Al St. John | Fox | 2 reels | July 1 |
| Speed 'Em Up | | Universal | 2 reels | July 15 |
| Spirited Affair, A | Roy Atwell | Universal | 1 reel | Sept. 2 |
| Splitting Hairs | | Fox | 2 reels | |
| Spooks | Lige Conley | Educational | 2 reels | Apr. 8 |
| Stand Pat | Paul Parrott | Pathe | 1 reel | |

| Feature | Star | Distribnted By | Length | Reviewed |
|---|---|---|---|---|
| Step Forward | Ben Turpin | First National | 2 reels | |
| Stone Age, The | Snub Pollard | Pathe | 1 reel | |
| Straight from the Farm. | Al St. John | Fox | 2 reels | |
| Strictly Modern | Snuh Pollard | Pathe | 1 reel | |
| Studio Rube, The | Al St. John | Fox | 2 reels | |
| Such Is Life | Billy Bevan | First National | 2 reels | |
| Supply and Demand | Johnny Jones | Pathe | 2 reels | |
| Sweet Thirteen | Gloria Joy | Film Book. Offices | 2 reels | |
| Take a Tip | | Sanford-S. R. | 2 reels | |
| Take Next Car | Paul Parrott | Pathe | 1 reel | Sept. 23 |
| Taking Things Easy | Neely Edwards | Universal | 1 reel | |
| Telephone Troubles | Earl Montgomery | C. B. C.-S. R. | 2 reels | |
| Tell 'Em Nothing | Bill Jones | C. B. C.-S. R. | 2 reels | |
| Ten Seconds | Lee Moran | Universal | 2 reels | July 8 |
| That Son of a Sheik | Neal Burns | Educational | 2 reels | |
| That's It | Eddie Lyons | Arrow | 2 reels | |
| Their First Vacation | Carter DeHaven | Film Book. Offices | 2 reels | |
| They're Off | Vernon Dent | Folly-Pacific | 1 reel | |
| Three Hundred and Sixty-Five Days | Snub Pollard | Pathe | 1 reel | |
| Three Weeks Off | | Universal | 2 reels | June 17 |
| Throbs and Thrills | | Roy Klumb Prod.-S.R. | 1 reel | |
| Tin Broncho, The | | Fox | 2 reels | |
| Tin Foiled | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Tis the Bull | Bobby Vernon | Educational | 2 reels | |
| Tom's First Flivver | | Roy Klumb Prod.-S.R. | 1 reel | |
| Toonerville Blues | Dan Mason | Educational | 2 reels | June 10 |
| Toonerville Trials | Dan Mason | Educational | 2 reels | |
| Torchy and Orange Blossoms | Johnny Hines | Educational | 2 reels | |
| Torchy's Feud | Johnny Hines | Educational | 2 reels | |
| Torchy's Hold Up | Johnny Hines | Educational | 2 reels | May 6 |
| Torchy's Ghost | Johnny Hines | Educational | 2 reels | |
| Torchy's Nut Sunday | Johnny Hines | Educational | 2 reels | |
| Torchy Steps Out | Johnny Hines | Educational | 2 reels | June 10 |
| Touch All Bases | Paul Parrot | Pathe | 1 reel | |
| Treasure Bound | Lige Conley | Educational | 2 reels | July 22 |
| Truth Juggler, The | Paul Parrott | Pathe | 1 reel | |
| 'Twas Ever Thus | Viola Daniel | Educational | 2 reels | Mar. 11 |
| Twin Husbands | DeHavens | Film Book. Offices | 2 reels | Oct. 7 |
| Two of a Kind | Harry Sweet | Universal | 2 reels | Sept. 23 |
| Unfermented Bricks | Neeley Edwards | Universal | 1 reel | |
| Upper and Lower | Lee Moran | Universal | 2 reels | Apr. 15 |
| Village Sheik, The | Al. St. John | Fox | 2 reels | Oct. 7 |
| Wall Nut, The | Roy Atwell | Universal | 1 reel | |
| Wedding Dumb Bells | | C. B. C.-S. R. | 2 reels | |
| West is Worst | Jack Richardson | East Coast-S. R. | 1 reel | Sept. 23 |
| Wet Weather | Paul Parrott | Pathe | 1 reel | |
| What Next | Barry-Reynolds | Arrow-S R. | 2 reels | |
| Whose Husband Are You? | Barry-Reynolds | Arrow-S R. | 2 reels | |
| Wise Duck, The | | Fox | 2 reels | |
| Why Not Now | Eddie Lyons | Arrow-S. R. | 2 reels | |
| You and Me | Century Kids | Universal | 2 reels | Sept. 23 |
| You'd Be Surprised | Billy West | C. B. C-S. R. | 2 reels | |
| Young Ideas | Roy Atwell | Universal | 1 reel | |

# Short Subjects

| Title and Star | Distributed By | Length | Reviewed |
|---|---|---|---|
| Abraham Lincoln (Urban Classics) | Vitagraph | 1 reel | |
| Adventures of Robinson Crusoe (Serial) | Universal | 18 episodes | Apr. 1 |
| Algeria, The Ancient (Scenic) | Prizma | 1 reel | |
| Alice in Wonderland (Serial) | Warner Bros. | 15 episodes | |
| Alphabetical Zoo, The (Urban Classics) | Vitagraph | 1 reel | |
| An Arctic Hike on the Great Aletsch Glacier (Scenic) | Truart | 1 reel | Apr. 22 |
| At Large (Drama), Tom Santschi | Universal | 2 reels | |
| Ballad of Fisher's Boarding House (Drama) | Pathe | 1 reel | Apr. 15 |
| Bar Cross War, The (Drama), Leo Maloney | Pathe | 2 reels | Oct. 28 |
| Beersheba (Holy Land Series) | Amer. Releasing | 1 reel | |
| Bending the Twig (Urban Classics) | Vitagraph | 1 reel | |
| Better Mild (Urban Classics) | Vitagraph | 1 reel | |
| Beyond the Jordan (Holy Land Series) | Amer. Releasing | 1 reel | |
| Beyond the Trail (Wes. Drama), Tom Sanchi. | Pathe | 2 reels | |
| Big Flood, The (Aesop's Fables) | Pathe | 2/3 reel | |
| Big Ranger, The (Drama) | Universal | 2 reels | |
| Blue Blood and Red (Drama), Roy Stewart | Universal | 2 reels | |
| Borneo Venice, A (Scenic) | Truart | | |
| Boy and His Dog, The (Aesops Fables) | Pathe | 2/3 reels | May 27 |
| Boy and the Bear, The (Aesop's Fables) | Pathe | 2/3 reel | |
| Brewing Trouble (Aesop's Fahles) | Pathe | 2/3 reels | |
| By the Still Waters (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Call of Courage, The (Drama) | Universal | 2 reels | Mar. 18 |
| Cap'n Kidd (Serial), Eddie Polo | | 15 episodes | |
| Case of Identity, A (Sherlock Holmes) | Educational | 2 reels | |
| Cat and the Pig, The (Aesop's Fables) | Pathe | 2/3 reels | |
| Cavy and the Rat, The (Urhan Classics) | Vitagraph | 1 reel | |
| Channel Raiders, The (Drama), Jack Mulhall. | Universal | 2 reels | |
| Come and Get Me (Drama), Leo Maloney | Pathe | 2 reels | |
| Come Clean (Drama), Tom Santschi | Universal | 2 reels | |
| Copper Beeches, The (Sherlock Holmes) | Educational | 2 reels | |
| Country Mouse and City Cat, The (Aesop's Fahles) | Pathe | 2/3 reels | |
| Crime in a Big City (Aesop's Fables) | Pathe | 2/3 reels | |
| Crowning King Blizzard (Scenic) | Educational | 1 reel | Aug. 26 |
| Cruise of the Princess Maguinna (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Dangerous Adventure, A (Serial) | Warner Bros. | 15 episodes | |
| Daring Dangers (Drama), Tom Santschi | Universal | 2 reels | |
| Dead Game (Drama), Art Acord | Universal | 2 reels | |
| Death Trap, The (West. Dr.), Tom Santschi | Pathe | 2 reels | |
| Deputized (Drama), Leo Maloney | Pathe | 2 reels | |
| Desperation (Drama) | Universal | 2 reels | |
| Devil's Foot, The (Sherlock Holmes) | Educational | 2 reels | Feb. 11 |
| Dog and the Wolves, The (Aesop's Fables) | Pathe | 2/3 reels | |
| Drifters, The (Wilderness Tales) | Educational | 1 reel | |
| Dwellers of the Deep (Urhan Classics) | Vitagraph | 1 reel | |
| Dying Detective, The (Sherlock Holmes) | Educational | 2 reels | Feb. 11 |
| Empty House, The (Sherlock Holmes) | Educational | 2 reels | |
| Expose of Sawing a Lady in Half (Novelty) | Clarion-S. R. | 1½ reels | Sept. 30 |
| Eternal Triangle, The (Aesops Fahles) | Pathe | 2/3 reels | |
| Fahle of the Hated Rivals (Aesop's) | Pathe | 2/3 reel | |
| Famous Northwest Mounted (Sport Review) | Goldwyn | 1 reel | |
| Farmer and His Cat, The (Aesop's Fahles) | Pathe | 2 3 reels | Sept. 23 |
| Farmer and the Ostrich, The (Aesop's Fables) | Pathe | 2/3 reels | Apr. 1 |
| Fearless Fido (Aesop's Fahles) | Pathe | 2/3 reel | |
| Felix All at Sea | Winkler-S. R. | 1 reel | May 6 |
| Felix Saves the Day (Cartoon) | Winkler-S. R. | 1 reel | Feb. 11 |
| Forty-Four Calihre Mystery (Drama), Harry Carey | Universal | 2 reels | |
| Getaway, The (Drama), Neal Hart | Universal | 2 reels | |
| Giants of the Open (Drama), Roy Stewart | Universal | 2 reels | |
| Gibeah (Holy Land Series) | Amer. Releasing | 1 reel | |
| Go Get 'Em Hutch (Serial) | Paths | 15 epis'des. | Apr. 15 |
| Good Things of Life (Novelty) | Wid Gunning | 1 reel | |
| Grandfather's Clock (Urhan Classics) | Vitagraph | 1 reel | |
| Great American Authors (Series) | Hodkinson | 1 reel | |
| Grit (West. Drama), Shorty Hamilton | McGovern & Egler. | 2 reels | |
| Guilty Cause, A (Drama), Tom Santschi | Universal | 2 reels | |
| Gypsy Trail, The (Drama), Art Acord | Universal | 2 reels | |
| Heap Busy Indian (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Hebron the Ancient (Holy Land Series) | Amer. Releasing | 1 reel | |
| His Last Case (Tenement Tales) | Clark-Cornelius | 2 reels | |
| His Own Law (Drama), Leo Maloney | Pathe | 2 reels | |
| Hook, Line and Sinker (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Hour of Doom, The (Drama), Tom Santschi | Universal | 2 reels | |
| How to Grow Thin (Novelty) | Educational | 1 reel | Mar. 18 |
| Hunter and His Dog, The (Aesops Fables) | Pathe | 2/3 reels | |
| Hunting Ground of Hiawatha (Urban) | Vitagraph | 1 reel | |
| In the Days of Buffalo Bill (Serial) | Universal | 18 e's'd's. | Sept. 18 |
| Island of Surprise (Scenic) | Truart | | |
| It Is the Law (Drama), Tom Santschi | Universal | 2 reels | |
| Japan, the Garden of the East (Scenic) | Kineto | 1 reel | Apr. 29 |
| Jaws of Steel (Drama), Reginald Denny | Universal | 2 reels | |
| Juggernauts of the Jungle (Educational) | | 1 reel | |
| Jungle Belles of Borneo (Novelty) | Truart | | |
| Jungle Goddess, The (Serial) | Exp. & Imp.-S. R. | 15 episodes | Feb. 4 |
| Leather Pushers, The (Series), Reginald Denny | Universal | 2 reels | Jan. 22 |
| Lion and the Mouse, The (Aesop's Fables) | Pathe | 2/3 reels | |
| Love at First Sight (Aesops Fables) | Pathe | 2/3 reels | |
| Lochinvar of the Line (Drama), Edgar Jones | Pathe | 2 reels | |
| Magic Gems (Study) | Prizma | 1 reel | |
| Matching Wits (Drama), Art Acord | Universal | 2 reels | |
| Missing Men (Drama) | Educational | 1 reel | |
| Model Dairy, The (Aesops Fables) | Pathe | 2/3 reels | May 20 |
| Musselfish Shell, The (Novelty) | | 1 reel | |
| My Country (Scenic) | Educational | 1 reel | Apr. 29 |
| Mysterious Tracks (Drama) | Pathe | 1 reel | |
| Never Let Go (Drama) | Universal | 2 reels | |
| Nights of Many Shadows (Wilderness Tales) | Educational | 1 reel | |
| Official Movie Chats of M. P. T. O. of A | Hodkinson | | Feb. 11 |
| Old Moose Trails (Scenic) | Educational | 1 reel | |
| One Man Reunion (Wilderness Tales) | Educational | 1 reel | |
| Opossum, The (Novelty) | Pathe | 2 reels | Apr. 29 |
| Pageantry in India (Scenic) | Vitagraph | 1 reel | |
| Pelican Island (Scenic) | Truart | | |
| People of Old Bruges (World Wanderings) | Educational | 1 reel | |
| Perilous Ascent of the Zinal-Rothorn (Scenic) | Truart | | |
| Perils of the Yukon (Serial) | Universal | 15 episds. | July 8 |
| Plain Grit (Drama), Reginald Denny | Universal | 2 reels | |
| Pony Boy (Drama), Shorty Hamilton | McGovern & Egler. | 2 reels | |
| Quaint Denizens of the Zoo (Novelty) | Kineto Review | 1 reel | Mar. 25 |
| Quaint Holland (Scenic) | Educational | 2 reels | |
| Radio King, The (Serial) | Universal | | Sept. 30 |
| Raid, The (Drama), Neal Hart | Universal | 2 reels | |
| Rich Cat and Poor Cat, The (Aesops Fables) | Pathe | 2 3 reels | |
| Ride 'em Cowboy (Drama), Shorty Hamilton | McGovern & Egler. | 2 reels | |
| Ridin' Through (Drama), Art Acord | Universal | 2 reels | |
| Ropin' Fool, A (Will Rogers, W. Dr.) | | 2 reels | Nov. 26 |
| Scandal in Bohemia, A (Sherlock Holmes) | Educational | 2 reels | |
| Seeing Red (Drama), Tom Santschi | Universal | 2 reels | |
| Seeing the Unseen (Novelty) | Prizma | 1 reel | |
| Sky Ranger, The (Serial) | Pathe | 15 episodes | |
| Spendthrift, The (Aesops Fables) | Pathe | 2/3 reels | |
| Squarin' It (Drama), Neal Hart | Universal | 2 reels | |
| Striking Tires, The (Novelty) | Bosworth, De Frese & Felton | 1 reel | |
| Such is Life in Volendam (Scenic Cartoon) | Film Book. Offices | 1 reel | Apr. 29 |
| Such is Life in London's West End (Cartoon) | Film Book. Offices | 1 reel | Apr. 29 |
| Snch is Life in Monte Carlo (Cartoon) | Film Book Offices | 1 reel | June 18 |
| Sunbeams (Study) | Prizma | 1 reel | |
| Sweet Heart (Western Drama), Billy West | Joan Film | 2 reels | |
| Terror Trail (Serial), Eileen Sedgwick | Universal | 18 episodes | |
| Thrills and Spills (Novelty) | Educational | 1 reel | May 8 |
| Tiger and the Donkey, The (Aesops Fables) | Pathe | 2/3 reels | |
| Timber Queen, The (Serial) | Pathe | 15 episds. | June 24 |
| Too Much Overhead (Educational) | Educational | 1 reel | |
| Trail of the Wolf, The (Drama), Percy Pembroke | Universal | 2 reels | Apr. 1 |
| Treacherous Rival, A (Drama), La Plante-Pemhroke | Universal | 2 reels | |
| Trickery (Drama) | Universal | 2 reels | |
| Two Men (Drama), Tom Santschi | Universal | 2 reels | |
| United States Naval Efficiency | Kineto | 1 reel | |
| Unmasked (Drama), Art Acord | Universal | 2 reels | |
| Vengeance Is Mine (Drama), Irene Castle | Pathe | 2 reels | |
| Verdict, The (Drama), Eddie Polo | Universal | 2 reels | |
| Village Life in Switzerland (Scenic) | Kineto Review | 1 reel | |
| Vistas of the Holy Land (Kineto Review) | National Exch. | 1 reel | Mar. 25 |
| Wanderlust (Scenic) | Educational | 1 reel | |
| Wedding Feast, Among Borneo Dayaks, A (Novelty) | Truart | | |
| White Eagle (Serial) | Pathe | 15 episodes | |
| White Messenger, The (Drama), Eddie Polo | Universal | 2 reels | May 8 |
| Wicked Cat, The (Aesops Fables) | Pathe | 2/3 reels | Apr. 29 |
| Wolf in Sheep's Clothing (Aesop's Fables) | Pathe | 2/3 reels | |

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***as***
***Ming Toy***
***in***
***"East is West."***

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NOVEMBER 25, 1922

# Motion Picture News

Reg. U. S. Patent Office

## *In the Mails:*

Volume 3 of the Booking Guide, published semi-annually by Motion Picture News is in the mails. Lists all pictures, features, comedies and short subjects, from March 1st to Sept. 1st, 1922, and also contains many new features of interest and service to the industry.

VOL. XXVI No. 22 *Entered as Second Class Matter, October 18, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

*Published Weekly—$3.00 a year*

*Los Angeles — 729 Seventh Avenue, New York — Chicago*

# YOU CAN'T SMELL FILM

YOU can't smell film in THE STANDARD FILM LABORATORIES. Yet thousands of feet go through our plant every hour. The odor of film in a laboratory means that prints are losing some of their original vitality, their wearing quality. Certain chemicals are being evaporated from the raw stock in developing and printing. The finished product goes out to the exchanges with its life shortened before its period of usefulness begins. Adverse air conditions in drying and dark rooms causes this evaporation.

THE odor of film means that some distributor is losing money. Throughout THE STANDARD FILM LABORATORIES the temperature and humidity are accurately controlled at all times. Every cubic foot of air admitted to our workrooms is thoroughly cleansed. Standard Prints retain 100 percent of the film's original vitality, because they are made under proper conditions. They look better and wear longer.

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"Unlimited Facilities for Quality Work"

# *An Unparalleled Flood of Praise*

AS we predicted, "To Have and To Hold" has been acclaimed one of the season's biggest. In the world's largest picture theatre, the Capitol in New York, it has done absolute capacity. Here are a few of the critical outbursts:

"A worthy member of the trio which includes 'Robin Hood' and 'When Knighthood Was in Flower,' which is no faint praise, for the other two have set a tremendously high standard. Few pictures are so consistently beautiful as this one. There is drama—literally gobs of it. Not even a Pearl White serial could offer more thrills."
*N. Y. Herald*

"It will thrill you again and again. Betty Compson does better work than ever." *N. Y. World*

"Interesting, pictorially exciting, as well as pleasing to the eye. Action, settings and photoplay unite to give it full value as romance." *N. Y. Times*

"We wonder why 'To Have and To Hold' wasn't put on for an extended run at some big Broadway house instead of being offered as a regular program feature at the Capital. It sure deserves it." *Evening World*

"Assured of instant success, thoroughly delightful." *N. Y. Sun*

"Better than one has a right to expect. Magnificent production of a dashing romance. Paramount has lavished its wealth of talent on this picture, and the result is a fine motion picture, one to stir the blood. Many superlatively fine scenes. It is decidedly one of the pictures you will want to see."
*N. Y. Mail*

"A thrilling picture. Good melodrama with lavish sets. Goes the original one better, and introduces more action." *N. Y. Globe*

"Like a five ring circus, with one thrill dwarfing the next." *Daily News*

*Adolph Zukor Presents a*

## George Fitzmaurice

*Production*

# "TO HAVE AND TO HOLD"

with

## Betty Compson

and

## Bert Lytell

Supported by

THEODORE KOSLOFF

W. J. Ferguson, Raymond Hatton, Walter Long

*Scenario by* Ouida Bergere

*From the novel by* Mary Johnston

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ADOLPH ZUKOR, President
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FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
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Two paths were revealed-one to power and turmoil, the other to love and contentment-
ADOLPH ZUKOR Presents
THOMAS MEIGHAN
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The MAN WHO SAW TOMORROW
a Paramount Picture

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# A huge audience of 5,000,000 readers eagerly awaits the coming of

# JANE NOVAK in THELMA

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## A Magnificent Classic with Precisely that Box Office Appeal that Every Keen Showman Is Seeking

HERE, Mr. Showman, is one of those tried and true box-office stand-bys—a good old life-saver when business is bad—as certain to pack them in as the sun is to rise tomorrow!

Here, Mr. Showman, is the most stunning and magnificent version of the world famous novel ever created—a mighty, throbbing love story set amid the blazing grandeur of gorgeous scenery and costumes—with Jane Novak in the most bewilderingly rich and beautiful gowns and the most appealing role of her brilliant youth!

This great attraction backed by our super-showmanship spells *MONEY—YOU SIMPLY CANNOT MISS IT!*

Distinguished box office cast includes June Elvidge, Barbara Tennant, Wedgewood Nowell and Bert Sprotte.

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# "BROTHERS UNDER THE SKIN"

The Pittsburg Dispatch

Brothers Under the Skin Ask Approval of Charter

Husbands Seek Charter for Man's Bill of Rights

The New York Times.

Hobbled Husbands, Revolting Against Home Restraints, Band as "Brothers Under the Skin"

Here Are the Demands Made by Embattled Husbands.

HUSBANDS ORGANIZE TO PROTECT RIGHTS

BROTHERS UNDER THE SKIN PROCLAIM BILL OF RIGHTS

Chicago Daily Tribune.

The Evening Bulletin.

The Pittsburgh Post

WORM (HUSBAND) TURNS; ASKS RIGHT TO BOSS HOUSEHOLD

Society Would Incorporate for Protection of Husbands

BAZAAR PREPARATIONS AT HEBREW HOSPITAL

Rights for Husbands, Sub-Cuticle Brethren Demand; What Nerve!

Married Man's Magna Charta Likely Is Death Warrant.

WIFIES STEP ON RIGHT TO SIN; HUBBIES KICKING NOW—O, MIN!

BILL OF RIGHTS FRAMED BY BROTHERS UNDER SKIN

Charter Sought to Aid Their Arms, Including Retail Freedom

THEM TIMES IS WENT FOREVE

THE GAZETTE TIMES

PITTSBURGH'S ONE BIG NEWSPAPER

MEN FORM SOCIETY TO HELP HUSBANDS

Buffalo Courier.

"Brothers Under the Skin" Start Fight for Utopia Where Mother-in-Law Visits Rarely and Man Dictates Women's Styles

Three Alleged Husbands Petition In Supreme Court For Home Rule

Man's Right to Rule Home Is Object of This Society

New York Tribune

Bill of Rights for Husbands Makes Man the Boss of Home

HERALD EXAMI

Husbands File Magna Charta to Win Right to Trousers

BILL OF MASCULINE RIGHTS FILED IN NEW YORK COURT

HUSBANDS ORGANIZE TO PROTECT RIGHTS

"Hen-Pecks" Stand at Bay

Brothers Under the Skin Seek Charter to Protect Against Wives Who Rule Too Sternly

HUSBANDS' REVOLUTION IS BREWING

He-Man Magna Charta Is Drawn Up as Warning

HUBBIES START ORGANIZATION TO BOSS HOME

HUSBANDS BAND TO TRAMPLE ON AMAZON WIVES

APPEAL TO STATE FOR A MALE MAGNA CHARTA

Charter Is Sought by Association of Brothers Under the Skin to Free Man From Feminine Domination at Home and in Business

Would Free Slave Husbands

Three Alleged Husbands Petition In Supreme Court For Home Rule

Married Men in New York Form Association for Rule of Home

1 Husbands should be the boss of the bankroll.

2 Husbands should be eliminated from household duties, such as cooking, washing dishes, etc.

3 Husbands should be consulted in all purchasing transactions whether for Cash or Credit.

4 Hostile mothers-in-law and relatives should be barred from household.

5 All wives must be partners in all sorrows as well as the joys of life

6 Delicatessen store patronage forbidden. Must have home cooking.

7 Past faults must not be resurrected.

8 Certain evenings should be allowed husbands away from home, to attend lodge, or club meetings. A reasonable hour to be agreed upon for return.

9 Cave man methods permitted against jealous and unreasonable wives.

10 Husbands should be consulted on length of skirts and bobbing of hair

**WIVES**—If you object to it! **HUSBANDS**-If you approve of it, Settle this question by seeing ***THIS LAUGHABLE PICTURE.***

# Exhibitors! Cash in on this Big Angle! Play this Picture Now!

*The nation-wide organization of "Brothers Under the Skin" includes your town.*

New York's Capitol Theatre is Breaking Records this week—

*all because of the Big Publicity*

GOLDWYN PRESENTS

*Peter B. Kyne's famous story*

# Brothers Under The Skin

Claire Windsor

Norman Kerry

Helene Chadwick

Pat O'Malley

Mae Busch

The overflowing thanks of a grateful reviewer, and it is hoped many others, are extended to E. Mason Hopper and those responsible with him for the treatment given "Brothers Under the Skin," the photoplay at the Capitol last week.

Listen. The story of this film is about two married couples, two wives of different stations in life who, according to their stations, are equally frivolous and extravagant, and two hard-pressed husbands who have to bear the burden of their expenditures and the tyranny of their strategic tempers and suspicions.

Now, can you imagine what would have been made of this by most scenarists and directors? Think of the platitudinious moralizing, the false philosophizing, the solemn and self-conscious folderol that would have been served up. What a dreary thing it would have been. But Mr. Hopper and his supporting associates have done it differently. They have told a merry, careless story. They have spiced it with humor and painted it with pictures that mean something. Result: you never take the thing seriously, you don't have to, you are not expected to, you merely enjoy it. It's a neat job. Mr. Hopper. —N. Y. Times

*directed by*
E. Mason Hopper

*with*
Claire Windsor
Helene Chadwick
Pat O'Malley
Norman Kerry

## ask Goldwyn

# Pipe Organs on

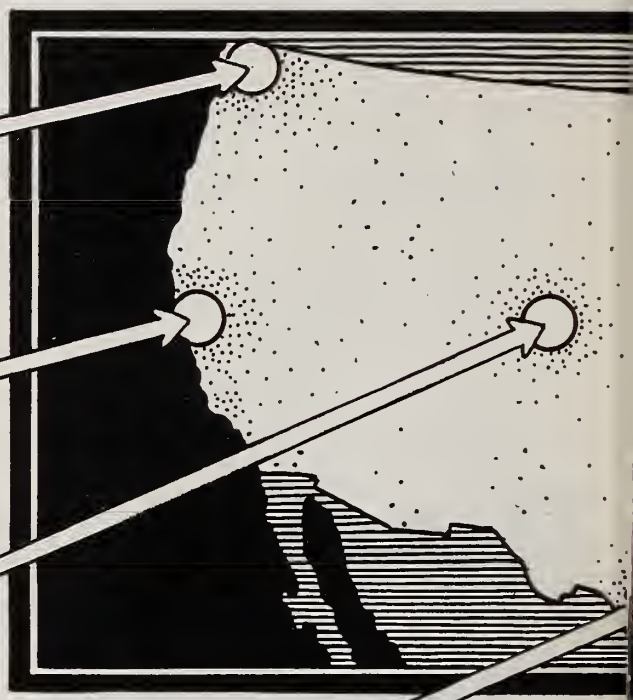
## Trade in Your Present Instrument

The Fotoplayer is very much better than I ever expected it would be. A noticeable increase in my box office receipts promises excellent results in the future.

*Sunset Theatre, Tacoma, Wash.*

Our business has increased at least twenty-five per cent since installing the Fotoplayer over that when we used an orchestra.

*Alden & Robertson,*
*Globe, Arizona*

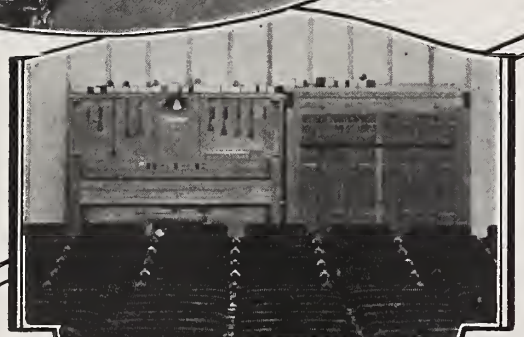


Over

Prior to the installation of the Fotoplayer we had tried an Orchestra and automatic instruments, none of them having given satisfaction.

Our opinion of the Fotoplayer is that it is the solution of the musical problem for picture theatres.

*P. C. LEVY, Enterprises*
*Fort Worth, Texas*



The Fotoplayer which has been in daily use at The Empress for the past three years, has been more than satisfactory. I would not think of exchanging it for an orchestra, and the expense is not to be compared.

*The Empress, Oklahoma City*

I feel that with the Style No. 15 in a small house, the combination is as near perfect as could be asked.

In the larger house I am using one of your big Fotoplayers without rolls for emergency use. My patrons say our music is far superior to that rendered on many of the more expensive organs.

*Carters Theatres, Los Angeles*

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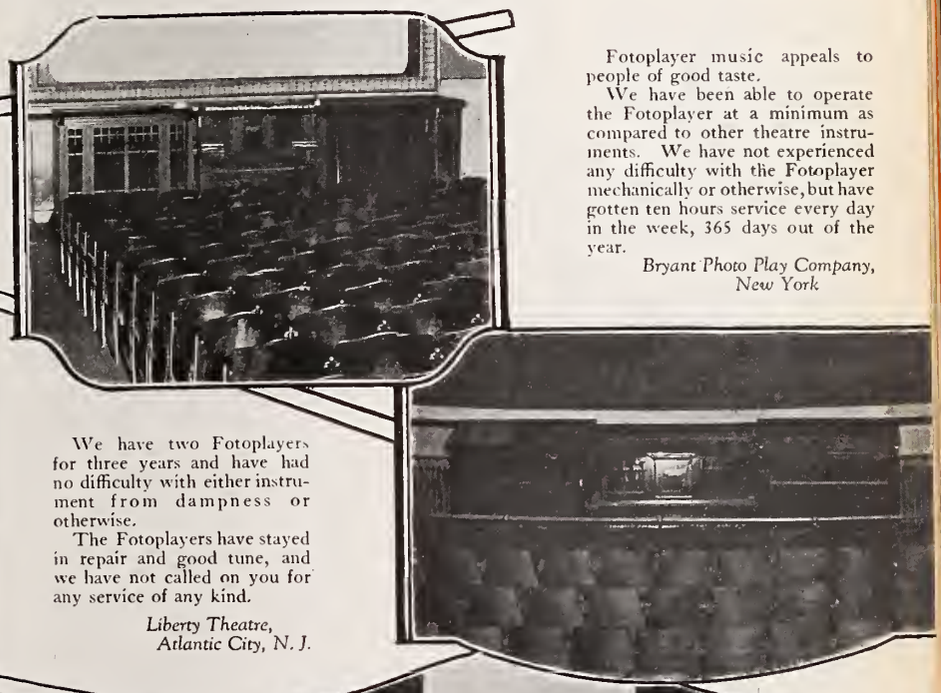


Fotoplayer music appeals to people of good taste.

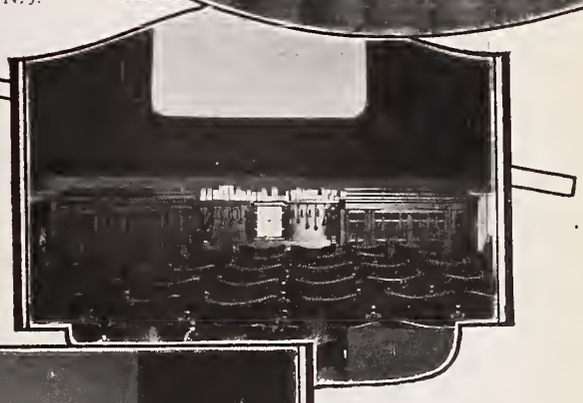
We have been able to operate the Fotoplayer at a minimum as compared to other theatre instruments. We have not experienced any difficulty with the Fotoplayer mechanically or otherwise, but have gotten ten hours service every day in the week, 365 days out of the year.

*Bryant Photo Play Company, New York*

We have two Fotoplayers for three years and have had no difficulty with either instrument from dampness or otherwise.

The Fotoplayers have stayed in repair and good tune, and we have not called on you for any service of any kind.

*Liberty Theatre, Atlantic City, N. J.*



We have been using a Fotoplayer for over five years, graduating from a Style 40 to a Style 50. We use player rolls exclusively and are able to fit a photoplay perfectly in accompaniment.

*Faurot Opera House, Lima, Ohio*

The Fotoplayer installed in my Acme Theatre is wonderful. I think it the greatest musical instrument on the market and fills the bill perfectly for both vaudeville and pictures and brings increased business.

*Acme Theatre, Goldsboro, N. C.*

The quickness of change from one theme of music to another by the double roll system makes possible a future for the Fotoplayer.

It fills the bill in such Theatres as the Century in Jackson, Miss., like no other form of music I know of.

*Saenger Amusement Co., New Orleans, La.*

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accompaniment.

established its supremacy in
its versatility of operation.
toned organ effects may be
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Please give me more details on your special winter plan of Fotoplayer purchase.

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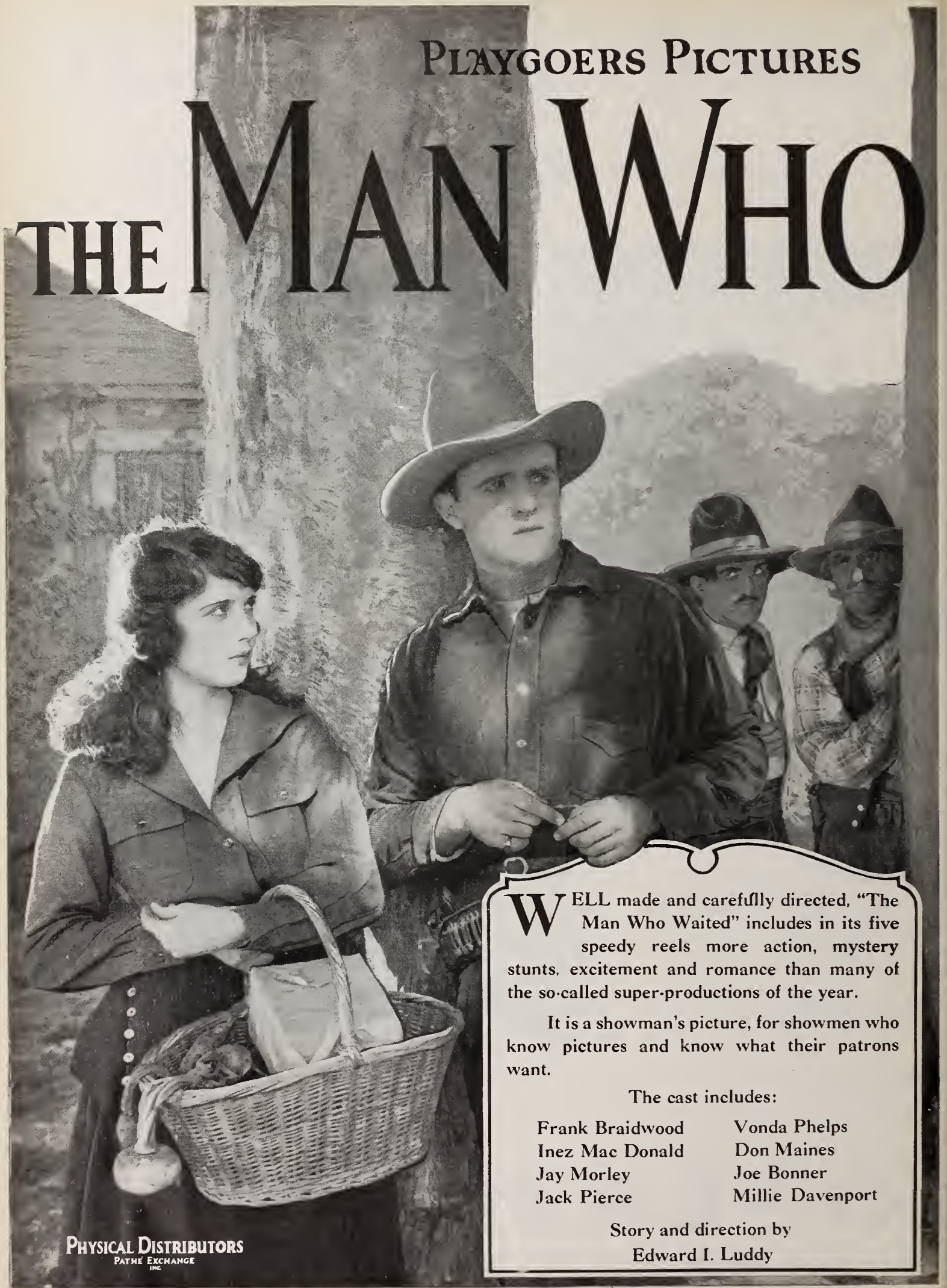
PLAYGOERS PICTURES

# THE MAN WHO



WELL made and carefully directed, "The Man Who Waited" includes in its five speedy reels more action, mystery stunts, excitement and romance than many of the so-called super-productions of the year.

It is a showman's picture, for showmen who know pictures and know what their patrons want.

The cast includes:

| | |
|---|---|
| Frank Braidwood | Vonda Phelps |
| Inez Mac Donald | Don Maines |
| Jay Morley | Joe Bonner |
| Jack Pierce | Millie Davenport |

Story and direction by
Edward I. Luddy

PHYSICAL DISTRIBUTORS
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PRESENTS

# WAITED

AN intensely dramatic Western photoplay, far above the average in plot, direction and punch. The highlights of the feature are: a series of desperate struggles with bare fists; a hair-raising race between the hero and his opponents to be first to file a claim; a sensationally realistic mine explosion and the imprisonment of the workers; the defeat of the hero when victory seemed sure, and the courageous exploit of the girl who saved the day in an eyelash finish.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

# Florence Vidor

**Is winning the praise of newspapers from ocean to ocean by the wonderful success of her first three STARRING productions-**

## Woman, Wake Up!

More power to Florence Vidor and the combination that produced "Woman, Wake Up." It is not merely better—it is best. It is the best thing that Florence Vidor has done, and that's a broad statement. — *Charleston, S. C., American.*

## The Real Adventure

Florence Vidor in "The Real Adventure" is one of the finest attractions the Alamo has had this year. —*Louisville, Ky., Times.*

To Florence Vidor goes a great amount of credit for a splendid portrayal of a womanly woman. — *Los Angeles Herald.*

## Dusk to Dawn

Portland theatregoers looking for something new found it at the Heilig. Florence Vidor plays a truly remarkable part in "Dusk to Dawn." The idea is so piquant, the scenes so well prepared, that critics and fans alike are treated to an unusual taste of "something different."—*Portland, Ore., Journal.*

**ASSOCIATED EXHIBITORS**
ARTHUR S. KANE, PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

**PHYSICAL DISTRIBUTORS**
PATHE EXCHANGE INC

## Motion Picture News

Thrills, romance, mystery, a very fine cast, excellent direction, photography of a very high quality, elaborate settings, a stirring climax—these are the principal ingredients of this William Christy Cabanne contribution. If ever a picture boasted a wide variety of scenes, this one is it. The observer is carried through a maze of situations each more interesting than the big punch in a lot of average filmplays. In spite of this variety the continuity runs smoothly to the fadeout.

Mae Marsh is the star, and she does some of the finest acting of her career. As Marion Bates, who is tricked by her guardian, thrown into an insane asylum, escapes and finds refuge with a gang of crooks, Miss Marsh has ample opportunity to display some real emotional fireworks. Walter Miller contributes a convincing portrayal in the role of Jim Brennan, head of the gang. The remainder of the cast is adequate.

The picture has an overabundance of thrills. It starts with a leap and jumps along merrily right to the end, when there's one of the kind of climaxes that draw an audience to the edge of the seats. Marion's escape from the asylum, her adventures in the lonely house occupied by the crooks, the Spanish Inn moments, the attempt to kidnap her and the thrilling rescue at the end when a radio outfit is introduced to summon police aid are just a few of the dramatic situations. Its all very good and we predict for this entertaining picture real success at the box office.

IT IS A GOOD PICTURE. CAPABLY DIRECTED, WELL PLAYED & ALTOGETHER INTERESTING.

## Variety

This is the first of the Dependable Pictures productions sponsored by Morris Kohn and directed by Wm. Christy Cabanne. It is a good picture. Just as good as a lot of those getting the big first runs. It is capably directed, well played and altogether interesting. The title seemingly is the only weak point about the picture from the box office standpoint.

The cast is a corking one, with Mae Marsh and Martha Mansfield featured. Miss Marsh runs away with the honors among the women, and Walter Miller, playing the secondary lead, does likewise with the men. Miller is a comer worth watching as a leading man.

The picture is effectively done with character bits contributed by Dick Lee and Tammany Young that stand out. The former does a "nance" crook that is a work of art. Cabanne has handled this portion of the picture most cleverly. *Fred.*

## Moving Picture WORLD

*Regional in News Value: National in Service*

Observed from any one of its several angles of appeal, this Associated Exhibitors' production, "Till We Meet Again," has the popular note. It brings back a charming star, Mae Marsh, after a considerable lapse of time. It has an appealing story treated with pathos, humor and a dash of the melodramatic, pictured against a variety of interesting backgrounds. It has been produced with a definite understanding of what is generally liked on the screen and should be satisfying on any program.

The star in one of her most characteristic roles again expresses an art that is peculiarly her own. Her moments of pathos are handled as no one else succeeds in doing.

Showing a keen sense of showmanship values, the picture includes several of the tried-and-true angles of interest. The heroine who escapes from an insane asylum wanders into a deserted country house inhabited by a gang of crooks. The romantic interest begins. An attractive cabaret scene appeals because of a Spanish dance and a display of fine lighting. When the beautiful home of the girl's protector is invaded by burglars, the call for help via radio and the response is a big thrill. The cast includes Martha Mansfield and Norman Kerry.

IT HAS THE POPULAR NOTE. SHOWS A KEEN SENSE OF SHOWMANSHIP VALUES.

WE PREDICT FOR THIS ENTERTAINING FEATURE REAL SUCCESS AT THE BOX OFFICE."

SHOULD WIN WIDESPREAD POPULARITY AND BRING THE SHEKELS STREAMING FREELY INTO THE BOX OFFICE.

BOOK DEPENDABLE PICTURES

DEPENDABLE PICTURES CORP'N
MORRIS KOHN PRESIDENT, *Presents*

# "Till We Meet Again"

*A*

## WILLIAM CHRISTY CABANNE *Production*

*with a distinguished cast including* **Mae Marsh**
*Norman Kerry, Walter Miller, Martha Mansfield, Julia Swayne Gordon, J. Barney Sherry*

*Adapted by* Edmund Goulding *from a story by* WILLIAM CHRISTY CABANNE

Associated Exhibitors
ARTHUR S. KANE, PRES.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

## EXHIBITORS TRADE REVIEW

The numerous admirers of fast moving crook melodrama will find entertainment exactly to their taste in this picture. It is keyed up to top speed from the first to the final reel and punctuated with thrills enough to fill a serial. Not that "Till We Meet Again" is to be listed according to a serial standard of excellence, for it registers as an exceptionally high-class feature in point of fine direction; clever acting and skilled direction. Also, the plot, while furnishing constant surprises and a legion of totally unexpected situations, is so well constructed that it is easy to follow, in fact the perfect continuity achieved is one of the film's strongest points. Director Cabanne and his talented cast of players have done their work intelligently and with great effect, the result being an attraction which should win wide-spread popularity and bring the shekels streaming freely into the box office.

Points of Appeal.—It is seldom that such rapidfire action as distinguishes this production can be kept up for six reels without a jarring note or illogical sequence in the situations which arise. But there isn't a hitch in the progress of events, one incident blends into another with perfect smoothness, the tension never slackens and it is impossible to anticipate what is coming next. The persecuted heroine wins instant sympathy, the romantic phases and melodramatic punches are splendidly developed and a crashing climax is attained.

Cast.—Mae Marsh is excellent in the exacting role of Marion Bates, which calls for a dynamic display of energy and the star's ability as a forceful emotional actress has never been manifested to better advantage. Norman Kerry is a handsome and pleasing lover, Walter Miller, scores as Brennan, the outlaw chief, and the support is flawless.

Photography, Lighting, Direction.—There are some charming exteriors, the interiors are well filmed and the lighting effects admirable. No break occurs in the continuity and the action never falters.

## The Morning Telegraph

A swift moving and absorbing crook drama revolves about Mae Marsh.

It teaches the valuable lesson never to sign on the dotted line without reading the paper.

The picture is most interesting and pleasing and has an excellent cast.

Martha Mansfield is very pretty and attractive as the girl friend and Walter Miller is a handsome crook, who meets with an untimely end, and Tammany Young is very amusing as another crook.

A SWIFT MOVING AND ABSORBING CROOK DRAMA. MOST INTERESTING AND WITH AN EXCELLENT CAST

## DAILY NEWS

Title of picture, "Till We Meet Again."

Story and direction by Wm. Christy Cabanne.

Featuring Mae Marsh.

Released by Associated Exhibitors.

Presented by Loew's State Theatre.

This picture has to recommend it to moviegoers an excellent actress in the person of Mae Marsh, a delightful band of burglars of the Gilbert and Sullivan type, quite the jolliest crew of criminals we have seen in some time, some original war scenes and a thrilling fight in the final reel in which Mae, thanks to Cabanne, the director, does not stand around and register horror but takes an active part.

AN EXCELLENT ACTRESS IN THE PERSON OF MAE MARSH. A THRILLING FIGHT IN THE FINAL REEL

## EXHIBITORS HERALD

This is the first of a series of Dependable Pictures Corporation productions for Associated Exhibitors and is a pleasing romance with a cast that should go far towards attracting patrons to the box office. The players included are Mae Marsh, Norman Kerry, Walter Miller, J. Barney Sherry, Martha Mansfield, Julia Swayne Gordon, Tammany Young and others.

The production is well staged and the tale it unfolds is told against beautiful backgrounds, well photographed. It will hold interest and should prove satisfactory to the majority of theatregoers.

The story tells of Marion Bates, who, betrayed by her guardian, is thrown in an asylum under the pretext of insanity. She escapes and falls in with a band of crooks, the leader of which is Brennan, who protects her and becomes infatuated with her. After escaping from the crooks she returns to the Carter family, her only friends, where she meets Robert Carter, son of the family. Her guardian, she learns, is also the trusted advisor for the Carter family and has mulcted them of their money as he has done her.

Upon learning that she has escaped the guardian, she employs the same gang of thieves which she had formerly met to obtain a paper in which she had signed over her rights to certain property. Brennan is delegated to perform the robbery. Confronting Marion in her room he discovers that he is in the home of his former buddy and Captain who had saved his life in France. His manhood is roused and he determines to protect the girl. There is a terrific fight with the gang and Brennan is killed defending the girl and his friend.

SHOULD GO FAR TOWARD ATTRACTING PATRONS TO THE BOX OFFICE."

# Read Every Line Of This Comprehensive Review

*An interesting picture that will bring novelty to your program and money to the box office*

## "HEAD HUNTERS OF THE SOUTH SEAS"

### Martin Johnson's Thrilling Adventures Among the Wild Tribes of Malakula

ASSOCIATED EXHIBITORS—PATHE

ENTERTAINMENT ..... Excellent
EXPLOITATION ..... Excellent
PRODUCTION ..... Good
DIRECTION.....Not directed in the usual sense of the word, but rather shows the tremendous nerve of Martin Johnson, who persuaded the natives to pose.
STORY.....A thrilling narrative of the adventures of a white man and his wife among head-hunting cannibals.
CAST.....Natives in their daily pursuits, also Mr. and Mrs. Martin Johnson; all are excellent
PHOTOGRAPHY ..... Excellent
TIME .....One hour

Seventy-five per cent of the complaint against the motion pictures is that one is too much like the other. Well, here is something different. It tells no story of a neglected wife, gives no pictures of the horrors of crime, and the players cannot be criticized, for the simple reason that they are not acting—they are just living their daily lives; and for real interest, for thrills and for the absolutely unusual, this feature can be recommended.

There is no plot to "Head Hunters of the South Seas." Martin Johnson, the young American explorer, who had his first taste of adventure when he accompanied Jack London on the cruise of The Snark, went to Malekula several years ago, and was almost eaten by the cannibals of that island. Only the timely arrival of a British patrol boat saved him. One would have expected that he would not care to repeat the experiment, but in spite of all dangers Johnson went back to Malekula to get the motion pictures which are now released as "Head Hunters of the South Seas." The picture shows him arriving at the island, his reception by the fearsome savages, how he accompanies them inland to one of their villages, and the strange rites and ceremonies that he was permitted to witness, always in danger, and yet never afraid. The picture has several outstanding incidents. The native dances are weird, but nothing compares to the shots that show the natives proudly displaying their trophies of human heads. The monkey men fascinate because they show how closely the lower forms of civilization resemble the apes. Also there are scenes taken among the pigmies, beautiful scenery, shark fishing and excellent views of a volcano in eruption. All in all it is one of the greatest screen novelties, and made more so by the fact that in the past year or two there has been a growing interest in the United States regarding the South Seas.

As this is the type of picture that is sure to gain you new patrons, it is well worth exploiting. Martin Johnson is well known among the better class of people and has a new book that has recently been published. Use the book tie-up. There is a great woman's angle to the feature, for Mrs. Johnson accompanied her husband. Run her photograph and use a good interview with her in your papers, it undoubtedly being possible to get this interview from the distributing office. Be sure and call the attention of the schools and clubs to this feature. They will endorse it, and it will help future business. For a ballyhoo dress a man in black tights and beads, and have him in front of the theatre. For prologue and lobby use tropical palms, and by cutting out posters you will probably make a most startling display. But the best bet is that the picture is a great novelty and one that will thrill as well as educate. Also watch your music—you need good music to put the picture over.

* * * * * * *

*A feature that will bring patronage to your theatre and which will cause a great deal of favorable comment once you get them in.*

Edited and titled by Arthur Hoerl.

Photographed on the Island of Malekula by Martin Johnson.

MARTIN JOHNSON FILM COMPANY
PRESENTS

# HEAD HUNTERS OF THE SOUTH SEAS

## MARTIN JOHNSON'S THRILLING ADVENTURES AMONG THE WILD TRIBES OF MALEKULA

## A GREAT 5 PART FEATURE

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

# HAROLD LLOYD

IN

# "GRANDMA'S BOY"

## Week of November 12th

### Is Now In

| | | | |
|---|---|---|---|
| 1st | Week | Gem | Brooklyn |
| 1st | " | Whitney | " |
| 1st | " | State-Kismet | " |
| 1st | " | Lee | " |
| 1st | " | Williamsburg | " |
| 1st | " | Parkway | " |
| 1st | " | Review | " |
| 1st | " | Nostrand | " |
| 1st | " | Paradise | " |
| 1st | " | Normandy | " |
| 1st | " | Bohem. Annex | New York |
| 1st | " | West End | " " |
| 1st | " | Melrose | Bronx |
| 1st | " | Belmont | " |
| 1st | " | Webster | " |
| 1st | " | Royal | " |
| 1st | " | Palace | Corona, L. I. |
| 1st | " | Colonial | " " |
| 1st | " | Hyperion | " " " |
| 1st | " | Victoria | " " " |
| 1st | " | Yours | Hicksville, L. I. |
| 1st | " | Babylon | Babylon, L. I. |
| 1st | " | Century | Mineola, L. I. |
| 1st | " | Washington | Lyndenhurst, L. I. |
| 1st | " | Rialto | Port Chester, N. Y. |
| 1st | " | Novelty | Sayville, L. I. |
| 1st | " | Mystic | Malden, Mass. |
| 1st | " | Hippo | Little Falls, N. Y. |
| 1st | " | Strand | Oswego, N. Y. |
| 1st | " | Strand | Phoenix, N. Y. |
| 1st | " | Star | Vandergrift, Pa. |
| 1st | " | Bruston | Pittsburgh, Pa. |
| 1st | " | Princess | Jeanette, Pa. |
| 1st | " | Bellevue | Bellevue, Pa. |
| 1st | " | Arcade | Scottsdale, Pa. |
| 1st | " | Aris | Erie, Pa. |
| 1st | " | Palace | Bridgeport, Conn. |
| 1st | " | Strand | " " |
| 1st | " | Hippo | " " |
| 1st | " | Frankford | Philadelphia, Pa. |
| 1st | " | Palace | Berwick, Pa. |
| 1st | " | Strand | Shenandoah, Pa. |
| 1st | " | Hunt's | Wildwood, N. J. |
| 1st | " | Rialto | Roanoke, Va. |
| 1st | " | Capitol | Baltimore, Md. |
| 1st | " | Apollo | " " |
| 1st | " | Columbia | " " |
| 1st | " | Horn | " " |
| 1st | " | Hampden | " " |
| 1st | " | Pimlico | " " |
| 1st | " | Opera House | Fredericks. Md. |
| 1st | " | Playhouse | Dover, N. J. |
| 1st | " | Rivoli | Rutherford, N. J. |
| 1st | " | Palace | Passaic, N. J |
| 1st | " | Ronson | Newark, N. J. |
| 1st | " | Lincoln | " " " |
| 1st | " | Grand | " " " |
| 1st | " | Clinton Sq. | " " " |
| 1st | " | Empire | Bayonne, N. J. |
| 1st | " | Casino | Dumont, N. J. |
| 1st | " | Lyric | Hoboken, N. J. |
| 1st | " | Jubilee | Buffalo, N. Y. |
| 1st | " | Regent | " " |
| 1st | " | Lawn | Ch'cago |
| 1st | " | Lyric | " |
| 1st | " | Banner | " |
| 1st | " | Seeley | " |
| 1st | " | Grand | Sterling, Ill. |
| 1st | " | Grand | Geneva, Ill. |
| 1st | " | Colonial | Aberdeen, S. D. |
| 1st | " | New Mascot | Mobridge, S. D. |
| 1st | " | Valentine | Defiance, O. |
| 1st | " | Natural | Akron, O. |
| 1st | " | Fayette | Celina, O. |
| 1st | " | Strand | Bellefontaine, O. |
| 1st | " | Rivoli | Seward, Neb. |
| 1st | " | Idle Hour | Mooreville, Ind. |
| 1st | " | Princess | Rushville, Ind. |
| 1st | Week | Wolverine | Saginaw, Mich. |
| 1st | " | Fleur De Lys | Detroit, Mich. |
| 1st | " | Plaza | Manchester, Ia. |
| 1st | " | Strand | Ft. Dodge, Ia. |
| 1st | " | Colonial | Iron Mt., Mich. |
| 1st | " | Neenah | Neenah, Mich. |
| 1st | " | Elite | Milwaukee, Wis. |
| 1st | " | Princess | Elkhorn, Wis. |
| 1st | " | Vesta | Eustic, Fla. |
| 1st | " | Gem | Sherman, Tex. |
| 1st | " | Colonial | Taylor, Tex. |
| 1st | " | Queen | St. Louis, Mo. |
| 1st | " | Gem | Mt. Carmel, Ill. |
| 1st | " | Washington | Belleville, Ill. |
| 1st | " | Regent | Springfield, O. |
| 1st | " | Stout's O. H. | Danville, Ind. |
| 1st | " | Opera House | Lebanon, Ky. |
| 1st | " | Rialto | Okla. City, Okla. |
| 1st | " | Grand | Cushing, Okla. |
| 1st | " | Lyric | Vinita, Okla. |
| 1st | " | Yale | Claremore, Okla. |
| 1st | " | Casino | Excelsior Spgs., Mo. |
| 1st | " | Liberty | Marysville, Ka. |
| 1st | " | Crane | Carthage, Mo. |
| 1st | " | Gem | Pocahontas, Ark. |
| 1st | " | Triangle | Hoxie, Ark. |
| 1st | " | Lang's | Kingman, Cal. |
| 1st | " | Apollo | Hollywood, Los Angeles |
| 1st | " | DeLuxe | Los Angeles, Cal. |
| 1st | " | Arlington | " " " |
| 1st | " | Regent | " " " |
| 1st | " | Liberty | St. Helena, Cal. |
| 1st | " | Palace | San Francisco |
| 1st | " | Regent | San Mateo, Cal. |
| 1st | " | Foilie | Salt Creek, Wyo. |
| 1st | " | Rialto | Alliance, Neb. |
| 1st | " | Jewell | Valentine, Neb. |
| 1st | " | Coronado | Las Vegas, N. M. |
| 1st | " | Iris | Monte Vista, Col. |
| 1st | " | Greenlake | Seattle, Wash. |
| 1st | " | Elysium | Midvale, Utah |
| 1st | " | Princess | Sugarhouse, Utah |
| 1st | " | Orpheum | Baker, Ore. |
| 1st | " | Rex | Portland, Ore. |
| 1st | " | Arcadia | Wilmington, Del. |
| 1st | " | Allen | Philadelphia |
| 1st | " | Spruce | " |

### Has Finished

| | | | |
|---|---|---|---|
| 19 | Weeks | Symphony | Los Angeles |
| 4 | " | Heilig | Portland, Ore. |
| 3 | " | Bijou and Capitol | Atlantic City |
| 3 | " | Strand | San Francisco |
| 3 | " | Roosevelt | Chicago |
| 3 | " | Park | Boston |
| 3 | " | Apollo | Indianapolis |
| 3 | " | Plaza | San Diego, Cal. |
| 3 | " | Liberty | Kansas City |
| 3 | " | Strand | Minneapolis |
| 2 | " | Temple | Toledo |
| 2 | " | Mark-Strand | New York City |
| 2 | " | Alamo | Louisville |
| 2 | " | Grand | Pittsburgh |
| 2 | " | Castle | Chicago |
| 2 | " | Sun | Omaha |
| 2 | " | Liberty | Seattle |
| 2 | " | Main | Uniontown, Pa. |
| 2 | " | Garden and Fox American | Paterson, N. J. |
| 2 | " | Majestic | Hartford, Conn. |
| 2 | " | E. Liberty Cameraphone | Pittsburgh, Pa. |
| 2 | " | Germantown | Philadelphia |
| 2 | " | Carman | " |
| 2 | " | Old Mill | Dallas, Tex. |
| 2 | " | Hoyt's | Long Beach, Cal. |
| 2 | " | New Astor | St. Paul |
| 2 | " | Regent | Rochester |
| 2 | " | Walnut | Cincinnati |
| 2 | " | Rialto | Denver |

**NO RUN OF LESS THAN TWO WEEKS LISTED ABOVE, DESPITE CAPACITY ONE WEEK SHOWINGS IN HUNDREDS OF LEADING THEATRES**

*Presented by*

**HAL ROACH**

*Physical Distributors*

**Pathe Exchange, Inc.**

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**ASSOCIATED EXHIBITORS**

Arthur S. Kane, *President*

*Foreign Representative*

**Sidney Garrett**

ADVANCE AGENTS' DIGEST No. 1

For

The Boy Prodigy of Emotional Acting

STATE RIGHTS

# "BUDDY" MARTIN

NOW READY

in

CHARLES DICKENS

# GREAT EXPECTATIONS

CHARLES DICKENS

**A New Masterpiece of Screen Art Presenting Both the Most Powerful and the Most Perfect Dickens Subject Ever Produced**

**Featuring**

## THE GREATEST BOY EMOTIONAL ACTOR THE WORLD HAS EVER KNOWN

THE LATEST NORDISK SUPER-PRODUCTION

### BOY ACTOR SHEDS TEARS LIKE VETERAN

Of all the clever children developed by motion pictures, probably none is as worthy of serious consideration as a real artist as "Buddy" Martin who has just made his appearance in the new Dickens picture "Great Expectations." .....

### NEW DICKENS FILM HAS PERFECT TYPES

Of all the producers attempting to present Charles Dickens to screen audiences and at the same time preserve the intensely interesting characters that have made the great author so justly famous, none has claimed such success as the producers of the latest Dickens novel in film, "Great Expectations." .....

### MANSION BUILT AND DESTROYED FOR NEW DICKENS PICTURE

After months of patient labor, including the building and tearing down of a stone mansion, "Great Expectations" is at last ready for the screen and the producers have started to make another elaborate picture of "David Copperfield." .....

*YOU HAVE GREAT EXPECTATIONS!*

THE NEW BOY PRODIGY "BUDDY" MARTIN AS "LITTLE PIP" IN DICKENS'

"GREAT EXPECTATIONS"

A NEW AND ELABORATE SCREEN VERSION OF THE WORLD-BELOVED STORY

### MERE BOY GAINS FAME AS REAL ACTOR

The greatest musical prodigies are now said to be rivaled in the field of the drama by a mere slip of a boy who is portraying the highly emotional role of little "Pip" in a new film of Dickens' "Great Expectations." .....

### CHILD GENIUS DOES EMOTIONAL ACTING

"Buddy" Martin, a slender little black haired chap with big dreamy eyes, is said to be the sensation of the new Dickens picture, "Great Expectations," in which his close-ups with the tears streaming down his cheeks are the talk of the picture profession. .....

### MORE COPIES OF DICKENS SOLD YEARLY THAN BEST SELLERS

It is claimed by statisticians in the realm of book-publishers, that no matter how popular a best-seller may become during a given season, it seldom equals the sales of Dickens' novels during the same year. No wonder the picture producers are turning to Dickens for real plots.....

## HIGH LIGHTS OF DICKENS' MOST THRILLING AND MYSTIFYING PLOT

Little "Pip" Seized by the Convict in the Grave-Yard.
Capture of the Escaped Convicts in the Marshes.
Mysterious Wounding of Little "Pip's" Sister.
Fight Between the Giant Blacksmith and his Brutal Helper.
Beautiful Girl Trained by Scorned Woman of Wealth to Break Men's Hearts.
The Rich Old Maid's Peculiar Interest in Little "Pip."
The Terrific Thunder Storm that Reveals Pip's Mysterious Benefactor.
Strange Source of Pip's Sudden Wealth a Dark Secret.
Pip Forced to Hide the Fugitive from the Gallows.
Pip's Mysterious Summons in the Dead of Night.
Pip and his Enemy Alone in the Limekiln.
Astounding Confession of the Blacksmith's Helper.
Fight in the Limekiln and Pip's Miraculous Escape.
The Sudden Marriage at the Forge.
Pip's Strange Discovery at the Ruined Mansion.
Remarkable Conversion of Beautiful Estelle.

# HOPP HADLEY'S PRODUCERS SERVICE CO.

116 W. 39TH STREET NEW YORK FITZ ROY-3083

NEW YORK EXHIBITORS SEE ALEXANDER FILM CORP., 729 7th AVE., NEW YORK

*Her most brilliant Romantic Picture*

# CLARA KIMBALL YOUNG

*in*

# ENTER MADAME

*The play . . .*
*by* GILDA VARESI
*and* DOLLY BYRNE
*. . . ran* 45 WEEKS
ON BROADWAY

*The Screen version-*
A HARRY GARSON
*Production . . is more elaborate, is even more tensely dramatic . . .*

*Distributed by*

METRO
PICTURES CORPORATION

# CLARA KIMBALL

IN

# ENTER MA

*A* HARRY GARSON *Production*

The fight which Lisa Della Robbia, the great opera star, makes to rekindle her neglected husband's love — that is the story . . . The fact that, in play form, it interested New York for nearly a year is significant of its strength of appeal . . .

*Adapted by* FRANK BERESFORD
*from the play by* GILDA VARESI
*and* DOLLY BYRNE . . .
*Directed by*
WALLACE WORSLEY
*Photographed by*
L. WILLIAM O'CONNELL

*Owned and copyrighted by the* SAMUEL ZIERLER PHOTOPLAY *Corporation*

*Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain.*
*Sir William Jury, Man. Director.*

# YOUNG DAME

*Like florists, NEW YORK newspapers do not hand out bouquets free . . . So when they say . .*

*Journal:*
. . . of the highest order . . .

*Daily News:*
. . . original and scintillating.

*Sun:*
. . . gleams and sparkles.

*Mail:*
. . . completely charmed . . .

*Globe:*
Thoroughly amusing . . .

*Telegraph:*
Proved a delightful . . . entertainment.

*Herald:*
. . . most entertaining . . .

*New York Tribune:*
. . . applause was tumultuous.

*New York Times:*
. . . bright and diverting . . . uncommonly good.

*It means something!*

It means the showman who has ENTER MADAME in his house has something the public likes . . *and will pay for!*

*Distributed by* METRO PICTURES CORPORATION

## —And It Has

This is a photoplay which was expected to be successful. In it was every ingredient of popularity.

The beauty and magnetism and dramatic skill of Miss Young; the unusual and absorbing nature of the story; the sure, masterly direction of Mr. Garson; the thorough excellence of the supporting cast, which includes Elliott Dexter—these each were auguries of achievement.

This combination of constituents has worked out in practice with the certainty of a formula in arithmetic. THE HANDS OF NARA has won greater praise from exhibitors, from the press and from the public than any previous presentation of Miss Young.

It was expected to prove the best Clara Kimball Young picture ever made—and it has proven so.

HARRY GARSON *Presents*

# CLARA KIMBALL YOUNG

*in*

# THE HANDS OF NARA

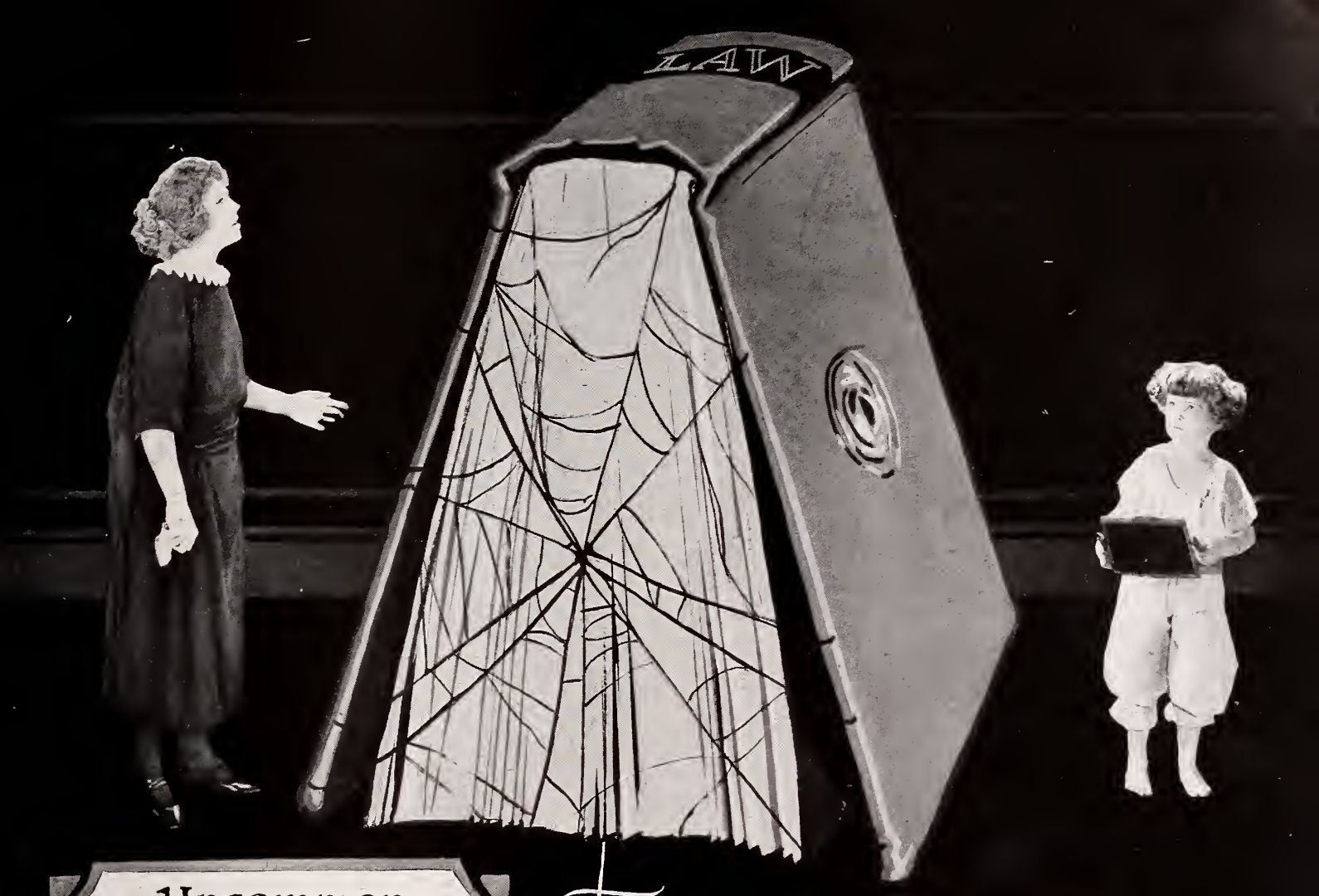
*By* RICHARD WASHBURN CHILD *American Ambassador to Italy*

*Distributed Exclusively by*

## METRO PICTURES CORPORATION

*Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain Sir Wm. Jury Managing Director*

*Photoplay owned and copyrighted by the* SAMUEL ZIERLER PHOTOPLAY *Corporation. . .*




## Uncommon

Without exception, critics have so classified THE FORGOTTEN LAW.

"Something entirely new in theme. That alone would make the picture worth while," is how the Exhibitor's Herald put it; the Motion Picture News named it "An eternal triangle story with a 'different' twist, filled with dramatic situations."

"A strong vein of originality," the Exhibitor's Trade Review noted, adding: "The feature is likely to win a high degree of favor with movie fans." The Morning Telegraph, too, found "An unusual theme" and "The production, direction and photography good."

REG US PAT OFF

A METRO PICTURE

A father can will his child out of the custody of his widow . . . and she, legally, is powerless to regain it . . Upon this statute is built the story of . . . . .

# THE FORGOTTEN LAW

*Produced under the personal supervision of*

MAX GRAF

*Distributed by*

METRO PICTURES CORPORATION

## Acting is of Prime Importance

One of the best directors in the movies once said: "Give me good actors, before everything. They've got to tell the story. If they can't do it, it never gets told."

The same insistence upon the quality of acting is evident in the case of THE FORGOTTEN LAW. The list of players is impressive: Milton Sills, Cleo Ridgely, Jack Mulhall, Alec B. Francis and Muriel Dana—to name a few.

Glance at the pictures and the accompanying tributes to their performances.

**MURIEL DANA** *Tell mothers there is a wonderful child actress in the picture . . Motion Picture News*

**MILTON SILLS** *is a stern and impressive figure in the elder brother role . . Exhibitor's Trade Review*

**CLEO RIDGELY** *is excellent as the wife . Morning Telegraph*

**JACK MULHALL** *scores as the caddish Victor . . Exhibitor's Trade Review*

# The FORGOTTEN LAW

*Produced under the personal supervision of* MAX GRAF

*Adapted by* JOSEPH FRANKLIN POLAND *from* CAROLINE ABBOTT STANLEY'S *famous novel* A MODERN MADONNA. *Directed by* JAMES W. HORNE. . *Photographed by* JOHN STUMAR. . . *Art direction by* EARLY SIBLEY

REG US PAT OFF

A METRO PICTURE

*Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain Sir William Jury, Man. Director*

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# Get ready

## for A CLEAN-UP with

# The LAEMMLE NINE

personally endorsed by Carl Laemmle

***Worthwhile Attractions***
*Produced and Released by*
***Universal Pictures Corp.***

BE SURE to get your copy of THE UNIVERSAL WEEKLY dated Dec. 2, 1922. It contains a 16 page colored insert with complete details of THE LAEMMLE NINE. Reprints of this special issue may be had at your "U" Exchange.

# Universal Score Another

100 o/o "The Gates of Eden"

THE BIGGEST MELODRAMATIC SENSATION OF THE SEASON

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EDWARD HEARN

# What is

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PICTURIZATIC
LIFE EVE

WATCH FOR

THE WORLD'S BIGGEST HIT!
"FOOLISH WIVES"
by and with
Von Stroheim

A SWEEPING SUCCESS!
"The STORM"
with
BIG STAR FAVORITES
Directed by Reginald Barker
Story by Langdon McCormick

UNIVERSAL

# r Hit for Universal !

## The KENTUCKY DERBY

WITH **Reginald Denny** HERO OF "THE LEATHER PUSHERS"

Directed by KING BAGGOT Story by CHAS. T. DAZEY

## the Title

d MOST VIVID
F AMERICAN
RODUCED ?

**ANNOUNCEMENT**

GEORGE NICHOLS

HELEN JEROME EDDY

HAROLD GOODWIN

LLOYD WHITLOCK

CLEANING 'EM UP !

**"HUMAN HEARTS"**

WITH A WONDERFUL CAST
Directed by King Baggot
Play by Hal Reid

PRISCILLA **DEAN'S** Greatest !

**"UNDER TWO FLAGS"**

Directed by Tod Browning
From the famous novel by Ouida

## JEWELS

presented by
Carl Laemmle

# BABY PEGGY

EXHIBITORS who know have played this little star's subjects and have cleaned up! She is being featured every day on the programs of the finest theatres EVERYWHERE! Late releases are:

"THE LITTLE RASCAL" "PEGGY BEHAVE"
"LITTLE MISS MISCHIEF" "CIRCUS CLOWNS"
"CHUMS"

## Watch For These:

"JACK AND THE BEANSTALK" "HANSEL AND GRETEL"
"LITTLE RED RIDING HOOD" "PEG O' THE MOVIES"

## LEE MORAN in "HELLO, JUDGE"

A screamingly funny number in which Lee shows up his mother-in-law. It's a real comedy—a hit on any bill!

## BROWNIE in "ROOKIES"

The cleverest dog actor on the screen lives up to his reputation in this sparkling novelty! Book it—it will pull business!



## "JUST DOGS"

FEATURING

## The Century Animals

Of all the animal comedies ever produced by Century, this is the greatest! Every role played by a canine actor—telling a story of fun and interest. It's a novelty that will be a hit anywhere shown. Play it now!

## QUEENIE in "TRUE BLUE"

Queenie, the Wonder Horse, will be the hit of your show if you show her in this funny subject, in which she aids the romance of a likable young man and a charming girl! Book it —feature it—and you'll win big!

CONSISTENTLY GOOD

# Century Comedies

RELEASED THRU UNIVERSAL

# Do you, as a Theatre Owner, really know "What the Public wants?"

"There exists no doubt that suggestion—that is to say, the human word, or, to go back to its origin, the thought, as a species of imagination and faith—can exercise a quasi-magical action upon not only the faculties of our moral being, but also the functions of our organism."

*Emile Boirac*
*Academy of Dijon*

"Let go your hold, resign the care of your destiny to higher powers, be genuinely indifferent as to what becomes of it all, and you will find not only that you gain a perfect inward relief but often also, in addition, the particular goods which you sincerely thought you were renouncing."

*Dr. William James*
*America's Greatest Psychologist*

This advertisement is intended for the Exhibitor who is tired of making after-the-performance apologies in his lobby, of wearily repeating over and over again, "I'm sorry; I know it's a poor picture, but it's what the public wants!"

The public no longer wants to hear this showman's alibi, for the public knows what it wants and isn't bashful about showing its feelings.

Just now, one of the uppermost thoughts in the public mind is the rapid acceptance of the doctrine that the Will exercises a more powerful control over the destinies of the body than science has heretofore been willing to admit. Call it "psycho-analysis," if you will, or "mind over matter," or any of the thousand-and-one names that have been given it, but the fact remains that millions of thinking people today open the door of their mind before they open the door of the old-fashioned medicine chest.

Clara Louise Burnham wrote a book founded on this very theory. Many thousands of copies of it were sold all over America. It was called "Heart's Haven" and Benj. B. Hampton and his associates have turned it into a motion-picture—a smashing good story of life, and love and little kiddies, with the big, new and moving impulse, the power of the human mind to direct our lives, back of it all.

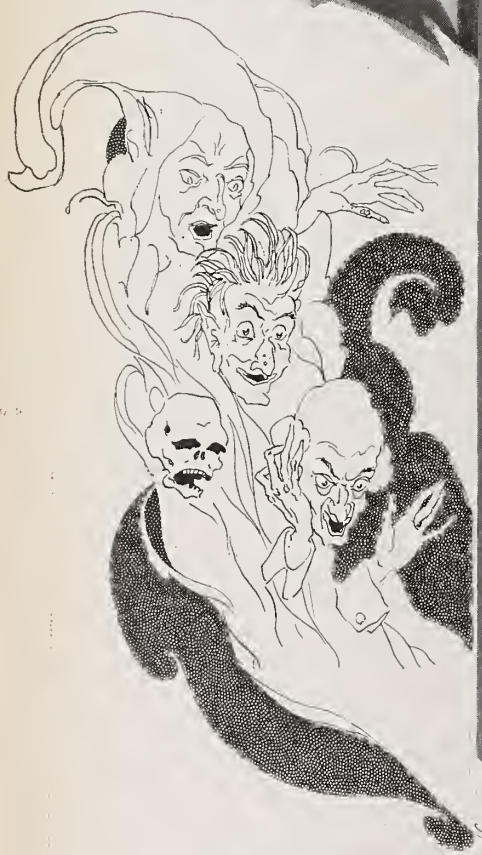
Get into step with this new order of things by booking "Heart's Haven" and you'll escape lobby alibis. It's "what the public wants!"

**Phone—**
**Write**
**or Wire**
**The Nearest HODKINSON**

**HEART'S HAVEN**

**EXCHANGE For An Early Play date**

# "WILL ROGERS



# always a favorite, scores heavily as Ichabod Crane"

NEW YORK REVIEW

*NEW YORK REVIEW:* "The Headless Horseman" does credit to the great story by Washington Irving.

It should be hailed with a good deal of delight by the lovers of the ever-fascinating tale of the "romantic Ichabod Crane."

Will Rogers, always a favorite, scores heavily as Ichabod Crane. His characterization is clever and his performance all one could ask for.

"The Headless Horseman" shows what can be accomplished when an intelligent and sympathetic director decides to undertake the picturization of one of the classics. Why can't we have more such directors as Mr. Venturini and such actors as Will Rogers?

"The Headless Horseman" brings to the moving picture world something new and something well worth keeping.

*MOVING PICTURE WORLD:* Will Rogers has achieved the unusual in picturing the loveless Ichabod. The characterization is one that presents extreme difficulties, in understanding the type of man who is not likeable enough to win your entire sympathy, yet preserving something that keeps him from being at all times ludicrous. Mr. Rogers has avoided burlesque even though there seems to be plenty of temptation. He is funny in a natural consistent way, as one can imagine the author intended.

The ride of the Headless Horseman is the dramatic triumph of the picture. It is comic and weird by turns. These scenes have been vivified by skillful lighting and shading, and some spectacular shots of the sky at night. The whole production shows great care, and unusual regard for detail and a faithfulness in the characters and settings that bespeaks fine directing.

*HARRISON'S REPORTS:* It is well directed and for the most part well acted and artistically and realistically produced.

*EXHIBITORS HERALD:* Will Rogers fits the role of Ichabod Crane about as perfectly as anyone could desire and he is given excellent support by Lois Meredith and others.

It is well staged, excellently photographed and on the strength of the author's name should attract attention and should win appreciation from varying types of audiences.

*THE MORNING TELEGRAPH:* Bringing one of the outstanding American classics to the screen is in itself a worthy achievement. "The Legend of Sleepy Hollow," by Washington Irving, is one of the required pieces of literature in every school and should be seen in its screen version by all students, as it has been carried out with as much of the original charm of Irving as accurate settings on the actual location of the story can give it.

The picture remains a delightful record of the life of other days and will serve to stimulate interest in the reading of the Irving story.

*FILM DAILY:* Rogers does fine work in vivid picturization of popular Irving story.

An amusing and convincing Ichabod Crane will delight everybody with his work in this.

Exhibitors should have very little trouble to induce their patrons to see "The Headless Horseman." Everyone is familiar with Irving's story, "The Legend of Sleepy Hollow," and they have probably all read it whether they wanted to or not—in school. You can promise an interesting presentation of the story and a good wholesome entertainment in C. S. Clancy's production.

*EXHIBITORS TRADE REVIEW:* "The Headless Horseman," adapted from Washington Iriving's "The Legend of Sleepy Hollow," will be a rare bit of entertainment. It has been beautifully produced and Will Rogers gives a screamingly funny portrayal of Ichabod Crane.


# the "HEADLESS HORSEMAN"

Presented by Carl Stearns Clancy

from the Great Classic by

WASHINGTON IRVING

"The Legend of Sleepy Hollow"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

HODKINSON PICTURES

Everybody who is anybody will be there

*A Melodrama!*

SELECT SP PICTURES

LEWIS J. SELZNICK, President

# "Pawned"

J. Parker Read Jr.,
*presents*

By FRANK L. PACKARD
AUTHOR OF
"The MIRACLE MAN"
Directed by IRVIN V. WILLAT

*No picture ever made affords the showman so great an opportunity of appealing to his public from so many different angles*

"PAWNED"—a six-reel melodrama, of the slashing, dashing type so much in demand today, replete with action and thrills—but new, novel and differently done.

"PAWNED"—written by Frank L. Packard, author of many notable screen successes, was read by millions, first as a magazine story and then as a novel.

"PAWNED"—personally directed by Irvin V. Willat, known everywhere as the directing genius behind "Partners of the Tide," "Behind the Door", "Below the Surface" and other successes.

"PAWNED"—produced by J. Parker Read, Jr., builder of screen attractions de luxe. "Sahara", "The Lone Wolf's Daughter" and Sex" are among his great achievements.

"PAWNED"—featuring a cast of stars famed the world over. Tom Moore, Edith Roberts, Charles Gerard, James Barrows, Josef Swickard, Mabel Van Buren and Eric Mayne play the principal roles.

"PAWNED"—supported by the greatest variety of advertising accessories ever issued will prove itself the biggest box-office attraction of the year.

HE pawned his life to a gambler—

SHE pawned her soul to save a life—

J. PARKER

# "PAW

SELECT SP PICTURES

By FRANK L.
Author of "THE

DIRECTED BY

TOM MOORE

HE pawned his soul to drugs—

HE pawned himself to drink

READ, JR. Presents

# NED"

SELECT SP PICTURES

PACKARD

MIRACLE MAN"

IRVIN V. WILLAT

## Edith Roberts

*Above is a reproduction of the attractive 24—sheet stand available on "Pawned".*

*These scenes are an index to the dramatic tensity that dominates "PAWNED" from beginning to end~~~*

*Distributed by SELECT*

# "Shadows" stands out like the Woolworth Building

Now and then a picture is produced that stands out above the others, just as the Woolworth building stands out above all the buildings that surround it. It is such pictures as these that prove beyond any doubt that picture-making is an art. Such a one is "Shadows"—a picture that stands out above all others.

With a worth-while theme as its foundation, masterfully directed and artistically acted, with its settings and general atmosphere realistic, the story creates in the mind an impression that lasts many days and weeks after one has seen the picture.

Though tragedy, the sad fate of the principal characters does not leave an unpleasant feeling. On the contrary, their fate so arouses the compassion of the spectator, that he feels regret for not being able to help relieve their sufferings.

The acting of Mr. Chaney, who assumes the role of a Chinaman, is remarkable. Better acting he has never done in his life.

Every one of the other players, too, acts well.

HARRISON'S REPORTS

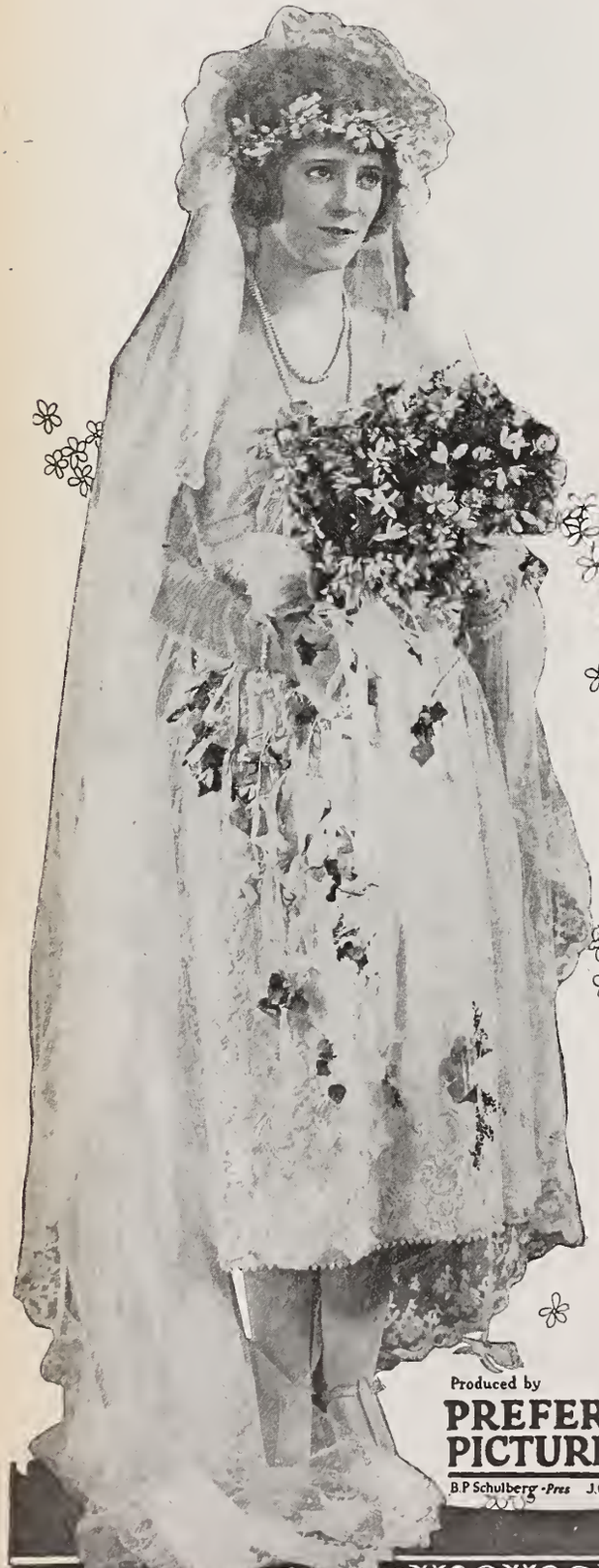
B.P.Schulberg presents
"SHADOWS"
A Tom Forman Production

Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

*It's a Preferred Picture*

B. P. Schulberg presents

# THORNS AND BLOS



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**PREFERRED PICTURES-INC.**
B.P Schulberg-*Pres* J.G Bachmann-*Treas.*

# ORANGE SOMS

A GASNIER PRODUCTION

BASED ON BERTHA M. CLAY'S IMMORTAL ROMANCE

ADAPTED BY HOPE LORING
EDITED BY EVE UNSELL
PHOTOGRAPHED BY KARL STRUSS

Portrayed by

ESTELLE TAYLOR,
KENNETH HARLAN
EDITH ROBERTS,
ARTHUR HULL
CARL STOCKDALE
EVELYN SELBIE
JOHN COSSAR

Ready for exhibition now!

Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

It's a Preferred Picture

# Christie Comedies

## BOBBY VERNON
IN
## CHOOSE YOUR WEAPONS

Christie Comedies this year are opening up entirely new fields of two-reel entertainment.

Christie is infusing new life into comedy by presenting a different type of screen farce—new atmosphere and new backgrounds for novel ideas, combined to make a finished production—truly a feature in two reels.

Each Christie Comedy is a drawing card worth advertising because it appeals to all classes of patrons.

HAVE YOU PLAYED?

1. That Son of a Sheik
2. Pardon My Glove
3. Let 'Er Run
4. Ocean Swells

Book the series thru

Educational Pictures

"THE SPICE OF THE PROGRAM"

REG. U. S. PAT. OFF.

## A 100 Horse Power Laugh Generator

# "HIGH POWER"

A JACK WHITE PRODUCTION

## MERMAID COMEDY

WITH

## LIGE CONLEY

As fast and funny as "The Steeplechaser", which the Washington Herald described as "an absolute triumph of short-length farce, designed and executed to make one lose one's seat from laughter".

*Nationally Advertised*

Educational Pictures

"THE SPICE OF THE PROGRAM"

*For More Than a Year*

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. Hammons, President*

## *A Star and a Picture That Build Up Business*

This is a combination every exhibitor wants—And just what he gets with George Arliss in "THE MAN WHO PLAYED GOD." Here's a picture for every kind of theatre patron in any city. Philadelphia reports this: "Drew well throughout engagement, especially in latter part of week." "Business decidedly above average for seven days," is Dallas verdict.

## *A Big Star and a Big Picture For a Big Public*

The great George Arliss, one of the foremost screen actors in America, in a great photoplay of dramatic intensity, gripping action, thrilling romance, sparkling comedy, and a plot that holds the interest to the end. A picture that keeps bringing them in right to the end of the booking.

***For the Old, the Middle Aged, the Youth***
***and Also for the Children***

*Distinctive Productions, Inc.*
*presents*

# GEORGE ARLISS

*in*

# "THE MAN WHO PLAYED GOD"

*From a play*
*by Jules Eckert Goodman*
*founded on Gouverneur Morris's*
*story of the same name*

*Scenario by Forrest Halsey*
*Photography by Harry A. Fischbeck*
*Art Director ~ Clark Robinson*

*Direction by Harmon Weight*

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

# The Crowning Achievement of Mary Pickford's Career

"The new 'Tess of the Storm Country' is the greatest picture Mary Pickford has ever made. It is more than that. It is one of the great pictures of motion picture history. It is the high water mark of the star's career. Miss Pickford seems the incarnation of eternal youth. She is wonderfully and profoundly satisfying."—N. Y. Evening Mail.

"Mary Pickford's re-creation of 'Tess of the Storm Country' surpasses infinitely most movies that are now in their first blush. It seems by far the best picture ever turned out by a film actress. For an extremely adroit fusion of comedy, pathos and melodrama it has all the other feminine pictures sinking for the third time. You will enjoy this picture."—N. Y. Sun.

'Tess of the Storm Country' is an excellent film, and one that cannot fail to please and entertain any audience. Your beloved Mary is there, charming as ever."—N. Y. Daily News.

"Miss Pickford is as winsome as ever in 'Tess of the Storm Country'—the last word in charm and attractiveness. Improved methods of filming have brought the new version up to the best standards of today."—N. Y. American.

" 'Tess of the Storm Country' is unquestionably a success. It is sure to be a highly profitable production. Miss Pickford herself is splendid."—N. Y. Herald.

" 'Tess of the Storm Country' was and Is the best thing Mary Pickford has ever done. Miss Pickford in her latest edition of the famous picture, far outshines the Mary Pickford of eight years ago. And that is the highest praise we can give."—N. Y. Evening World.

"The unusual Mary Pickford makes this an unusual picture. She is perfectly beautiful."—N. Y. Tribune.

"Mary Pickford makes 'Tess' real, for Miss Pickford acts. She scampers and skips in her old familiar way, but she also acts. She has intensely human moments. Her pantomime is subtle and finished."—N. Y. Times

"Miss Pickford probably has never acted a part more beautiful than she acts this one. The element of suspense is played upon with great effect and the plot so arranged as to arouse the utmost interest."—N. Y. World.

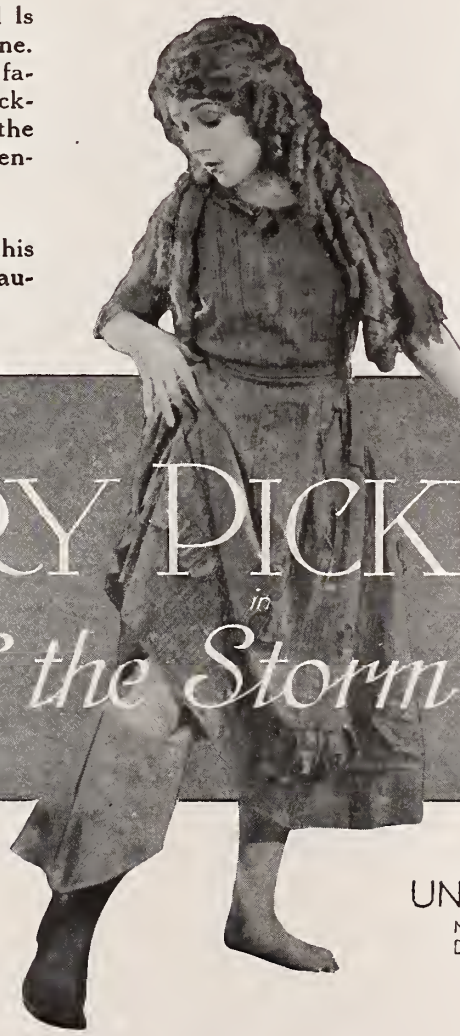
"Mary Pickford's beauty never has appeared softer or lovelier. The photography is superb. The direction ranks among the best. The production is splendidly cast. And Miss Pickford's characterization of the wild, madcap, tender-hearted squatter girl has been beautifully accentuated."—Morning Telegraph.

"The story of 'Tess of the Storm Country' is the kind of mixture of pathos, humor, drama and sentimentality which Mary Pickford always fits into perfectly."—N. Y. Call.

"Mary Pickford never has had, and probably never will have again so excellent a vehicle as 'Tess of the Storm Country' for the exploitation of her natural and dramatic talents. She, herself, was as effective as ever. She appeared more like seventeen than she did five or six years ago."—N. Y. Globe.

"The re-created 'Tess of the Storm Country is the finest achievement of Mary Pickford's career. The story is closely knit and the pictures as they melt before the eye, are rich in atmosphere and beauty."—Evening Telegram.

"Mary Pickford has a new success to her credit. One loves Tess for her sweet simplicity and unspoiled faith as much as for her spirit and spunk when viciousness peers in the window and villainy stalks through the door."—N. Y. Evening Journal.



# MARY PICKFORD
in
# "Tess of the Storm Country"

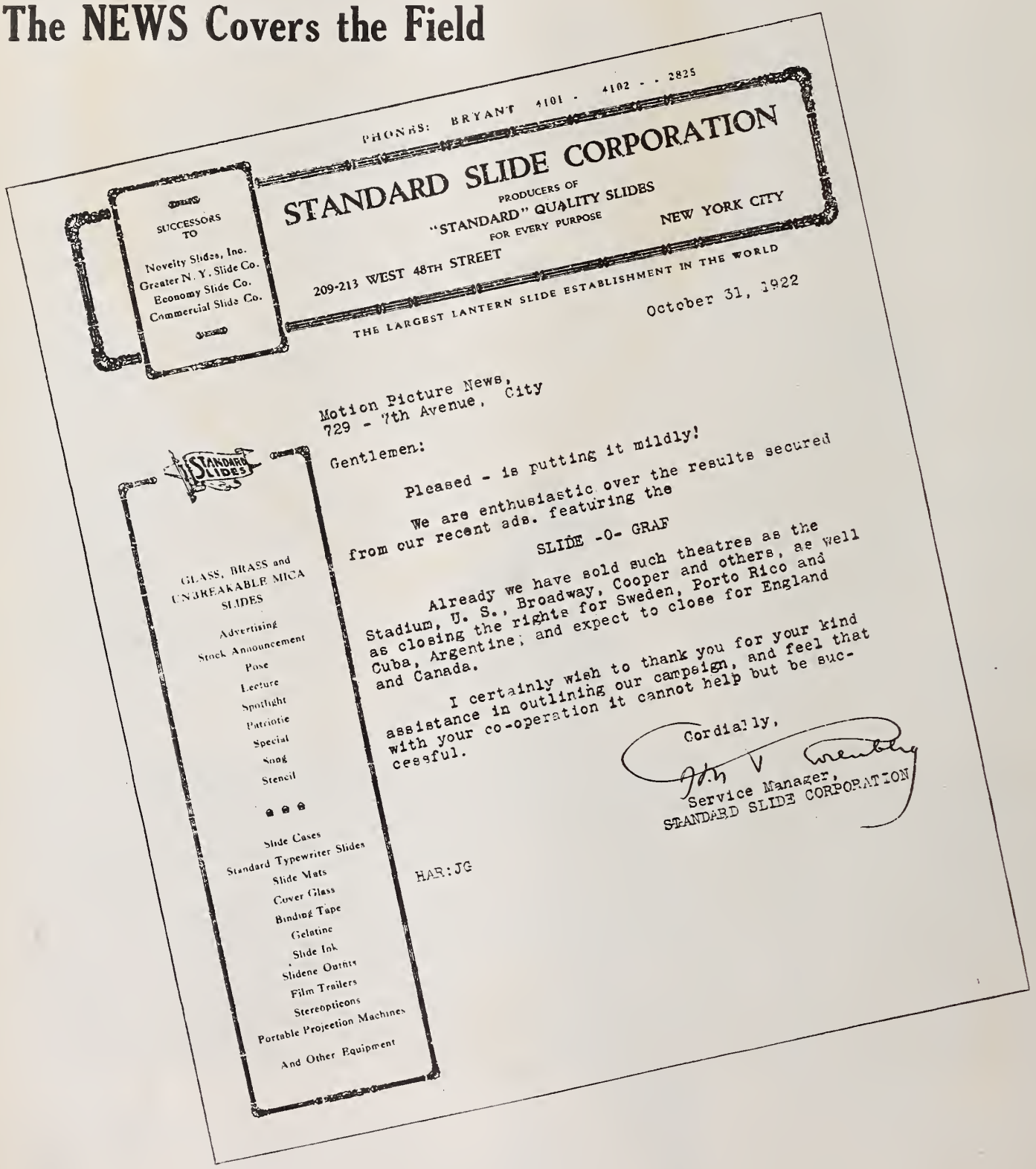
*From the novel by Grace Miller White*
*By arrangement with Adolph Zukor*
*Direction by John S Robertson*
*Photography by Charles Rosher*

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

# —*Self Explanatory*

The reproduction of this unsolicited and self explanatory letter proves once again that:

## The NEWS Covers the Field



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THE LARGEST LANTERN SLIDE ESTABLISHMENT IN THE WORLD

October 31, 1922

Motion Picture News,
729 - 7th Avenue, City

Gentlemen:

Pleased - is putting it mildly!

We are enthusiastic over the results secured from our recent ads. featuring the

SLIDE -O- GRAF

Already we have sold such theatres as the Stadium, U. S., Broadway, Cooper and others, as well as closing the rights for Sweden, Porto Rico and Cuba, Argentine, and expect to close for England and Canada.

I certainly wish to thank you for your kind assistance in outlining our campaign, and feel that with your co-operation it cannot help but be successful.

Cordially,

Service Manager,
STANDARD SLIDE CORPORATION

HAR:JG

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Stereopticons
Portable Projection Machines
And Other Equipment

*The Greatest Love Story Ever Written*

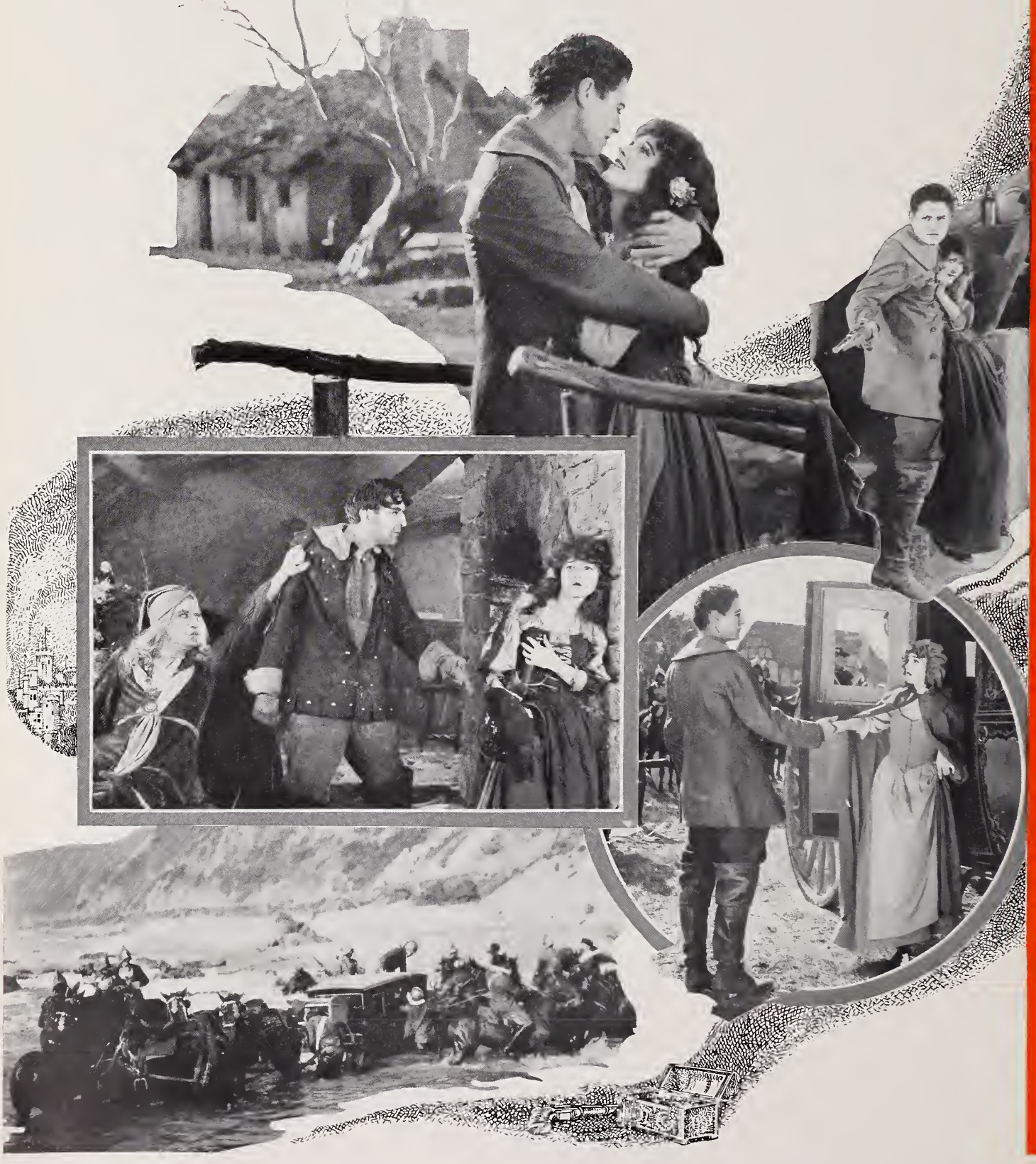
MAURICE TOURNEUR'S

# Lorna Doone

FIRST NATIONAL PICTURES

# Lorna Doone

## The YEAR'S BIG ATTRACTION



TALK of Big Time attractions! Here is the Daddy of them all — a picture every audience in the land is eagerly awaiting. A classic of the screen in its unsurpassed artistry and rare beauty, it has an audience appeal so tremendous it is a veritable Box Office bonanza.

"Lorna Doone," the novel by R. D. Blackmore, has thrilled countless millions. Its throbbing love story is universal, striking a responsive chord in every heart. It is a story for all people for all time and will endure so long as love endures in the human heart—the greatest love story ever written.

The story abounds in tense situations, in swift, stirring action, in romance and adventure, in smashing climaxes. It has every element that makes for popular screen success.

Maurice Tourneur has a score and more great productions to his credit. But in "Lorna Doone" he has achieved his greatest triumph. The "poet producer" has grasped the spirit of this wonderful story with the sure sense of the master artist and has transferred it to the screen in pictures of life and fire — scenes that breathe and pulsate with love and action.

In order to make this the perfect picture, Mr. Tourneur gave a year to its production. Before even attempting actual production work he visited the famous Doone country in Exmoor, England, to get the atmospheric inspiration and to study every detail. He has staged the production with the lavishness of the master producer, sparing no expense to obtain smashing, spectacular effects. No more exquisite scenes, no more beautiful photography and wonderful lighting effects have ever been attained.

The cast is perfect in its ensemble. Madge Bellamy, as no other, typifies the loveliness, the radiant beauty and sweetness of "Lorna Doone." John Bowers commands, besides his screen talent, the huge stature befitting the character of the giant "John Ridd." And Frank Keenan, as the fiery old robber baron, "Sir Ensor Doone," is a masterly character. Others in the cast, all well known to your patrons, include Donald MacDonald, Jack MacDonald, Norris Johnson, May Giracci and Charles Hatton. The picture was produced at the studios of Thomas H. Ince.

In "Lorna Doone" we find every element of Box Office success—a 100 percent picture with which no exhibitor can go wrong.

DISTRIBUTED BY

ASSOCIATED FIRST NATIONAL PICTURES, INC.

# TREMENDOUS EXPLOITATION

NO PICTURE ever released offers more opportunities for exploitation than "Lorna Doone." There is a most unusual line of accessories, including a 24-sheet by Eland, the famous portrait painter, and portrait posters by Henry Clive. There is an exceptional line of advertising and publicity material which you will find in the press book. The picture provides unlimited ideas for exploitation and the press book contains practical methods for putting the picture over BIG at small cost. Be sure to get press book from your First National Exchange.

The biggest national tieups ever arranged have been put over in connection with this production. Book stores, music stores, National Biscuit Company salesmen throughout the country, jewelers, shoe stores, furriers, department stores are all lined up. No chance to go wrong here. The live wire exhibitor will have the crowds standing in block-long lines.

Three hundred thousand local dealers will cooperate with the theatres in one of the most tremendous merchandising campaigns ever undertaken. Twenty-five thousand wholesalers, jobbers, branch offices and distributing agencies will join in the work. Get in touch with your local stores handling these products. It means a big profit to you at no cost whatever. Here is a list of products and the national organizations arranging the campaign:

"Lorna Doone" Book.....Madge Bellamy edition of "Lorna Doone," Milton Bradley Co., Springfield, Mass.
"Lorna Doone" Ballad.....M. Witmark & Sons, 144 W. 37th St., N. Y. City
"Lorna Doone" Pearls .....L'Aida Pearl Co., 366 Fifth Ave., N. Y. City
"Lorna Doone" Bracelet.....L'Aida Pearl Co., 366 Fifth Ave., N. Y. City
"Lorna Doone" Sautoir .....L'Aida Pearl Co., 366 Fifth Ave., N. Y. City
"Lorna Doone" Earrings .....L'Aida Pearl Co., 366 Fifth Ave., N. Y. City
"Lorna Doone" Fur Wrap....J. H. Herbst & Co., 20 W. 37th St., N. Y. City
"Lorna Doone" Hat.....New York Mfg. Co., 600 Broadway, N. Y. City
"Lorna Doone" Umbrella....Follmer, Clogg & Co., 295 Fifth Ave., N. Y. City
"Lorna Doone" Cloth Wrap..H. Samuels & Sons, 33 W. 34th St., N. Y. City
"Lorna Doone" Dress.....Ben Cohn & Bro., 166 Madison Ave., N. Y. City
"Lorna Doone" Shoes .....I. Miller & Sons, 1 West 46th St., N. Y. City
"Lorna Doone" Doll .....Mme. Georgene, Inc., 309 Fifth Ave., N. Y. City
"Lorna Doone" Shortbread ...National Biscuit Company.

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FIRST NATIONAL PICTURES

*All Set* for
# Lorna Doone

# Ray Carroll *presents*

# HELEN JEROME EDDY

# *in* "When Love Comes"



**The Love Story that millions will never forget—The Photo-drama that embraces every conceivable box-office angle**

1—The bursting of the great dam!
2—The devastating floods that follow!
3—Homes and farmlands laid waste!
4—The young engineer's masterpiece!
5—His tragic timidity in love!
6—Deserted by his erring wife!
7—The eternal devotion of the girl!
8—The lure of a baby's voice!
9—Revelations at the entertainment!
10—The death of the kindly father!
11—The triumph of loyalty and faith!
12—The lovers at last reunited!

All merged and super-charged into a box-office attraction that will bring you high class results. Book it immediately—get behind it with our super-showmanship—and watch it zoom across for a tidy profit.

We've told you before.

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Keep Your Eye on

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MY
THE
MY FRIEND THE DEVIL
A triumph at its pre-release showing
at the Mission Theatre, Los Angeles
FOX FILM

# FRIEND DEVIL

*Adapted from*
**Georges Ohnet's**
*Celebrated Novel*
**"Doctor Rameau"**

*Directed by*
**HARRY MILLARDE**

**CORPORATION**

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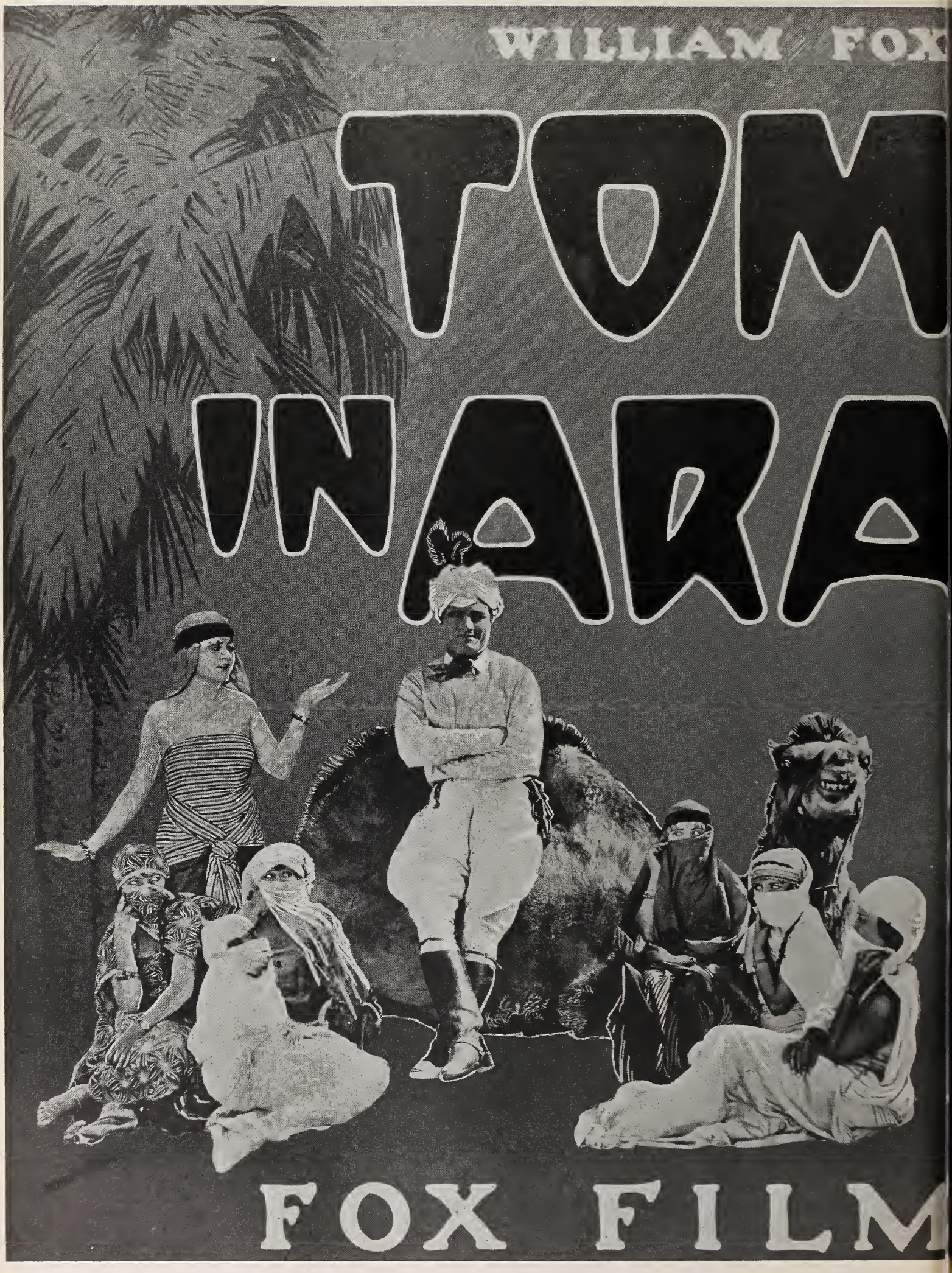
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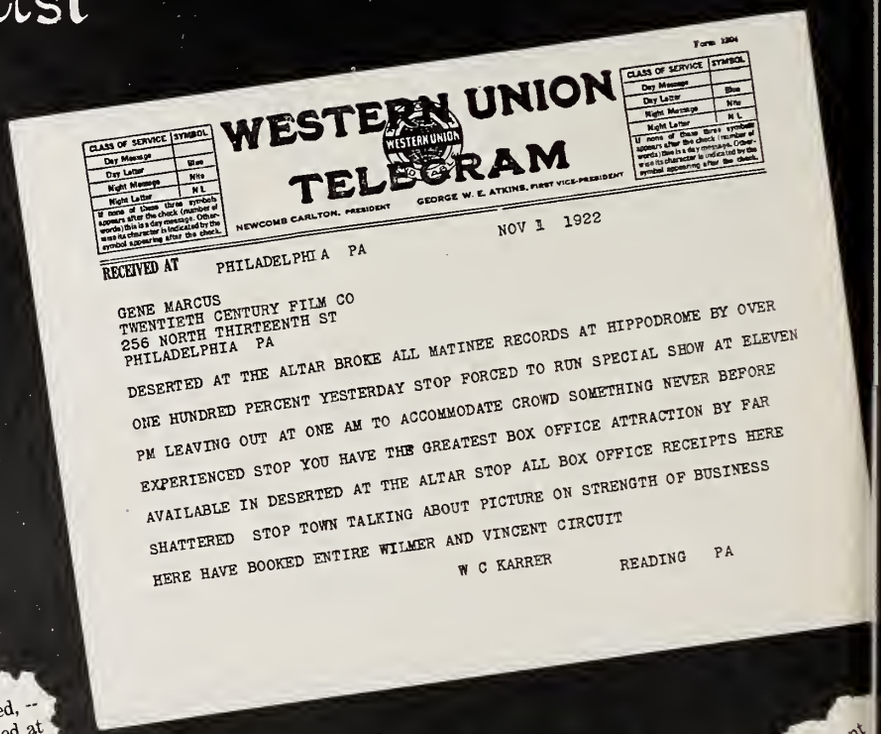

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Reeland Reviews --- Fast moving intelligent action --- your people are going to like it.

New York Globe and Commercial Advertiser: The charm which Deserted at the Altar possesses is unquestionably due to the simple, yet forceful way the story has been handled.

Variety — "Deserted at the Altar" furnishes a lot of action and a corking mob scene is staged just before the finish.

New York Morning Telegraph — Deserted at the Altar should be a big money maker throughout the country.

Trade Review — "Deserted at the Altar" is a remarkably creditable production. The atmosphere throughout is of the small town and is faithfully portrayed.

Moving Picture World: Scenically "Deserted at the Altar" is a beauty, the director having been unusually careful in the selection of his locations which are beautiful to look at.

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Motion Picture News

# Back to Normal

I ASKED a prominent and very successful producer of stage plays, the other day, how business was.

"It's the old story, isn't it?" I suggested. "The big hits have packed houses; the others are starving."

"No," he answered, "The hits are not doing as well as they might."

* * *

"Why is the amusement business off?" I asked.

"Well," he said, "I could answer you at length, but I'd just be talking. Maybe we're not giving the public just what it wants. That's always one answer."

"What is *your* guess—of what it wants?"

"I've got a dress rehearsal on tonight," he said. "Come and see it. It's my guess."

* * *

The play was a corking good one. The knowing ones present pronounced it sure-fire. The story had a good many successful ingredients in it: but one note was supreme, namely faith acquired by some *human* souls in the love and wisdom of God.

* * *

To an exhibitor who books for some seventy theatres; to a New York theatre manager; and to other keen and experienced minds I have recently put the same question:

"What does the present day public want?"

And we set down here, as a sum total, what seems to be the nucleus of their thoughts.

* * *

First of all, people everywhere want to get back to normal.

To normal living and thinking.

Bonar Law sounded the note in London, the other day, when as the new Prime Minister of Great Britain he walked to the king with a pipe in his mouth.

The great crash of the World War is gone, and with it its false prophets;—its shallow prosperity, wrong ideals, over-spending, luxury, poverty; over-patriotism, over-militarism —all the jumble of hectic living and emotionalism that makes the wake of a war.

* * *

People we repeat want to get back to normal and they want to—mighty badly.

Normal ways and normal people.

They want to, because they were happier in normal times. They want to feel something solid under their feet and over their heads—something of the hearthstone warmth of life and, yes, some of the happy uplift of religion, something of sanity, simplicity, sense, wholesomeness, goodness.

They want to see *real* people in *real* action again.

* * *

In pictures we have gone to the theatric about as far as we can go. There has been a vast straining after effects till the sublime has caught the tail of the ridiculous—in rain storms that sweep away the face of the earth, in bigness too big, in richness too rich.

We are not criticizing. Fine pictures have been produced. The intense effort back of them is admirable, to say the least. We know somewhat of and we have an intense respect for production—its guesswork, its courage, its cost, its tribulations.

But there's one sure thing—anyway, about the amusement business, about the public taste it strives to meet and that is that it moves in cycles. If it goes to one extreme you can be sure it will swing around the circle to another.

And, all in all, it does seem to us that the public has had enough of the hectic and is ripe for the simple and substantial; less of the hard flare, however gorgeous, is wanted and more of warm reality and humaness of everyday life.

Why not some dramas of the daily human chess-game with the finger evident on the board of the Supreme Deity.

* * *

Of course, it's just our guess.

But, anyway, here it is.

WILLIAM A. JOHNSON.

# PICTURES AND PEOPLE

THAT was a fine, sensible statement that R. A. Rowland put forth about First National. It is characteristically frank. He says that the exhibitor owners of First National need "big attractions." That's their first and foremost consideration. And First National, as a producing concern, can't possibly supply enough. He realizes, moreover, that the individual is apt to supply a better creative product than mass production can give. All of which is to the effect that First National has, as always, a "welcome" sign over its door for the independent producer.

We also like his remarks on National advertising. It's complex, he says. You bet it is, Mr. Rowland; and equally true is your statement that the cost is misspent if it doesn't sell theatre admissions.

* * *

CHARLES H. CHRISTIE, the well-known dog fancier, film and realty man, is returning to Los Angeles this week from New York, bringing four more dogs to add to the rapidly growing Christie kennels. Mr. Christie is bringing a quartette of wire-haired fox terriers from the Wellwire and Prides Hill kennels in Massachusetts to exhibit in the show to be given November 17 and 18 by the Hollywood Kennel Club. The Christies already have a champion in the bull terrier class and expect to develop several champions in wires and other breeds. They've developed several winners, we might add, among the bathing girl entries.

* * *

*BURR NICKLE, president and general manager of Burr Nickle Productions of Los Angeles and who represents Hepworth productions in this country, is in New York for a brief visit, combining business with pleasure.*

* * *

THE screen barometer has shown considerable stormy weather the past season and there doesn't seem to be any indication at present that we are in for a touch of the justly famous California climate even though most of our pictures are made out on the Coast. The floodtide has brought us "Conquest," "Through the Storm," "The Sin Flood," "The Storm," "Hurricane's Gal," "On the High Seas," "Reported Missing," "The Old Homestead," "One Week of Love," "One Exciting Night," and "The Town That Forgot God."

Nature's elements have created havoc in these pictures. This unsettled weather or low barometer pressure has hovered over the territory of the United States and its adjacent waters. Reports from the Orient indicate unusually severe sandstorms in the land of the sheik. After the Johnstown flood and the mighty upheaval of the heavens, which drove old man Noah and the animals to the Ark, have been caught by the camera we may look for clear and balmy weather.

* * *

"THE play is the thing after all, whether placed upon the stage or upon the silversheet." Thus speaks Eugene Walter, rated one of America's foremost playwrights, whose stage successes embrace "Paid in Full," "The Easiest Way," "Fine Feathers," "The Trail of the Lonesome Pine," "The Knife," "The Challenge," and other plays, who has formed a professional alliance with Charles Mortimer Peck for the purpose of creating original plays that will be adaptable for practical motion picture reproduction. Mr. Peck, with a technical knowledge of photoplay writing, will act as a guide to Mr. Walters. His duty will be to whip the completed story into picture form.

The author of "The Easiest Way" is disappointed with the screen versions of his plays. "The introduction of exteriors and action visualized between acts caused them to appear unreal—even strange—and I realized as I viewed them that a stage hit may not mean a motion picture classic." "I did reach one firm conviction," said Mr. Walters, "that the best motion picture plays will be those constructed by experienced dramatists." The playwright is convinced that his alliance with Mr. Peck will net results. He intends to write plays that will conform to highest motion picture ideals—plays that have positive dramatic quality back of them.

* * *

GEORGE BEBAN seems to have started something when he declared recently that eighty per cent of the screen actors could not act on the legitimate stage—that the profession is cluttered up with a lot of pretty women and handsome men whose ability to act is determined by their good looks. Mr. Beban is evidently indicting many of our so-called stars whose positions have been achieved by favor or the fact that they screened well. He must remember that as long as their voices are silenced the average fan is not worrying much whether one of them could give a correct dramatic reading of Hamlet's Soliloquy or Juliet's wail over the loss of her dear Romeo.

The public, however, is discriminating. It has already discovered the genuine from the imitation. And if some of the weak brothers and sisters are riding on the crest of popularity it is because they are either opportunists or possess something in the shape of personality. They will have their brief hour and then make a real FADE-OUT while the true artists will continue to have their following, which is certain to be increased once the public appreciates their real values. Time was when the "supes" of the big dramas were passed by the casting directors as potential stars. And there are a few damsels whose glory is found in their golden or raven tresses who are temporarily in popular favor. But with each succeeding picture their value is decreasing.

Meanwhile both stage and screen will continue to act as a magnet for those who imagine themselves blessed with personality, good looks and talent. The parade goes on and the ranks must be filled to make a decent showing. There are only a few great ones in the profession—there are only a few great ones in any line of endeavor. A man may be able to turn an electric light switch, but that doesn't make him an Edison; a man may be able to register pathos, but that doesn't make him a Mansfield. Some of the boys and girls are forced to play atmosphere. And a few are getting away with murder. But "murder will out" and the public, the Grand Jury, is gradually collecting all the evidence. It cannot convict where there is the least semblance of reasonable doubt. But when it casts thumbs down the player who does not belong, like Humpty-Dumpty, takes a great fall. And there you are.

* * *

FRED BEECROFT, the demon Little Neck commuter, who, aside from his golf and motoring activities, is advertising manager of the NEWS, has left for Chicago on a lil' business trip. Fred will make plenty of stops en route, but Niagara Falls will not be one of them. He is not a tourist and his honeymoon is a happy memory of yesteryear.

* * *

*GORDON S. WHITE, who has been Major O'Mahoney's first assistant in the chair of advertising and publicity at Educational, has been elevated to chief command since the Major retired from the industry to take up his duties in another line of business.*

IF you don't believe that Edmund Goulding is about the busiest writer for the screen take notice that he has just completed "Jazzmania" for Mae Murray—that his publishers are putting forth his 100,000-word novel, "Fury," which will also reach the screen soon as a Richard Barthelmess production—that Dorothy Dalton is making a picture from one of his stories, "The Chariot,"—that Lillian Gish has sailed to Italy to make "The White Sister," which he adapted—that Barthelmess will soon begin work on another story which he wrote called "The Beautiful City." Meanwhile Mr. Goulding is busy at work on several originals, to say nothing of a few adaptations.

* * *

MY word! The Talmadge sisters, Norma and Constance, have been photographed with Ambassador Harvey. At the charity performance of Constance's film, "East Is West," Colonel Harvey laid aside his pet theory of the moment that women are without souls and presented the sisters to the Duke of York, the Duke and Duchess of Somerset and Lord William Cecil. It's a prize publicity stunt to crash into the highest Anglo-American society. Cheerio!

* * *

*E. W. HAMMONS of Educational is on his way to the Coast, accompanied by Sidney Brennecks. After spending a week or ten days visiting the producing units for Educational, Mr. Hammons will return to New York, while Mr. Brennecks will remain in California for some time as his representative.*

* * *

AN incident without parallel in the Middle West occurred in Topeka, Kans., this week. George C. Jacques, a war veteran who had been shell shocked and gassed twice, was witnessing a film, "Flashes of Action," being shown in an American Legion post hall. The picture was that of the 139th Infantry, 35th division, advancing to capture a German machine gun emplacement. Jacques was a member of that squad. Recognizing himself on the screen, he displayed some excitement. Then the film depicted a flash as a shell broke over the squad. Jacques slipped from his chair in a dead faint and was removed from the hall to his home, where he recovered consciousness. You'll have to admit this a realistic human interest drama.

* * *

LOUIS B. MAYER and Reginald Barker gave a luncheon at the Ritz, last week. Harry Reichenbach was toastmaster and among the guests were R. A. Rowland, W. E. Atkinson, Harry Schwalbe and representatives of the trade press. A few shafts of oratory and wit pertaining to the fifth industry were indulged in by the speakers.

* * *

*THERE is talk on the coast of admitting members of the Western Motion Picture Advertisers' Society, better known as the Wampas, to The Writers' Club. As writers of fiction, the press agents surely should not be discriminated against, as compared with mere scenarists, for the press agent takes the picture where the scenarist leaves off, and makes it something to marvel at.*

* * *

THERE has been a wide demand for legitimate drama in New Orleans—drama of a high quality. So the Saenger Amusement Company announces that it intends to spend money enough to give the city an organization of players that shall measure up to or beyond the best standards of the past. So the stock company will come into its own again. Among the stars who were formerly identified with stock in New Orleans are William Farnum, Clara Kimball Young, Lester Lonergan and Bert Lytell. High dramatic art has become almost extinct in some American cities due to the multiplication of the picture houses and the swollen cost of travel which prevented road companies from touring the country. That a good stage play does not destroy patronage for a picture house is proven in New York. If you want to see the lines forming out in front pass by the Capitol, the Rialto, the Strand, the Lyric, the Criterion and the Rivoli any evening. These are picture theatres.

* * *

THE Strand was turning them away Sunday evening, the reason being the announced personal appearance of Mary Pickford to see the re-creation of her first real success "Tess of the Storm Country." The picture was prefaced with a little personal message from Miss Pickford to the effect that the new "Tess" was made in response to a demand among her host of friends—and that of all the characters she had portrayed, Tess was the most-loved. Audiences who remember the first production and witness the new version will admit that the screen has certainly progressed in modern equipment. The man who played opposite her in the original was Harold Lockwood, who died during the flu epidemic.

* * *

*FRANK E. WOODS, who has been in charge of the scenario department and general supervisor of productions at the Lasky West Coast studios, will arrive in New York shortly. It is said that he will consider forming a company with Thompson Buchanan and Elmer Harris for the purpose of engaging in independent productions. Here is a dark secret. Frank Woods wrote the first criticism of a motion picture in the heydey of the Dramatic Mirror. That was many years ago.*

* * *

CREDIT for one of the biggest publicity stunts ever put over in the film industry must go to the home office publicity force of Goldwyn, for the "Brothers Under the Skin" stunt put over in connection with the showing of that picture at the Capitol theatre, New York. Eddie Bonns, William R. Ferguson and Hugh J. Connolly incorporated the "Association of Brothers Under the Skin," defined as a league of married men opposed to petticoat tyranny. Robert McC. Marsh, Supreme Court justice, was asked to approve the organization's certificate of incorporation. The story strangely "leaked out," and the newspapers of New York devoted column after column to the bravery of these men who dared to rise up against matrimonial serfdom. Pictures of Bonns and Ferguson performing household duties were run, and even editorial writers commented, half seriously, on the association. The truth became known at the end of the week when advertisements for "Brothers Under the Skin," at the Capitol, were run, with reproductions of the stories, but tremendous publicity had resulted, and probably very few people in New York had failed to see it. The stunt can be worked almost anywhere, and even if a newspaper editor knows it is a "frame-up," he is likely to run it for the novelty and reader interest attached.

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# Statistics of the Motion Picture Industry

## Additional Figures Gathered in Survey of Film Theatres Presented for News Readers

*By L. C. Moen*

WIDESPREAD interest and comment has followed the publication last week in the NEWS of the first portion of the statistics obtained in the survey of the motion picture theatres of the country by Babson's, Columbia University and the NEWS.

Judging from some of the comments, however, it is necessary to again call attention to the fact that the figures here presented are merely those from the first branch of the survey, with others to follow, and that the full value and significance of these figures will not develop until all the statistics are in. Due to the intimate inter-relation of the various branches of the industry, it is only through facts obtained from all branches that the full, accurate picture of the industry can be painted. Hence, too hasty judgment should not be passed on the figures in their present stage.

Continuing the tabulation of the questionnaire from the point at which it was left off last week, the next set of figures relates to the number of changes per week of the program at picture houses. This is important in a statistical analysis of this sort, since it is a question which bears an intimate relation to the average run given a picture, the number of bookings per month obtained by a print, the total number of features which can be absorbed by the market, and many other points.

The proportion of theatres making from one to seven changes of program each week proved to be as follows:

| | |
|---|---|
| 1 change per week | 9.90% |
| 2 changes per week | 21.54% |
| 3 changes per week | 24.60% |
| 4 changes per week | 17.76% |
| 5 changes per week | 7.28% |
| 6 changes per week | 15.43% |
| 7 changes per week | 3.49% |

It will be seen that the largest number change three times weekly, with the two change houses only a bit behind. Four changes and six changes follow, with one, five and seven changes at the end of the list.

The following question bears an intimate relation to that just analyzed—the number of shows given daily. This developed some rather surprising facts, and showed that comparatively few houses, taking the country as a whole, run continuously, a large number running but two and three shows.

The tabulated figures are as follows:

| | |
|---|---|
| 1 show daily | 24.74% |
| 2 shows daily | 33.58% |
| 3 shows daily | 11.93% |
| 4 shows daily | 7.81% |
| 5 shows daily | 10.16% |
| 6 shows daily | 6.04% |
| 7 shows daily | 3.39% |
| 8 shows daily | 1.03% |
| 9 shows daily | 0.15% |
| 10 shows daily | 0.29% |
| 11 shows daily | 0.29% |
| 12 shows daily | 0.59% |

Arranging these in order of size, we find that more than one-third of all theatres run only two shows daily, with a fourth running one. Following, in order are: Three, five; four, six; seven, eight; twelve, ten; eleven, nine.

The number of reels to a program constituted the next question to be filled in, and unusually complete returns were obtained on this, hardly a theatre failing to answer the question.

As might be expected, the majority of theatres are grouped in the zone between six and ten reels to the program. The detailed figures are:

| | |
|---|---|
| 1-reel program | 0.13% |
| 2-reel program | 0.65% |
| 3-reel program | 0.13% |
| 4-reel program | 0.39% |
| 5-reel program | 4.30% |
| 6-reel program | 10.03% |
| 7-reel program | 25.39% |
| 8-reel program | 26.43% |
| 9-reel program | 14.33% |
| 10-reel program | 12.63% |
| 11-reel program | 1.82% |
| 12-reel program | 2.86% |
| 13-reel program | 0.39% |
| 14-reel program | 0.39% |
| 15-reel program | 0.13% |

As will be seen, the eight-reel program is in the lead, with the seven-reel program but a step behind. There is then a considerable gap between these and the next figure, the nine-reel program, closely followed by the ten and six. The remainder, in order, rank: Five, twelve, eleven, two, four, thirteen, fourteen, one and fifteen.

The next question concerned the nature of the material used on the program in addition to the feature, and each theatre was asked to check each item which it used regularly, in a list including one and two-reel comedies, news weekly, animated cartoon, and such added attractions. The relative value and extent of use of these has been a source of considerable discussion. While the answers reveal only the extent to which they are used, it is reasonable to assume that these figures also represent fairly closely the relative popularity with exhibitors and public of these various short subjects.

Most theatres checked several items in this list, and as a result the percentage figures in the following table do not total 100%, as in the case of other tables. Ranged in order of their relative strength, the percentage of theatres using various auxiliary attractions is as follows:

| | |
|---|---|
| Two-reel comedy | 72.78% |
| News weekly | 58.72% |
| One-reel comedy | 46.22% |
| Serial | 34.76% |
| Animated cartoon | 22.72% |
| Scenic or travel | 22.00% |
| Screen magazine | 21.09% |
| Two-reel drama | 13.54% |
| Vaudeville | 5.99% |
| Prologue | 2.47% |

Two-reel comedies lead the field strongl with the news weekly also making an excelle showing. The one-reel comedy falls consi erably below the two-reel.

The item concerning vaudeville, it must remembered, does not indicate that only 5.99 of all the theatres in the country run vaud ville, since this survey covers only those the tres which are primarily picture houses, wi vaudeville as a side line.

The sort of music used in the theatre w the subject of the next two questions.

The first of these related to whether t theatre used a piano, an organ or an orchestr Many theatres, of course, have more than o of these. The question regarding this was a swered by 85.28% of the theatres returni questionnaires, the balance leaving the que tion blank, leading to the assumption that considerable portion, at least, of the oth 14.72% run without music.

Among the theatres listing music, the fo lowing percentage prevailed:

| | |
|---|---|
| Organ | 45.95% |
| Orchestra | 29.47% |
| Piano | 24.58% |

Thus it will be seen that nearly half of t theatres reporting have organs of one sort another, slightly more than one-fourth ha orchestras, and nearly one-fourth rely upo a piano.

The second question regarding music relate to the number of pieces in the orchestr where the theatre had one. Practically eve exhibitor stating that he had an orchestra a swered this question, so the replies correla closely with the preceding table.

Tabulated in groups, the theatres havi orchestras of various sizes line up as follow

| | |
|---|---|
| 2 pieces | 11.05% |
| 3 pieces | 22.09% |
| 4 pieces | 13.26% |
| 5 pieces | 18.24% |
| 5 to 10 pieces | 28.73% |
| 11 to 15 pieces | 3.32% |
| 16 to 25 pieces | 2.21% |
| 25 to 50 pieces | 1.10% |

The five to ten-piece orchestra, it will seen, is the ruling favorite, with the thre piece orchestra following. The others, in ord of greatest frequency, rank: Five, four, tw eleven to fifteen. sixteen to twenty-five, twent five to fifty.

This completes the first two sections of t questionnaire, and makes it possible to go step further and present a statistical pictu of the "average American picture theatre."

The method by which this was arrived at that of "weighted averages," in which all the percentage figures are taken, together wi the figures with which they are connected, a a single figure arrived at which represents true average of all the figures in any one tabl through rather lengthy multiplication a division.

(Continued on page 2645)

### Here's the Average Picture Theatre in Figures

AS explained in the accompanying article by L. C. Moen, formerly of the Motion Picture Division of the Babson Statistical Organization, and now of MOTION PICTURE NEWS, the figures presented in the NEWS last week and this make it possible to compute the statistical description of the average American motion picture theatre.

The results of this calculation present the following cross-section of the American picture house:

| | |
|---|---|
| Number of seats | 507 |
| Number of days open weekly | 5 |
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| Evening price scale | 17-36 cents |
| Average daily patronage | 364 |
| Program changes every two weeks | 7 |
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# Arbuckle's Return to Screen Again Blocked

## Press Account Quotes Unofficial Vote of Film Patrons as Adverse to His "Come Back"

ROSCOE ("Fatty") Arbuckle's career as a motion picture star on the American screen is irrevocably closed, according to a press report which appeared in the New York dailies on Tuesday of this week, November 14th. The press account states that this information emanated from the Famous Players-Lasky headquarters in New York and quotes officials of that company as declaring that the American public, and not any integral factor of the motion picture industry, is primarily responsible for the drastic and permanent quietus imposed on Arbuckle's ambitions to return again to his former status of a popular screen idol.

The registration of the public's aversion to Arbuckle's "come back" as a motion picture star is said to have been effected by quietly sounding out screen patrons in all parts of the country. Officials of the Paramount organization are reported by the press account as stating that managers of motion picture theatres in all sections of the nation have been asking an unobtrusive vote from members of their audiences with a view to ascertaining first how they felt towards the return of the rotund comedian as a screen player. The sentiment expressed is said to have been overwhelmingly against the exhibition of motion pictures in the future which presented Arbuckle as a member of the cast. Following "Fatty's" acquittal on the charge of second degree murder in connection with the death of Virginia Rappe, much discussion was precipitated as to whether or not the former star should be permitted to regain his lost status as a screen player. In several cities newspapers presented the question for the answer of their readers. The verdicts rendered were of a conflicting character, no complete unanimity being shown either in favor of his return or his rejection. The New York *Globe* proposed the question in its "The Inquiring Reporter" column, and the answers elicited showed about an even division of sentiment for and against. Many of the newspaper readers felt that despite his acquittal, his connection with the tragedy disqualified him from playing again before the picture-going public. Others expressed the opinion that he was but the victim of unfortunate circumstances and that his acquittal should close the chapter and not figure in the question of his return or absence from the motion picture screen.

The New York Globe in its issue of Wednesday, November 15th, commented editorially as follows on the decision to keep Arbuckle from resuming his former status as a screen player in America:

"It is thumbs down for 'Fatty' Arbuckle. Despite his legal vindication by a San Francisco jury, which declared him innocent of the murder of Virginia Rappe, the public is not to see his films. Will Hays' first important act since he became suzerain of the celluloid industry has been to secure agreement that they shall not be shown. Joseph M. Schenck, the producer, and Adolph Zukor, head of the famous Players-Lasky Corporation, which distributed these pictures, will share a loss of $500,000 already expended, plus the potential profits.

"The public itself cast the adverse vote which has resulted in the abandonment of this enterprise. Some months ago the Famous Players-Lasky organization sent out an inquiry to many thousands of exhibitors, who in turn secured the views of an even larger number of their patrons. The results were so overwhelmingly against the showing of the Arbuckle pictures that business judgment supported the decision of Mr. Hays that to exhibit these films would not be for the best interests of the motion picture industry.

"This is a demonstration of group-morality which has several interesting phases, to none of which is the guilt or innocence of Mr. Arbuckle pertinent. Apparently the public has decided that the spirit of comedy cannot survive close association with such a wretched affair as the death of Miss Rappe. This may seem illogical and unnecessary, but there are deep-rooted impulses in humanity to which it appeals as essentially right. We identify the actor with his part, and the atmosphere which surrounds the one spreads over the other. The producers have shown an intelligent understanding of the public feeling when they ruled that the career of the globular comedian must come to an end."

At the time of Arbuckle's trial in connection with the death of Miss Rappe three pictures with "Fatty" in the featured roles were completed and awaiting release. The three productions were titled "Gasoline Gus," "Freight Prepaid" and "Leap Year." These subjects were withheld from release pending the outcome of the trial. They were estimated to possess a potential value of two million dollars a year and much interest centered about their ultimate disposal.

When Arbuckle's third trial resulted in his acquittal steps were taken to issue the first of the belated releases, confidence being expressed in the star's favorable reception in view of his discharge from complicity in the death of the unfortunate screen actress. Adolph Zukor, president of Famous Players-Lasky Corporation, stated it to be his opinion that the American public would uphold the verdict of the court in establishing Arbuckle's innocence. At this juncture, Will H. Hays, president of the Motion Picture Producers and Distributors of America, called a conference on the question of the Arbuckle releases, at which Mr. Zukor and Joseph Schenck, under whose auspices Arbuckle's stellar vehicles were produced, participated. While the details of the private meeting were never made public it was announced by Mr. Hays, through the public and trade press, that the officials had agreed to withhold the release of the Arbuckle productions despite the tremendous monetary loss involved. This was done in deference to opinions expressed that the screening of the Arbuckle pictures would be offensive to the majority of the picture-going public of America. The unofficial vote reported as having been taken by theatre managers throughout the country would seem to confirm the opinions expressed at that time and vindicate Mr. Hays' judgment of public sentiment towards Arbuckle.

Several weeks ago Arbuckle directed a special appeal to the public for an opportunity to re-establish himself on the screen, declaring that he had spent all his money defending himself against the charge lodged against him in connection with the death of Virginia Rappe, and that the only avenue by which he could rehabilitate himself was the screen, as he was unfamiliar with any other occupation than that of screen acting.

### Young Women Take Quiz for Reviewers

WHEN the New York State Civil Service Commission held an examination at Albany this week, for the positions of reviewers on the Motion Picture Censorship Commission, nearly all the applicants were young women. Six or eight cities were represented.

Twenty-eight applicants for the positions were on hand. It was the first examination of its kind ever held in this State. It consisted of two parts, the written examination, which consumed an entire morning, and an oral examination which took place in the afternoon. If the Censorship Commission manages to exist under the coming Democratic administration, at least six reviewers are to be appointed.

### Statistics of the Industry

(*Continued from page* 2644)

This "weighted average" method has been applied to the total number of seats, the number of days a week the house is open, the number of people employed, including manager, matinee prices, evening prices, and the average number of patrons daily, all of which figures were presented in last week's MOTION PICTURE NEWS. From the statistics presented this week, the figures on the number of changes of program weekly, the number of shows per day, and the number of reels on each program, were selected, and also used in computing the specifications of the average theatre.

While such an "average theatre," of course, does not actually exist, any more than the Average Man, who consumes so many ounces of sugar each year, smokes so many cigarettes, and pays so much in taxes, and the like, has any real entity, none-the-less, such a computation is valuable as summing up all of the figures presented into a brief, concrete form, easily visualized.

It will be noted in the following table that the matter of the number of changes of program weekly has been changed to the number of changes every two weeks. This has been done for the reason that this figure came out 3.5 changes per week, and rather than employ a fractional figure, the item was altered to the two week period.

The average American picture theatre, as shown by the calculation described above, is as follows, as of the late summer of 1922:

| | |
|---|---|
| Number of seats | 507 |
| Number of days open weekly | 5 |
| Number of people employed | 7 |
| Matinee price scale | 12-28 cents |
| Evening price scale | 17-36 cents |
| Average daily patronage | 364 |
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| Number of reels to program | 8 |

Next week statistics concerning present business as compared with previous years, whether the theatre can count on a good average business regardless of the feature being played, whether a super-attraction hurts business on pictures following, relative box office value of the feature, short subjects, music and vaudeville, and other questions will be taken up in MOTION PICTURE NEWS.

# T.O.C.C. Discusses Collective Booking Plan

## Marcus Loew Defends Expansion Policy; Senator Walker Addresses Gathering

At a meeting of the Theatre Owners' Chamber of Commerce, held on Tuesday, Novemher 14th, at the Hotel Astor, New York, the question of collective booking hy independent exhibitors was discussed. There was little else hut discussion. One resolution was adopted and that at the breaking up of the meeting when it was moved to admit the trade press representatives, who had been hitherto barred, and advise them of the proceedings. The only other features of the meeting were the presence of Marcus Loew and a straight-from-the-shoulder speech by Senator Walker, who took the opportunity to deliver himself of a few thoughts on "the politics of the industry." The senator's talk, in fact, proved the only high light of the gathering, despite the fact that it was an impromptu number on the program and given just before the close of the meeting, when the discussion on collective booking petered out.

The Senator was greeted cordially. He first stated that as the discussion on the floor was a technical one and since he had never bought or sold a piece of film in his life he did not feel qualified to speak authoritatively on the subject. But he did have something to say. The Senator left nobody in douht on that point. He had certain thoughts to express that had been in his mind for some time. He was glad of the opportunity to declare them as he might not have the chance to meet so large a hody of exhihitors again hefore January 1st. After January 1st, the Senator very strongly intimated, duties elsewhere would direct all his efforts into other channels.

As an opener, the Senator questioned the advisability of the T. O. C. C. "picking" on Marcus Loew alone. He told the body that Marcus Loew certainly was not the only offender. "Are you planning on calling the others in and picking on them one by one?" queried the Senator. "If so, you will never effect a remedy, for while you are picking on one fellow the others will be out devising ways of beating you.

"I was not present when Will Hays called the producers and distributors of his organization around the tahle and sat in with them for the first time, hut I can very well imagine Mr. Hays saying some such words as the following to them: 'Gentlemen, there are certain inequitable practices being carried on among you. Cut them out! Play the game on the square! If you don't there is a policeman outside the door who shall see to it that you behave.' Now, gentlemen, the cop that stood outside the door, cluh in hand, was none other than your national exhibitor organization, the M. P. T. O. of A. You exhihitors had built up the strongest exhibitor organization ever known in the history of the motion-picture industry. In its unity you wielded a power that every producer and distrihutor in the husiness was bound to regard and respect. Don't you suppose that Will Hays looked to you? Why do you think he made a tour of this country and sought to establish contact with the exhihitors in the various sections? I am sure that he looked to the strength and unity of your national organization to help him in establishing more equitahle business practices among producers and distributors.

"All this was before the Washington convention. It is a subject that we find regret in referring to. Gentlemen, you came hack from that convention shot to pieces. And with the passing of your unity went your strength."

Here the Senator reverted to the subject of Marcus Loew's presence. "The man you should have brought here and sat down in Mr. Loew's place to discuss your grievances with is Will Hays." The speaker pointed out that it was only plain business sense for Mr. Loew to protect his own interests and that it was futile to arrive at any remedy hy such scattered efforts.

Just before concluding his speech the Senator flayed the industry for its "politics." "I have been in the game of politics for a long time," said the Senator, "but never in politics have I experienced nearly as much of what is called 'politics' as I have in the motion-picture industry." The Senator declared that permanent remedies for present problems would never be attained as long as some "producers and distrihutors continued double-crossing one another" and some exhihitors persisted in playing unfair.

The matter of first-run bookings for independent houses in Greater New York has long heen a sore spot. Producer-distributor owned circuits in the Metropolitan district have been appropriating first-run bookings to the exclusion of the independent theatre owners, and this practice is alleged to have damaged the prestige and investments of the larger independent houses. Some time ago as a result of discussions in the meetings of the T. O. C. C. there was organized an incorporated body known as the Associated Booking Company, commonly referred to as the A. B. C. The purpose of the A. B. C. is to secure first-run bookings for its membership on pictures released from New York to the surrounding territories. One such contract has already been closed for United Artists' release of Mary Pickford's "Tess of the Storm Country," according to one of the T. O. C. C. members.

The purpose of Tuesday's meeting seemed to be to discuss this method of collective booking as practiced by the A. B. C. and to exchange ideas as to any other available way and means of securing first-run bookings fo independent theatre owners in the Metropol tan district. Marcus Loew was invited t sit in and listen to the discussion with a vie to ameliorate the situation for the indepenc ents, at least as far as the Metro first-ru product was concerned. Most of the meetin was spent in listening to various exhihitc members deliver their views on the difficult of meeting the first-run competition.

William Brandt, in the course of his addres concerning the subject, expressed it to be hi helief that the greatest evil was the double feature program for which the exhibitor themselves were responsible. He declared tha the practice of exhibitors in booking tw feature productions for a single progra tended to reduce the amount of availahl product for hooking and further created a artificial valuation on these pictures so hooked Mr. Brandt's remarks led to no tangible actio on the part of the body. Charles O'Reill referred to the introduction of the "doubl feature" issue as "a red herring being draw across the trail," and insisted that the rea question before the meeting was the matte of first-run product for the independent thea tre owner in the Metropolitan district.

Marcus Loew was next heard upon the sub ject. He said that he was open to any sugges tion of an equitable character which would no work harm to his business interests. He sai that dealing with individual exhibitors he wa ready to do all in his power to ameliorate con ditions but pointed out that there were th investments and interests of his own organiza tion to protect. He also cited an instance i which he had taken losses upon his own shoul ders to benefit an independent exhibitor in th matter of first-run privileges only to discove eventually that he had worked harm not onl to himself but to several other independen exhibitors in the district as well. He als stated that once he retired he would ceas further expansion, but as long as he remaine in business he intended to continue his polic of expansion. He later characterized. in a interview with the trade press representa tives, any man "a fool" who did not utiliz every honorable means at his disposal to pro tect his interests.

Many of the members started leaving afte Senator Walker had completed his speech, an it was at this juncture that the question o admitting the trade press representatives wa proposed. Those that remained and listene to the chairman propose the question expresse their wish that the press representatives b admitted. Some expressed a regret that suc action had not been proposed before.

## Three Coast Companies Are Merged

**WEST COAST THEATRES COMPANY, owning sixty-odd houses in Southern California, Western Pictures Exploitation Company and Principal Pictures Company have merged, according to word from Los Angeles. The new corporation of producing, exploitation and exhibiting will be known as Principal Pictures Corporation.**

**Sol Lesser is the president and executive manager, Mike Rosenberg, general manager; Irving Lesser, New York manager; Arthur Bernstein, studio manager; Harry Wilson, publicity director and Walter Anthony, manager of the scenario department.**

**The company will produce twelve subjects the first year, which will probably be distributed through Associated First National. They have purchased a fifteen acre site in Hollywood for a studio and will immediately build and equip two big stages.**

**Negotiations for merging Jackie Coogan Productions with Principal Pictures are now pending. The same men have financed the Coogan subjects.**

## Stage Children's Fund to Hold Bazaar

The Stage Children's Fund, of which Mrs Millie Thorne is President and Lee Shuber Honorary President, will hold its annual Bazaar at the Hotel McAlpin on December 1 and 2.

The proceeds of the bazaar will go toward furnishing and maintaining the summer home which the Stage Children's Fund recently bought at Neversink, N. J.

# Director Points Out Defects in Production

## Gradual Divorcement From Reality Considered Among Leading Troubles

By Cecil M. Hepworth

ONE of the great troubles with the moving pictures today is their gradual divorcement from reality. Pictures depend for their value upon the strength of the illusion they produce. People go to the movies, broadly speaking, in order that they may forget for the moment their own comparatively drab existences and live in imagination the much more heroic, more opulent, or at least more interesting lives of the characters in the pictures. Everything which tends to break or mar the illusion; to bring them back to earth, is therefore bad and to be avoided.

The aim of every good director is to build up gradually, on the sure foundation of reality and experience, a towering structure of beauty, interest and entertainment peopled with living, breathing human creatures living such lives as real people live and doing such things as human beings do or may be believed to do.

But there are many directors who have left that sure foundation far, far below them. They built their first film stories upon reality, but each succeeding one has been erected upon the basis of the one before it, until now they are way up in the air, with reality and truth and human nature almost out of sight. This is the principal reason why moving pictures are losing their hold upon the people. We are not giving them what they want. They like to see beautiful dresses and grand homes —those things are interesting in themselves— but when they see ordinary people living in palaces which no king would occupy, they begin to feel that they are being lied to, and that is a thing which an American audience will not stand for.

The story itself must be true to life: That is to say, it must be recognizable as within the bounds of human probability, but it must also be of something which people want to know about. Truth to life alone is nothing— we have reality all around us: it must be intensely interesting and yet not improbable. The rest lies in the manner of telling.

In telling a story, whether in pictures or any other medium, the most important consideration is that it should keep moving. The story must move steadily on to its proper conclusion with never a drag or a halt anywhere. Even the bad directors and editors know this, but they do not know what it means. They mistake physical movement of character, rapidity of change and so on, for movement of story, which is a totally different thing. It often happens that the story moves most steadily, certainly and thrillingly when the characters are absolutely motionless, while in other cases it may halt entirely while the screen is a bewildering mass of hurrying figures. If a scene of Roman debauchery is dragged by the hairs into a story where it does not belong, the story—the important thing—just has to wait up and wait until it is over. The cutting room experts think that they can put movement into a story by cutting out those dramatic pauses which are among drama's most effective weapons. That does not quicken the movement of a story. It even retards it because, substituting a series of jumps and jerks instead of smooth, steady progress irritates the spectators and calls attention to the mechanism and, by so doing, breaks the continuity of illusion.

The frequent use of unnecessary close-ups is greatly to be deprecated. The close-up is the easiest shot in all photography—any fool could make them by the hundred. They look effective and startlingly realistic, and because it is so easy to cover ignorance by slamming in a close-up whenever you are in doubt, they leaped into vogue as soon as they were discovered. But they are terribly disruptive in their effect and break continuity more certainly than any other device. Any director who knows his job knows how to concentrate the attention of the audience upon any point he desires them to see. It is not necessary to hit them in the eyes with a sudden close-up. When you are arguing with a man you can produce a very striking effect by punching him full in the face with your clenched fist, but that is not the best way to make him see what you are driving at. I admit it is sometimes the only way—and that is about how often a close-up is necessary.

Smoothness in the construction of a story is one of its most important attributes. Directors will pay many thousands of dollars for a good continuity (which often goes for nothing in the cutting room) and yet will neglect continuity of movement and so force the spectators to perform unnecessary gymnastics in order to follow them. You will see a man walk out of a scene on the right-hand side into another room and in the next scene, which represents that other room, he will appear coming in on the opposite side from where you expected him. That is just sloppy workmanship. It is very little more trouble to watch these things and do them carefully. Continuity, smoothness, easy transition—these are the good director's watchwords, for he knows that if he can keep the people in blissful unconsciousness of the methods he is using he can do almost anything with them.

The best American directors are coming round to this way of thinking and in their work you now rarely find that jazziness which used to be regarded as the soul of high efficiency production. But, unfortunately, the lesser men and the so-called cutters and editors are still a couple of years behind the times. They do not study the work of the great masters of production. They formed their opinions years ago and think that they still hold good. They cut and trim the pictures which fall into their vandal hands into the same old dreary jerkiness and then say that they have Americanized them.

In theatre presentation some great effects are obtained by the use of colored lights smoothly blending one into another. Every exhibitor knows that if the changes were made abruptly all the beauty would be lost. The same principle is applied in my pictures. Instead of the snap change from scene to scene there is a short "fade," a blend from one scene to the next. This gives an easiness of transition which is pleasant and undisturbing and it also results directly in a saving of footage. When a man has to get up out of a chair and go from one room to another it is necessary, with a snap-change, to follow him right through the movement, because if you did not there would be an obvious cut which would be distracting and produce the effect of a trick. But with a short fade you can leave him as he rises from the chair and take him up again when he has entered the other room. With six inches of fade you can save six feet of film, and keep your story moving without halting it for unnecessary action.

In film production, perhaps more than in other forms of enterprise, sincerity is the keynote of success. The artistry in a Hepworth production is no mere matter of acting and make-up. Alma Taylor does much more than act; she lives the part that she is portraying—lives and suffers with the character she plays. And she uses no make-up at all. After all, picture acting is a matter of revealing one's thoughts through the medium of facial expression. Thoughts are shown through the movements of the minute muscles and almost invisible interstices in the skin around the eyes and mouth, and if you fill them up with grease paint, you might as well send an actor on the speaking stage with his mouth gagged. Make-up, particularly excessive painting, is a relic of the days of ignorance in photography and lighting. It is only necessary now in those studios where that ignorance still prevails. Its use, or rather abuse—for that is what it amounts to in many a modern studio—is the greatest destroyer of illusion that we suffer from today. The state prisons in this country do not permit female convicts to pencil their eyebrows and paint their lips and the people know it. And how can you believe in a hero with a beautiful snow-white face which finishes abruptly at the chin and merges into a neck like yours and mine?

## Frank E. Woods Given Dinner by Coast Associates

FRANK E. WOODS, who is leaving Famous Players-Lasky to form Allied Authors, Inc., in association with Thompson Buchanan and Elmer Harris, left Los Angeles last Sunday on a three weeks' trip to New York to complete releasing arrangements.

Before his departure, it was announced that Clark Thomas, for two years general manager of the Ince studios, following a year as general manager for Metro, will serve in the same capacity with Allied Authors. Woods arrived in New York on Thursday. Harris is already in New York, and Buchanan is due to arrive early next week.

Associates of Woods from the Lasky and other studios, numbering one hundred, gave him a farewell dinner at the Writers' Club Saturday evening, Nov. 11. The committee on arrangements included Mary O'Connor, Aubrey Stauffer and George Foster Platt. Milton Schwartz was toastmaster.

Woods was presented with a sterling silver and bronze 12-piece smoking set.

## "One Exciting Night" Has Chicago Premiere

Social leaders and persons prominent in local film circles attended the Chicago premiere of "One Exciting Night" at the Illinois theatre last Monday night. It proved a blood-curdling mystery drama, hilarious farce and love story all in one.

So enthusiastic was the audience that at the conclusion of the picture D. W. Griffith responded to curtain calls, expressed his thanks and introduced Carol Dempster and Porter Strong, who went to Chicago expressly for the opening.

# Hays Outlines M.P.P.D.'s Accomplishments

## In Letter Addressed to Publishers of Country He Tells of Steps Taken Towards Higher Standards

WHAT the Motion Picture Producers and Distributors of America, headed by Will H. Hays, has done towards the realization of its avowed purpose to obtain and then maintain the highest possible standards of motion picture production and to develop to the highest possible degree the moral and educational character of the industry is set forth in a letter recently addressed by Will Hays to the publishers of the country. The letter again expresses Mr. Hays' appreciation of the cordial reception accorded him by the publishers of the country last April and their assurances of cooperation in the great work that he had at that time just begun as head of the producers and distributors' organization. In the letter he outlines for the publishers' and the public's information just what his organization has accomplished since it began functioning. Mr. Hays writes:

"The development of a new spirit of confidence and co-operation within the industry was the first essential because only from such a relationship can come the united action necessary for effective execution. That spirit obtains and it includes producers, distributors, exhibitors, authors, directors, actors, cameramen, mechanics and all the rest. The development of the right relation between exhibitor and distributor is a continuing problem, of course, with its solution based primarily on a continuing mutual fair dealing.

"To better ascertain and more certainly discharge its duty to the public, the industry sought and obtained the co-operation of some eighty nationally organized welfare movements. A General Committee made up of representatives of these groups with an Executive Committee of twenty and an Executive Secretary have all been brought into an active association of mutual helpfulness. This involves the consultation with them by the producers, the careful consideration of all suggestions and arrangements for the actual preview of the pictures. This plan will, of course, go far toward bringing that understanding of both the public duty and the practical problems involved from which the very best results possible will ensue.

"The pertinency of the effort to endeavor in entertainment pictures always to portray correctly historical incidents, habits, customs, costumes, etc., has been obvious and this effort is being made with renewed earnestness. In addition, the value of the motion picture as a new pedagogic instrument has been given serious consideration. To the National Education Association the offer was made and accepted that the plans of the members of our Association be used for experimentation and that the educators of the country and the producers join in the movement to make certain the production of pictures for classroom work which will be pedagogically, scientifically and psychologically sound. A committee of great educators appointed by the National Education Association, together with the Federal Commissioner of Education and others, is meeting with the members of the Association and plans will be perfected, all to the end that such need as now obtains, shall be met, together with the certain almost limitless demand of the future, and met with pedagogic pictures which measure up to the standards fixed by the educators themselves. This will no doubt result in an invaluable contribution to the pedagogic forces of the country. Along with the development of the classroom film are proceeding the plans for the intelligent, equitable and complete development of the whole non-theatrical field.

"Further, the producers have taken definite steps to make the fullest possible use of the motion picture as an instrument of international amity. They are making certain that all films which are sent abroad, wherever they may go, shall correctly portray American life, ideals and opportunities. We will sell America to the world with motion pictures. American producers furnish the majority of all pictures shown in the world and this correct depicting of the life and habits of our own and foreign people, each to the other, will go far toward bringing the international understanding and appreciation which moves in the direction of a world peace.

"Primarily a source of entertainment, the importance of motion pictures, as such, is measured by the imperative necessity of amusement for our people. And make no mistake about such imperative necessity. Just as you serve the leisure hours of the masses so do you rivet the girders of society. The industry accepted the challenge in the demand of the American people for the highest quality of art, morals and entertainment in motion pictures as the principal amusement of the great majority of all our people and the sole amusement of millions and millions. They recognize that any evil that might be in motion pictures can be removed and the highest standards of art and entertainment attained and a the great advantages of pictures retained a the place where and at the time when the pi tures are made by those who make them an in no other way.

"Beginning a new drive this year for th best possible pictures, measuring up towar what the standard should be and which man pictures already had achieved, earnestly ask ing the public's co-operation and hoping, o course, from every possible standpoint, selfis and unselfish, to move in the right directio they have brought out, and are bringing ou a series of pictures which we are hoping wi attract the public's attention, as the evidenc both of their good faith and their ability t accomplish, and as an augury for still bette things to which their every effort shall b directed. The maintaining of the highes standard is quite as essential as its attainmen and there can be and will be no slipping back ward, nor loss of any improvement that may b accomplished. These pictures are being re ceived in appreciation, and the public will nc be unmindful either of the impossibility o pleasing every one with every picture or th necessity of different types of pictures for th various types of taste and interest. There ar many of these pictures, some already released some soon to be released and some in th making.

"I am very hopeful for the future. It i a large undertaking. It cannot, of course, b finished at once. Indeed, it can never b finished because the *service* of the motion pic ture like the *service* of the press depends fo its quality on a constant effort. What I hop to do is to make certain that this effort fo better and still better service by motion pic tures shall be constant and that from the effor will come an accomplishment that will mea the largest possible usefulness."

## Brief News Notes from the West Coast by Wire

IT is reported that the Associated First National executive committee arrives in Los Angeles on Nov. 26.

A wire from Douglas Fairbanks announces that he and Mary Pickford will return to Los Angeles about Dec. 1 from Cuba and Mexico. Sets are now being erected for "Monsieur Beaucaire" and "Dorothy Vernon of Haddon Hall," under the supervision of Edward M. Langley. The enclosed stage has been doubled in size.

A Jackie Coogan production titled "Toby Tyler" has been started by Eddie Cline. Players engaged include Barbara Tennant, Russell Simpson, Sam de Grasse, and DeWitt Jennings.

West Coast Theatres have purchased Chotiner's theatre at Eighth and Vermont, Los Angeles, and renamed it the Roosevelt. This is the 57th house controlled by the company.

George A. Levy, president of the Liberty Theatres Corporation, Denver, is here conferring with Sol Lesser and Mike Rosenberg, owners of All Star exchange, San Francisco and Los Angeles, and DeLuxe exchange, Seattle, respectively. Buying of films for 11 western states will be done collectively through the Lesser office for all exchanges.

Frank Lawrence, for 15 years with Vitagraph and the last five years film editor at Universal, has been engaged by M. C. Levee as editing chief for the Allen Holubar and Maurice Tourneur productions.

## Hollywood Dog Show to Have Many Prizes

Motion picture people will be splendidly represented by their favorite canine champion and near champions and their trophies at th Hollywood Dog Show, November 17 and 18 according to Al. Christie, chairman of the cu committee.

Of the 188 trophies, more than a hundre are silver cups, a large number of them bein donated by prominent motion picture peopl The list of the film industry's trophies read like the social register of moviedom:

Cups are being awarded by Jesse L. Lasky Mary Pickford, Douglas Fairbanks, Harol Lloyd, Thomas H. Ince, Lee Moran, Richar Dix, Mae Murray, May MacAvoy, Neal Burns Bobby Vernon, William Horsley, William Seiter, Harold Beaudine, Billy Worthington Jr., Charles H. Christie, Al. Christie, Davi Kirkland, Scott Sidney, Irving Thalberg Dorothy Devore, Lloyd Hamilton, Stua Paton, Hobart Henley, Marshall Neilan, Clair Windsor, Abe Stern, Jack White, Noel Smith Harry Pollard, Hallroom Boys, Fred L. Por ter, Charles Ray, Frank Mayo, George Stew art, Hoot Gibson, Jackie Coogan, and Herbe Rawlinson.

# Admission Rates Justified Says Mandelbaum

## Clevelander Contends Entertainment Should Be Furnished that Is Worth Price

AS LONG as operating expenses continue at their present level, exhibitors are justified in maintaining the existing scale. Exhibitors can collect such a price but the public expects entertainment according to the admission paid.

The latest chapter in the admission-reduction-or-retention argument is written by Emmanuel Mandelbaum, First National franchise holder of Cleveland, who has spent two weeks in New York as a member of First National's Rotating Committee. Although the organization in which he holds an interest as the record of having built the first first-class first run house devoted exclusively to motion pictures, and of operating the largest chain of theatres in the Cleveland territory, Mr. Mendelbaum has devoted himself principally to distribution and organization problems, leaving the actual theatre operations to his associates. As a result of this division of duties he has come constantly in contact with exhibitors, so that his opinions represent the consensus of opinion of experienced showmen in the northern Ohio territory.

In a lengthy interview given during his fortnight in New York, Mr. Mandelbaum scored equally the business methods of exhibitors who foist upon the public pictures that are judged by length, rather than quality, and who will not make inquiries about the product they are to show, and producers who foist productions that they know are unworthy upon exhibitors and the public.

He made the interesting prophecy that a time was coming when pictures will be given "tryouts" just the same as legitimate productions.

### Parade of Welcome Will Be Given F. P.-L. Delegates

MORE than one hundred exhibitors showing Paramount pictures in the Los Angeles territory will participate in a parade of welcome to be given the delegates to the Famous Players-Lasky convention on Monday through the business streets of Los Angeles and Hollywood.

The studio banquet will be held on Tuesday, instead of Friday as announced last week, and the Ambassador banquet has been changed to Friday.

"The moving picture operator's success," he said, "is assured if he can get the kind of pictures the public wants; and the operator who will be the most discriminating in his selection will also be the most successful.

"To sum up the situation: The exhibiting business has a bright future; but the exhibitor cannot sit back and let his operator run the show. He must be careful what he puts on the screen and how he shows it. He must not take it for granted that a thing is good, but should judge for himself. He should have the courage not to show a picture if, in his judgment, it does not come up to expectation upon personal investigation.

"The producer cannot prosper if the exhibitor is operating at a loss. Exhibitors must not pay, and producers should not demand more than the traffic will stand, as eventually there must be an accounting.

"The exhibitor who will watch his investment has an equal opportunity with any other live business. He must not, however, expect the large and easy profits of the early days, but should content himself with a fair return for his investment and labors. If we persist in the old methods someone who has not acquired extravagant habits will take our place—someone who can adjust himself to conditions that will give our industry its place among the legitimate business enterprises."

Mr. Mandelbaum declares that the 1922-23 outlook is much better than for the previous year. This he attributes to the fact that better pictures are being made. Business has been spasmodic, depending upon the quality of the picture being run, showing again that the public has begun to discriminate and to shop for its entertainment.

Outside of securing good pictures Mr. Mandelbaum declares that the greatest problem facing the exhibitor today is that of proper exploitation. Adequate exploitation of a picture for first runs has a definite box office value for both exhibitors and producers in subsequent runs.

In conclusion Mr. Mandelbaum paid a tribute to the independent producer who, he said, is responsible for the improved standards of picture production.

"As a co-operative organization," he said, "First National has stood the test for over five years. It is now established on a safe footing. Its influence in the industry will be greater as time goes on. Its existence is the safety valve of the industry. It will always stand, as heretofore, for the square deal to the independent producer and exhibitor."

# Indiana Exhibitors Plan Fight On Blue Laws

## Conference Organizes For Opposition To Restrictive Legislation

SUNDAY blue laws, Censorship and Music Tax were discussed at an autumn conference of more than 100 motion picture exhibitors from all sections of Indiana, held at the Hotel Severin in Indianapolis last week. The conference was called by the Indiana Branch of the Anti Blue Law League of America, Inc., and through this neutral agency, the exhibitors in attendance forgot all past differences and presented a united agree opposed to restrictive legislation.

Plans were made to defeat revision of the Sunday laws in the Indiana legislature in January, as well as censorship. A fight against the Music Tax will be vigorously prosecuted.

F. C. Dailey, Executive Secretary of the Anti Blue Law League of America, Inc., presided at the conference.

Ralph Hayes, first assistant to the President of the Motion Picture Producers and Distributors' Association, of New York City, delivered a short address.

A paper, written by Mrs. David W. Ross, President of the National Board of Motion Picture Endorsers, was read by Mrs. Robbins, an officer of the Indiana Endorsers.

The entire plan of how pictures are viewed and then endorsed, or rejected, was explained by Mrs. Ross. Some of Indiana's most prominent women are affiliated with the movement, and the method of working in co-operation with the Parent-Teacher organizations, and through the schools, proved of great interest to the exhibitors present.

Discussion of Sunday closing agitation was led by Billy Link, of Culver; E. W. Swartout, of Aurora; F. G. Heller, Kokomo; J. B. Stine, Clinton; Joseph Hartley, East Chicago; T. A. Walsh, Brazil, and William H. Lipps, of Alexandria, who was the oldest exhibitor in attendance at the meeting. A resolution introduced by Exhibitor Lipps, of Alexandria, to perfect an exhibitors' organization under the auspices of the Anti Blue Law League and have an exhibitor from each county in the state, to work with the Anti Blue Law League of America, Inc., in perfecting its state organization, was adopted.

The discussion on censorship was led by women members of the Indiana Board of Endorsers, and some of the film exchange representatives who were in attendance.

The Music Tax question developed a spirited discussion, which was led by F. J. Rembusch, owner of a chain of theatres, who has his headquarters in Indianapolis. A committee was appointed by Chairman Dailey, of which Mr. Rembusch was named chairman, to go into the music tax problem and endeavor to fight the encroachment of the rights of the exhibitor in this respect. This committee will probably call another meeting of Indiana exhibitors soon to formulate plans to fight the tax from an organized standpoint.

Exhibitors who were present agreed that the meeting was the most successful gathering of Indiana motion picture men that has ever been held here.

### Humane Society Protests N. Y. Commission

The American Humane Society, presided over by Dr. William O. Stillman, with headquarters in Albany, N. Y., has filed a protest against the New York State Motion Picture Commission, and particularly against its chairman, George H. Cobb, claiming that the Commission should have eliminated certain scenes from films alleged to show cruelty to animals.

Mr. Cobb has replied to the society and claims that the pictures referred to in the complaint were made before censorship became effective in New York state, and as such were included among the thousands for which permits were issued by the Commission under provisions of the law.

# Author Writes Concerning Screen Adaptation

## Fiction Must Undergo Certain Changes To Meet Picture Requirements

By Carolyn Shirley Bailey

CLASSICS of olden days must be adapted in their translation into the medium of motion pictures. The stories which have within themselves the romance, adventure and sentiment which make them immortal, the qualities that have made them "best sellers" through the ages, were written for people of a more leisurely period in history and must perforce be edited and brought up to date if they are to be appreciated in this—the photographic—period. "For this is the photographic age, photographic in its literal meaning."

The comprehension of the present-day youth and adult is keyed to understand best that which has been highlighted and the most salient features emphasized.

The writers of the past were too leisurely and too diffuse to gain general appreciation by the motion picture audience in this age of speed and specialization. People know too well nowadays what they want to read, a confusion of many things in order to sift out the sentiment they desire. Some of the greatest fiction of all times was written many years ago, but the authors invariably rambled on for pages in rendering bits of philosophy, and detailed descriptions of scenes lacking in dramatic value. The old classic has a background of customs with which everyone was familiar at the time of the writing—customs, however, which have now become obsolete.

There is another element that enters into the translation of these stories into motion pictures. Nearly the entire beauty and sense of any written word is contained in the mind of the reader. The words form mind pictures and these pictures differ greatly in form in the minds of various readers. The words "a crushing blow on the jaw" draws up a very different picture in the mind of one who has ever experienced one than it does to a person who has always lived a sheltered and retired life. We must dramatize the plot, not words!

Again the average reader brings anything on the written page up to his own time of existence. He forms mental pictures containing only those elements with which he is familiar. Therefore, the motion picture producer has a much more difficult task than has the author of the book. He appeals to the imagination of his audience by the scenes he suggests or leaves out, as well as by those on the screen for a thing once pictured is appreciated much the same by any audience. Then it goes into the mind of the public and there must register as real with the different grades of intelligence with which it comes in contact.

For that reason a motion picture cannot be an exactly literal dramatization of a written novel. Especially is this true of those written farther back than the present age. The truest relationship a motion picture can bear to a classic is that which an operatic overture bears to the opera itself. The overture is a preliminary burst of music calling attention to the themes of the opera. It crashes into short orchestration of the main motif harmonius, and from an overture a true understanding of the opera as a whole may be gleaned.

Such is the position of a motion picture production to the written classic. If it is true to the main themes and the arrangement of the action is such as to emphasize the themes, then it is as truly a classic in itself as is the written book. Motion picture producers are beginning to appreciate this fact and the result is some pictures that are bound to be helpful in an educational as well as an entertainment sense. Douglas Fairbanks' production of "The Three Musketeers" is in this category, and more recently the Thomas H. Ince production of "Lorna Doone," which was directed by Maurice Tourneur. This production has a special appeal to me because I have a peculiar understanding of the difficulties which confronted the men to whom the task of making this delightful story into a motion picture production were confronted—and the successful way in which they accomplished it seems to me most satisfying.

Recently I was requested to edit an abridged edition of this beautiful old novel, and I was delighted at the opportunity because of my appreciation of it. However, it was anything but an easy task. To have one's books adopted by schools and libraries throughout the Union is an honor but it also entails a responsibility that is not light. In adapting Lorna Doone for popular reading, it was possible, without changing a word of the original, to omit the talking about the plot. I finally succeeded in taking out about sixty thousand words and still the story is there with all the character. I have always been interested in motion pictures and because of the difficulties of the abridgement work on Lorna Doone I will admit that I dreaded what would happen to the story when it was announced as a picture, for never have I read a novel that more woefully lacked continuity for the scenario writer.

But when I saw the production I was sincerely pleased.

The plot of this classical work of fiction is truly presented in the picture—love at first sight—the old robber feud—the rescue of his loved one by the hero—a separation through change of fortune—the faith of love—revenge—jealousy—the triumph of honesty over crime and the final triumph of a love that blots out even jealousy.

The real sentiment of "Lorna Doone" in this motion picture production. T themes which made the story live have be concentrated upon by Mr. Tourneur and t necessary action taken out of the original a placed in the photoplay where it will best e phasize the story plot and bring the crash of the themes which makes it most enjoyab

One of the changes in the picture whi will be noted by those who have read the bo is the placing of the uprising of the Door after the wedding instead of before it as M Blackmore had it. This one change, howev emphasizes the necessary treatment of them in the motion picture. They must be plac where they will best light the plot.

The omissions which one will find in t picture version are omissions only of irre vant characters and incidents. They have more place in a motion picture than the pl losophizing to which I have already referre has in a popular edition of the book.

The result which Mr. Tourneur has accom plished leads up to a new kind of interest a classic book. It points out and demo strates the only way in which these classi can be made into popular screen productio It is a true Lorna Doone overture, an artis arrangement of all the vital and beautif themes of the story, and one that cannot he but arouse a desire to read the book in t minds of those who have the leisure for it.

It is the method which will have to be em ployed in translating classics to the scree Very few of them are short enough to be ev skimmed through in the hour and a half the two hours which is allotted to the runnin of a motion picture production and the pr ducer who remains true to the theme an eliminates the non-essentials in order to spe up the telling of his story has accomplished distinct contribution to art as well as fu filling the demands of this the photograph age.

### Author Discusses Question of Screen Translations

**CAROLYN SHERWIN BAILEY, who contributes the accompanying article, is an author of national prominence and eminently fitted by virture of her experience and study of the problem at issue to write interestingly and authoritatively concerning the subject of screen adaptation of literary classics and popular sellers. Miss Bailey attained special notice during the war by her pamphlets written especially for the purpose of sustaining the morale of the younger generation. Her "Tell Me Another Story," "What to Do for Uncle Sam," and "Broad Stripes and Bright Stars" are particularly noteworthy.**

**The question of just how closely a screen production should pursue the story and spirit of its original, especially when adapted from a well-known classic or widely read novel, is one that has occasioned considerable dispute in the past. In her present article, Miss Bailey contributes some notable ideas on this much mooted point.**

## First National Club to Have "Follies"

The First National Club, composed of t employees of Associated First National Pi tures, Inc., is planning an elaborate affair Kismet Temple, Brooklyn, December 8. T production will be known as "The Follies Forty-eighth Street."

Rehearsals for the "Follies" are being co ducted under the direction of Francis G. Con lin, chairman of the entertainment committ of the First National Club.

The officers of the club are: Steve W. M Grath, president; Miss B. Brown, vice pre dent; W. P. Mullen, treasurer; Miss E. Goerk recording secretary, and J. M. King, secretar

## Kleine Representative Political Winner

J. J. Thompson, Jr., Eastern represent tive for George Kleine, pioneer in the film bus ness, was recently elected to the New Jerse State Legislature, as a representative fro Essex county, which comprises Newark, Mon clair, the Oranges and other representativ cities. His friends in the industry will u doubtedly follow his political career with i terest.

## Paramount Opens Two New Branches

TO further facilitate the distribution of Paramount pictures, S. R. Kent, General Manager of Distribution, announces the opening of two new branch exchanges, one in Columbus, O., and the other in Peoria, Ill.

The Columbus exchange is under the management of Harry Dodge. It is already open for business. The Peoria office, which is under the management of M. M. Hirsch, will be opened Monday, November 20.

## *Viola Dana Inventress in New Picture*

Viola Dana is going to turn artist and inventress on the screen. Her new Metro picture will be "A Noise in Newboro," a story by Edgar Franklin.

Harry Beaumont will again direct the little Metro star.

David Butler will enact one of the leading male roles. Allen Forrest has been cast for the other.

Included among the other members of the supporting cast are Eva Novak, Betty Francisco, Alfred Allen, John Standing and Bert Woodruff.

## *Florence Vidor Selects "Alice Adams" Cast*

Word received at Associated Exhibitors offices in New York from the West coast tells of the selection by Florence Vidor of the cast for her forthcoming production of Booth Tarkington's novel, "Alice Adams."

Claude Gillingwater, Margaret McWade. Harold Goodwin, Vernon Steele, Thomas Ricketts and Fay Holderness have been engaged, as a group which the star considers typical and particularly true to the characters as described by the Indian author.

Rowland V. Lee is directing the production.

Scenes from the Playgoer's Production "The Inner Man," with Wyndham Standing and Dorothy Mackaill in the leading roles

Scenes from L. B. Mayer's "Heart's Aflame," a Regi nald Barker production, for which the release has not been announced

# *Equity Selects Second Picture Title*

## *"Something for Nothing" Is Goodman Society Drama for State Right Distribution*

EQUITY Pictures this week announces the title of the second Daniel Carson Goodman production to be distributed by them on the State Right market. The title chosen, which is fully protected by copyright against infringement, is "Something for Nothing." The story was written by Mr. Goodman during his recent trip to Europe.

"Something for Nothing" will be a modern society drama. The success of his first Equity production "What's Wrong With the Women," convinced Mr. Goodman that the demand for modern stories built around a strong present-day social problem is still greater than the supply.

"Something for Nothing" will be produced in New York. The cast is now being selected by Mr. Goodman, who will directly supervise production. Available talent, states Mr. Goodman, is greater at the present moment than it has ever been before and it is his intention to equal and if possible exceed the number of popular names which were included in the cast of "What's Wrong With the Women." It is probable that actual filming will start within a fortnight, and with Mr. Goodman working in direct co-operation with the Equity advertising and publicity department the picture will be ready for the independent market at an early date. The advertising and exploitation campaign will be prepared while production is in progress.

Equity Pictures will distribute five productions made by Daniel Carson Goodman during the current season, of which "Something for Nothing" is the second. All of these pictures will be strong society dramas with powerful titles. The title "Something for Nothing" was selected after a five weeks' search by Mr. Goodman and was chosen from a list of seventy titles suggested by Equity officials.

## *Dugger Heads Goldwyn St. Louis Branch*

Goldwyn announces the appointment of J. B. Dugger as manager of its St. Louis branch exchange, succeeding J. Weil, resigned.

Dugger has had long experience in motion pictures. For the past four years he has been manager of Paramount exchanges in Detroit and in Indianapolis. Goldwyn feels that he is e ceptionally well qualified to handle the business of its St. Louis exchange.

## Universal to Present Weird Mystery

THE strangest film play in the history of Universal City has entered production. "The Attic of Felix Bavu" is a weird mystery drama founded on the play of that name written and staged by Earl Carroll in the Earl Carroll theatre in New York.

Bavu is really a fiendish character and will be played by Wallace Beery. Forrest Stanley and Estelle Taylor will handle the romantic leading roles. Sylvia Breamer and Martha Mattox will play two important feminine characters.

Nick de Ruiz, Josef Swickard, Harry Carter and Jack Rollens are also in the cast.

Stuart Paton is directing the production from a continuity prepared by Albert G. Kenyon.

# "Hearts Aflame" Shown to Trade

## Notables Gather at Ritz for Benefit Showing of Louis B. Mayer's Production

"HEARTS AFLAME," Louis B. Mayer's latest film, which Reginald Barker directed and staged, was shown publicly at the Ritz-Carleton grand ballroom, last Sunday night, before an audience that packed the big room and which was composed of society people, journalists, statesmen, film personages and the entire membership of the Canadian Club.

The event was a benefit for the sufferers of the recent terrible forest fires which wiped out almost an entire province in Northern Ontario. The event was under the auspices of the New York Globe.

"Hearts Aflame" is from the book, "Timber," by Harold Titus. Louis B. Mayer and Reginald Barker made the long journey from the coast city to New York to aid in starting the picture. They brought the print with them—a hand-colored affair—two entire reels of which were colored under the direct supervision of Mr. Barker.

S. L. Rothafel of the Capitol theatre staged the entire show for the Globe.

Ex-Governor Alfred Smith headed the list of patrons and patronesses. Others were James Forbes, Will H. Hays, Marcus Loew, Richard Rowland, B. S. Moss, E. F. Albee, Albert Oliver, J. Robert Rubin, Reginald Barker and Louis B. Mayer. The patronesses included Mrs. Jerome Napoleon Bonaparte, Mrs. Charles H. Sabin, Miss Mary Garret Hay, Mrs. Arthur Livermore, Mrs. E. L. Doheny, Miss Helen Varick Boswell, Mrs. Walter J. Salmon and other prominent society women.

Will Rogers, the noted humorist; Duncan Sisters, international theatrical stars; Lenora Sparks, of the Metropolitan Opera House; Bela Kornyei, noted baritone; Evelyn Mac Nevin, a famous concert singer, and Mr. Robert Rudd, Canadian commissioner, were seen during the first half of the show, with "Hearts Aflame" completing the final portion.

Mr. Rothafel staged "Hearts Aflame" in a most ambitious manner, a vivid forest fire effect preceding the picture. The music, a special score assembled by Rothapfel, accentuated the high spots in the film and when the tremendous fire scene was flashed, the audience applauded for five minutes.

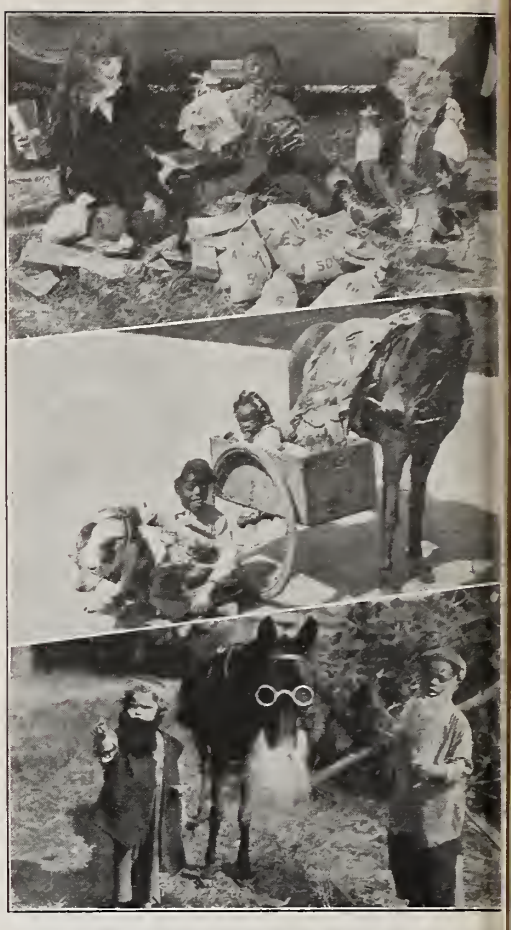
The Canadian Club co-operated with the Globe and made an outright purchase of 200 tickets at $5 each. The entire capacity of the ball room was sold at that price. Mildred E. Phillips, assistant to Harry Reichenbach of the Mayer office, handled the news end of the enterprise for the Globe.

More than $1,500 was realized from the sale of tickets, the entire amount of which was forwarded at once to the Canadian sufferers through the Globe.

## Hodkinson Organization Undergoes Changes

An announcement comes from the home office of the W. W. Hodkinson Corporation of several important changes in their organization. C. L. Peavey has been promoted to the position of Branch Sales Manager of their Cleveland Exchange. He succeeds Mr. C. E. Holah who will come to New York to work out of the big city as special representative on "Fun from the Press."

W. F. Marshall, who was booker at the Washington, D. C. Branch, is advanced, because of his knowledge of the territory, to Office Manager, taking the place of H. A. Gillespie, who has been transferred to the home office to do contract work. P. G. Morris has succeeded L. E. Hobson as office manager of the Denver branch. Hobson has been transferred to the Los Angeles sales force.



One of the "Our Gang" Series, known as "The Young Sherlocks," with all the juvenile "gang" among those present. Pathe

## Beecroft Finishes Editing "The Phantom Ship"

Chester Beecroft has just completed editin and titling a new picture entitled "Th Phantom Ship," or "The Flying Dutchman. This picture, which was made from the we known story by the same name by Captai Marryat, is to be accompanied by a musica score adapted from the grand opera of th "Flying Dutchman" by Richard Wagne founded on the same story.

Mr. Beecroft is planning to state right th "Flying Dutchman" through the Hopp Had ley organization.

## Dorothy Dalton Picture Title Changed

The title of Dorothy Dalton's latest Par mount picture now in production at the com pany's Long Island studio has been change to "Dark Secrets." The working title o the picture was "Black Fury." It was wri ten by Edmund Goulding.

## N. Y. Premiere for S-L Pictur Planned

"QUINCY ADAMS SAWYER," will be given its premiere in this country at the Capitol Theatre, New York, beginning the week of December 17th. Following this engagement the picture will be generally released by Metro Pictures Corporation to the exhibitors throughout the country. Messrs. Sawyer and Lubin, sponsors of the production, which offers an array of stars, including Elmo Lincoln, John Bowers, Blanche Sweet, Lon Chaney and Barbara La Marr, will promote the Capitol showing.

Scenes from "Thelma," starring Jane Novak, distributed by F. B. O.

## Two Paramount Features Due Nov. 20th

WILLIAM DE MILLE'S production, "Clarence," with Wallace Reid, Agnes Ayres and May McAvoy, and Alice Brady in "Anna Ascends" are the Paramount feature releases scheduled for November 20.

Clara Beranger wrote the screen adaptation of Booth Tarkington's "Clarence," which was produced on the New York stage in 1919 and enjoyed immense popularity.

The picture is said to be packed with laughs from beginning to end. In the title role Mr. Reid scores a conspicuous success.

"Anna Ascends" is an adaptation by Margaret Turnbull of the stage play by Harry Chapman Ford. The director was Victor Fleming.

Miss Brady is seen in the role of a Syrian girl who has come to the United States to try to realize the ambition with which she is fired, namely, to be a successful author.

Her leading man is Robert Ellis, while David Powell, Nita Naldi and Charles Gerrard are seen in semi-heavy roles. Edward Durand has a difficult character part and others who show to advantage are Florence Dixon, Frederick Burton and Grace Griswold.

Left, Douglas McLean and extreme right Madge Bellamy and scenes in which they appear in the Thomas H. Ince production "The Hottentot," a First National attraction.

## Ruggles Will Direct Wallace Reid

Wesley Ruggles has been engaged to direct Wallace Reid's next Paramount picture, according to advices from Los Angeles.

Ruggles has lately been engaged in directing Ethel Clayton's initial starring vehicles for R.-C. and is putting the finishing touches to the star's forthcoming picture, "The Remittance Woman." Upon the completion of his Lasky contract Ruggles will launch his own producing unit, and will release for his first a screen version of Owen Davis' famous play, "Blow Your Own Horn."

Scenes from "Thorns and Orange Blossoms," a Preferred Pictures Production to be released by Al Lichtman

# Universal Effects Name Change

### Organization Will Be Known in Future as Universal Pictures Corporation

UNIVERSAL has changed its name. That company hereafter will be known as Universal Pictures Corporation instead of the Universal Film Manufacturing Company, it has just been announced. The adoption of the new name was brought about by a desire to embody in the incorporate name a true indication of the company's business—the making of motion pictures, rather than the ambiguous title "film manufacturing company" which more truly indicates the manufacture of raw stock.

Universal's change in name does not herald a change in methods or policy. In a statement concerning the new name, Mr. Carl Laemmle, president of the corporation, makes it plain that Universal will continue its present policy.

"We have changed our name, but not our nature," said the Universal chief.

"The law has permitted us to assume the new name. The old one was never an appropriate one, for we were never a 'film manufacturing company.' The new one is appropriate and it advertises the things we produce—pictures, not film.

"For over ten years the old name, even though not exactly appropriate, has stood for something in the moving picture industry throughout the whole world. We have never for one moment in all those years let up in our efforts to make it stand for all that is good and clean in business.

"Universal Pictures Corporation will carry out the policies that the Universal always stood for. There is no change of ownership; not a single share of stock has changed hands; there is no change of management."

## Carstensen Made Auditor for Garsson

R. A. Carstensen, it was announced last week by Murray W. Garsson, has been named Auditor for Murray W. Garsson, Inc.

Mr. Carstensen is a veteran in every angle of the film business, his experience dating back to the old Reliance and Majestic companies and Triangle Film Corporation. He has also been associated with Charles Miller, Hobart Henley, S. L. Rothafel and the Hallmark Picture Corporation, of which latter concern he was Assistant Comptroller.

# "The Easiest Way" for Theda Bara

## Vehicle Is Selected for Selznick Star After Perusal of Numerous Scripts

THE long-awaited announcement of the vehicle to be used for Theda Bara has just been made by David O. Selznick, secretary of Selznick Pictures Corporation, who will personally supervise the production, which is to be the first of a number of Selznick pictures to be made by the company's newly organized eastern producing unit, independent of the Pacific Coast unit, which has been working in Los Angeles for some time under the personal direction of Myron Selznick, president of the company.

Theda Bara

Miss Bara will star in "The Easiest Way," the famous play by Eugene Walter.

Miss Bara's name was affixed to a Selznick contract many weeks ago. Since that time David Selznick and the Selznick scenario department have been combing the market for a play suited to the star's needs at this particular time. Fully a thousand scripts have been examined and many of the stories submitted have been given long and careful consideration. Included in the number were numerous original stories submitted by leading writers for the stage and screen. Others were the scripts of big Broadway successes, which were available. In every case some insurmountable difficulty seemed to present itself—the story failing to fit exactly the requirements of the company.

"During this long period of selection Miss Bara has been in constant consultation with Mr. Selznick in considering various stories and her enthusiasm over the role of Laura Murdock in "The Easiest Way" is unbounded."

Mr. Selznick has already started casting and expects to be able to announce the entire supporting cast within a very short time.

## Hobart Bosworth Engaged for "Vanity Fair"

Hugo Ballin announces that he has engaged Hobart Bosworth for the role of the Marquis of Steyne in his production for Goldwyn release of Thackeray's masterpiece, "Vanity Fair," in which he will star his wife, Mabel Ballin. The Marquis of Steyne is one of the most striking and picturesque roles in literature.

Mr. Ballin has also engaged George Walsh for the production. He will signalize his reentry into motion pictures, after a year's absence, by acting the role of Rawdon Crawley, the husband of Becky Sharpe. Other players engaged for "Vanity Fair" are Eleanor Boardman, Willard Louis, Earle Fox, Robert Mack, William Humphrey and Tempe Piggott.

The "shooting" of scenes for "Vanity Fair" will soon begin at the Goldwyn studios under the personal direction of Mr. Ballin.

## Thos. Gerety Accepts Berth with Universal

Thomas W. Gerety, assistant advertising manager and art director for the W. W. Hodkinson Corporation has been engaged to fill an important position in the advertising department of the Universal Pictures Corporation.

Gerety has been in the motion picture field more than two years, most of the time with Hodkinson.

Center: Scenes from Ralph Ince's special production "Success" just completed for Murray W. Garsson Inc. Brandon Tynan and Mary Astor, two members of the all-star cast which also includes Naomi Childers, Dore Davidson, Stanley Ridges, Lionel Adams, Gay Pendleton and Billy Quirk.

Unusual scenes from "Between Worlds," an Artclass picture, a story of adventure in this world and beyond, enacted by an all-star cast.

## Lichtman to Take New Broadway Quarters

The Al Lichtman Corporation which has been temporarily located at 576 Fifth Avenue will move to larger quarters on December 1. Lichtman has leased the entire ninth floor at 1650 Broadway, the new building recently completed by the Bethlehem Engineering Company opposite the Capitol theatre at Fifty-first street.

Sixteen-fifty Broadway which is in the heart of the film districts affords a beter location as well as more space for Litchman's increased activities and augmented personnel. The structure extends through from Broadway to Seventh Avenue. Richard Hildreth, office manager for Al Lichtman Corporation, has secured the services of Bernard Herybrun, prominent architect, to supervise the arrangement of the interior.

An unusually large projection room, spacious reception halls, ample space for each department and private offices for executives and department heads will be among the features of the ideally equipped motion picture quarters.

## "Quincy Adams Sawyer" to Have Showing

Following his return to New York last week from the middle west, Herbert Lubin is off on another flying trip in the interests of "Quincy Adams Sawyer," the S-L special which will be released by Metro the early part of December. Lubin will visit some of the leading cities of New England to arrange for the special effort to be placed behind this picture in that territory.

Lubin, at present in Worcester, is arranging for a private screening of this film in that city. This pre-view is due in November.

## Trade Showing and Luncheon On "Strongheart" Film

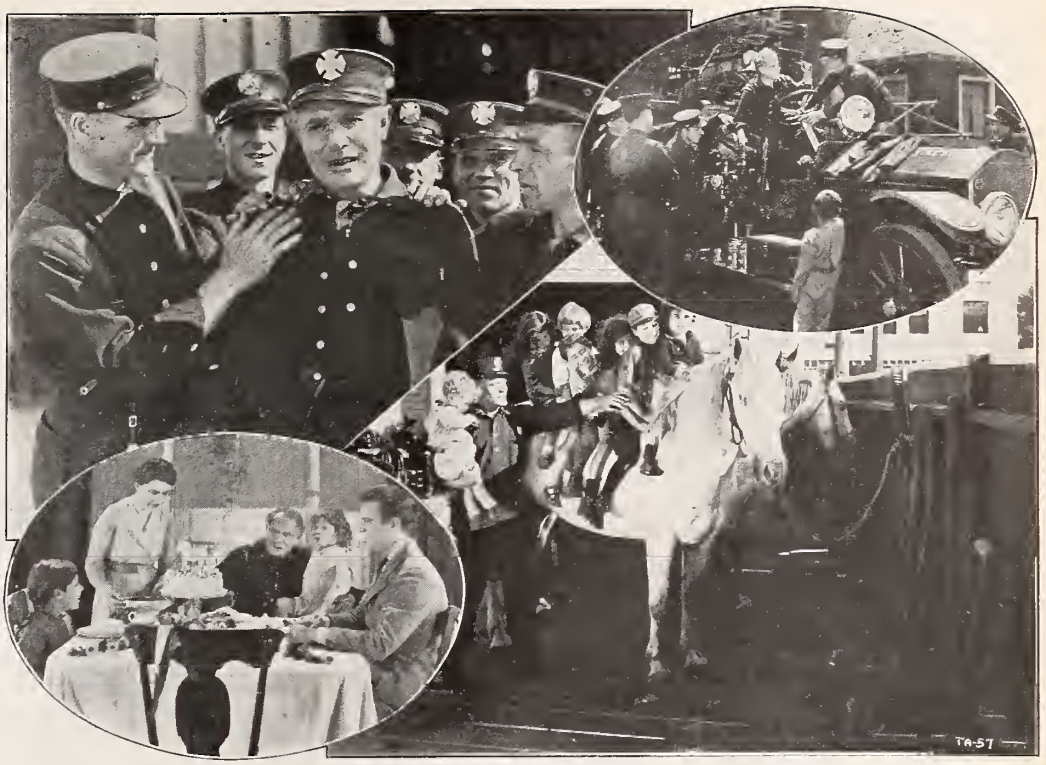
TRADE paper representatives were the guests of Laurence Trimble and Jane Murfin, producers of the "Strongheart" pictures, and of Associated First National Pictures, Inc., at a luncheon at the Hotel Astor, New York, on Friday, Nov. 10, about 50 being present.

The music presented at the luncheon included the rendering of "My Buddy," the ballad which is being featured in connection with "Skin Deep."

Following the luncheon, the gathering adjourned to the projection room of the Cinema-Quipment Company, where "Brawn of the North," the latest production starring "Strongheart," the police dog, was screened.

Mr. Trimble and Miss Murfin were unable to be present, but a message from them was conveyed by C. L. Yearsley of First National. Arrangements for the luncheon were in charge of J. L. Loughborough.

"Brawn of the North" was released on Nov. 13. The cast of players included Irene Rich and Lee Shumway as the leads, and Joseph Barrel, Roger James Manning, Philip Hubbard, Jean Metcalf and Baby Evangeline Bryant.



Scenes from "The Third Alarm," an Emory Johnson production for release through Film Booking Offices of America.

## *Five Players Engaged for "Brass"*

Five screen players have been engaged by arry Rapf for the principal roles in the 'arner Brothers' picturization of Charles G. orris' novel, "Brass," which will be directed Sidney Franklin.

The players are Marie Prevost, Harry Mey-'s, Helen Ferguson, Irene Rich and Pat 'Malley.

"Brass" was adapted for the screen by ulien Josephson.

enes from "Catch My Smoke," starring Tom Mix —a William Fox production

# *F. B. O. Names Pre-Holiday Releases*

### *Schedule Includes Society Drama, Melodrama and Old Fashioned Love Story*

THE pre-holiday release schedule of the Film Booking Offices of America will include a society drama, a romantic costume melodrama and an old-fashioned love story, all of which will be available to exhibitors between now and the first of the new year. The three forthcoming F. B. O. releases for the current year are "Thelma," a Chester Bennett production starring Jane Novak; "When Love Comes," in which Helen Jerome Eddy is presented by Ray Carroll; and "Captain Fly-by-Night," announced as the most ambitious effort of Johnnie Walker's screen career.

"Thelma," the current F. B. O. release, is a screen adaptation of Marie Corelli's novel of the same name, which has had a wide circulation for the past twenty years and as a stage play has been a consistent favorite among stock companies. It presents Miss Novak as the Norwegian peasant girl whose marriage casts her into the midst of London society. One of the features of the production is a lavish fashion display. Vernon Steele is opposite the star and the supporting cast includes Gordon Mullen, Barbara Tennant, Bert Sprotte, Harvey Clark, June Elvidge, Wedgewood Nowell and Harry Lounsdale. The screen adaptation was made by Thomas Dixon, Jr., and the photography is by Jack Mackenzie.

In "When Love Comes," Helen Jerome Eddy is seen for the first time as a star in her own name. Harrison Ford is opposite the star. William A. Seiter, who directed many past F. B. O. productions, was behind the megaphone. The supporting cast includes Fannie Midgeley, Claire Dubray, Joseph Bell, Gilbert Clayton, Buddy Messenger and Molly Gordon, J. Barrows and Fay McKenzie.

"Captain Fly-by-Night" has been in production for the past three months at the R-C Studios, and was only recently completed. It is a story by Johnston McCulley. Johnnie Walker is cast as a mysterious stranger who appears on the King's highway and is suspected of being the notorious bandit, "Captain Fly-by-Night." Shannon Day is Walker's leading lady.

## *Work Starts on "Little Red Schoolhouse"*

Martin J. Heyl Productions, who are creating the screen version of "The Little Red Schoolhouse," for Arrow release, have thus far engaged the following players: Martha Mansfield, E. K. Lincoln, Edmund Breese, Sheldon Lewis and Rose Coghlan.

These players are at work now at the Tilford Cinema Studios under the direction of John Adolfi.

## Pola Negri in "Sappho" an Early Release

GOLDWYN is releasing another motion picture made from one of the world's greatest novels. And this time with a world famous star in the leading role.

The star is Pola Negri.

The picture is "Sappho," made from Alphonse Daudet's most famous novel of the same name.

By arrangement with Export and Import Film Company, Goldwyn has acquired this production for release at an early date.

Pola Negri first sprang into prominence in this country when "Passion" was released. Since then she has appeared in "Gypsy Blood," and a picture version of "Sumurun" called "One Arabian Night."

# Distinctive Expands Production

## Arthur S. Friend Presides Over Organization Which Enters Wider Field

THE expansion of Distinctive Productions, Inc., into a broader field of production has come about with the official announcement of the change of the corporation's name to Distinctive Pictures Corporation, and the election of Arthur S. Friend to the presidency.

Henry M. Hobart becomes vice president of the enlarged institution, and Richard Whitney, Winthrop W. Aldrich, Arthur S. Friend, Henry M. Hobart and Charles S. Hervey have been elected directors.

Plans for a studio are under executive consideration, and meantime work has commenced on the first special production.

President Friend states: "No production will be too ambitious for Distinctive to attempt. And we will only make outstanding ones."

Arthur S. Friend, president of the corporation, was one of the organizers of the Jesse L. Lasky Feature Play Co. When the Lasky company was merged with the Famous Players Film Company and became the present Famous Players-Lasky Corporation, Mr. Friend became treasurer, and with Adolph Zukor was in active charge of the corporation's affairs during its most important formative period.

With Henry M. Hobart, who left the production management of Cosmopolitan Pictures, Mr. Friend formed Distinctive Productions, Inc., in April, 1921. George Arliss was the first star selected by Distinctive Productions, and "Disraeli" the first vehicle, and three productions thus for have been made with Mr. Arless. Director Harmon Weight was the man behind the megaphone on the last two, "The Ruling Passion" and "The Man Who Played God," and assisted in the making of "Disraeli."

But the Distinctive idea called for more than one star series, and a new series of special productions, with notable casts, was Mr. Friend's next plan, which he will realize through the expansion of his company into Distinctive Pictures Corporation. "Backbone," from the story by Clarence Budington Kelland, will be the first of these Distinctive specials, and Director Edward Sloman has been engaged to make it. Charles E. Whittaker is now at work on the continuity.

Forrest Halsey continues with the expanded business as writer and editorial adviser to Mr. Hobart, and is now working on the continuity for the forthcoming George Arliss picture.

Charles S. Hervey has been elected treasurer of Distinctive Pictures Corporation, after loyal service with the original company, since its inception.

H. N. Marin is general manager. Bert Adler is representative of the president. Dorothy V. Cleveland has the publicly desk.

## "The Kick Back" F. B. O. Erroneously Listed

That "The Kick Back" is an F. B. O. release is well established, and that it is distributed by the Film Booking Offices of America, is known. Nevertheless, through error, "The Kick Back" was listed in our issues of November 4 and 11, on the page under caption of "What the Big Houses Say," as a Universal picture. This notice will serve as a correction of our error.

## Robertson Will Produce "The Bright Shawl"

Director John S. Robertson, who recently signed a contract with Inspiration Pictures, Inc., will produce as his initial production for that company, Joseph Hergesheimer's "The Bright Shawl," starring Richard Barthelmess. Mr. Robertson leaves with Dick Barthelmess and company for Cuba, in a few days, where exteriors will be shot.

Scenes from "Enter Madame," in which Clara Kimball Young appears as star in a Harry Garson production for Metro

Scenes from "Women Men Marry," Edward Dillon's Independent Production to be distributed by Truart.

## Patterson Sales Chief of Laboratories

E. G. Patterson has been made sales manager for the Standard Film Laboratories. He is widely known in the film industry, having been assistant to H. O. Davis when the latter was director general at Universal City and at the former Triangle studios. Patterson is cooperating with John M. Nickolaus and S. M. Tompkins of the laboratory organization, in promotional work.

Garrett Graham, local newspaper and publicity man, has been appointed advertising manager for the Standard Laboratories and is making his headquarters in their new building in Hollywood.

## Strong Cast Is Named for "Souls for Sale"

GOLDWYN is again giving author-director Rupert Hughes a magnificent cast for his new production, "Souls for Sale," the continuity for which he has prepared himself from his novel of that name dealing with life among the motion picture colonists in Hollywood.

Frank Mayo has been engaged for a feature role. His part will be that of Tom Holby. Richard Dix will impersonate the motion picture director, Folger, who gets the girl.

Claire Windsor has captured the much coveted role of Remember Steddon, the heroine of the story. Lew Cody will play the part of the villain in the Hughes story.

Director Hughes and his staff have just returned from Palm Springs where they picked the desert locations for the picture.

PROGRAMS FOR THE WEEK OF NOVEMBER 12TH

# With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

## NEW YORK CITY

**Capitol Theatre—**
Overture—"Capriccio Italien," Capitol Orchestra.
Novelty — The Rescue of Lot, Eighth Episode of Bible Series.
Scenic—Wonderful Water, Prima.
Divertissements — Gavotte — Principals and Capitol Ballet Corps.
Current Events—Capitol Magazine.
Vocal—Bernardo Olshansky.
Feature—Brothers Under the Skin, Goldwyn.
Specialty — Rolling Down to Rio, presenting The Sailor's Hornpipe and male ensemble.
Recessional—Organ.

**Rivoli Theatre—**
Overture—"Il Guarany."
Current Events—Rivoli Pictorial.
Vocal—"Songs of India," Prologue.
Feature—The Young Rajah, Rodolpho Valentino—Paramount.
Cartoon—Felix Wakes Up.
Recessional—Organ.

**Rialto Theatre—**
Overture—"First Hungarian Rhapsody" and Riesenfeld Classical Jazz.
Current Events—Rialto Magazine, including The Goal, a Post Nature picture.
Vocal "Gianina Mia."
Feature — Anna Ascends, Alice Brady—Paramount.
Music—Wurlitzer.
Comedy—A Lady's Man, Bull Montana.

**Forty-fourth Street Theatre—**
Feature—The Village Blacksmith, Fox—Third Week.

**Apollo Theatre—**
Feature—One Exciting Night, D. W. Griffith.

*The Rialto theatre, Omaha, used this art ad on "Skin Deep"*

Hands up, Moriarty!
At Last
The Foremost Actor in America!
In the Most Dramatic Role of All Time,
Sherlock Holmes
The Most Interesting Character in Fiction Now Lives on the Screen.
The Art of the Great Barrymore Finds Its Greatest Expression in This Stirring Picture.
STARTING
TODAY
At 12:30 p. m.
California THEATRE
John Barrymore in SHERLOCK HOLMES
A GOLDWYN PICTURE
Cast includes Carol Dempster, Reginald Denny and Gustav von Seffritz.
Performances today at 12:30, 2:00, 4:00, 5:45, 7:15 and 9:15. Week days at 11:00, 12:45, 2:00, 4:00, 5:45, 7:15 and 9:15. Please come early.
5 REEL SUPER FEATURE
Directed by Albert Parker
Adapted from William Gillette's Stage Play
founded on Sir Conan Doyle's Stories
Hear Elinor's Superb Orchestra!
50 Musicians; 3 Concerts Daily.
Featuring the Eighth of His Popular "HOW-MANY-DO-YOU-RECALL" SERIES

*Reproduction of ad appearing in the Los Angeles newspapers, announcing "Sherlock Holmes" at the California.*

**Criterion Theatre—**
Feature—When Knighthood Was in Flower, Marion Davies—Paramount—Indefinite.

**Lyric Theatre—**
Feature — Robin Hood, Douglas Fairbanks—Indefinite.

**Astor Theatre—**
Feature—The Town that Forgot God, Fox.

**Cameo Theatre—**
Feature—When the Desert Calls, American Releasing.

**Mark-Strand Theatre—**
Overture — Strand Symphony Orchestra.
Added Attraction—The Adventures of Harlequin, presented by the Fokine Ballet.
Current Events—Mark-Strand Topical Review.
Feature—Tess of the Storm Country, Mary Pickford—U. A.
Recessional—Organ.

## BROOKLYN

**Mark-Strand Theatre—**
Overture—"Youth." Melodies by Franz Schubert—(a) "Marche Militaire," (b) "Serenade," (c) "Waltz Sentimentale," (d) "Moment Musical"; Mark-Strand Symphony Orchestra.
Vocal—Walter Smith, basso, "Bells of St. Mary" (Adams).
Current Events—Mark-Strand Topical Review. Selected from Pathe and International News, augmented with Fun From The Press.
Novelty — Neapolitan Songs and Dances—(a) "Two in a Gondola," (b) "Tarantella," (c) "Return to Sorrento," (d) "Funiculi Funicula."
Feature—The Light in the Dark, Hope Hampton—First National.
Comedy — Will Rogers in The Ropin' Fool.
Recessional—Organ Solo.
Next Week — Mary Pickford in Tess of the Storm Country.

## LOS ANGELES

**California Theatre—**
Overture—Symphony Concert.
Current Events—International and Fox News.
Feature—Tess of the Storm Country, Mary Pickford—U. A.
Recessional—Organ.

**Kinema Theatre—**
Overture—Military Airs—Medley.
Current Events — International News and Topics of the Day
Music—Organ and Piano Numbers.
Novelty—"Old Glory," Prizma.
Vocal—"I Will Build a Starway to Paradise" and "Why Should I Cry Over You?"
Feature—Brawn of the North — First National.
Recessional—Organ.
Next Week—Shadows.

**Loew's Theatre—**
Overture—Medley Mlle. Modise and "Three O'Clock In the Morning."
Current Events — International News.
Cartoon—The Wishing Duck, Mutt and Jeff.
Specialty—Song and Dance Number, twenty-five people, title, "The Amsterdam Roof Review" — running twenty-eight minutes.
Feature—The Five Dollar Baby—Metro.
Recessional—"Don't Say Goodbye"—Organ.

**Grauman's Theatre—**
Overture—Medley Popular Songs.
Current Events—Pathe Weekly.
Vocal—Solo, "Blue"—With Organ.
Comedy—The Three Must Get There's.
Added Attraction—Five Pieces of Chinese Jazz Orchestra.
Feature—The Top of New York, May McAvoy—Paramount.

**Mission Theatre—**
Feature—Dr. Jack—Second Week.

**Symphony Theatre—**
Feature—All comedy program with My Wife's Relations — Second Week.

**Superba Theatre—**
Feature—Another Man's Shoes — Second Week.

**Miller's Theatre—**
Feature—One Week of Love and program at California last week.

**Grauman's Rialto Theatre—**
Feature—When Knighthood Was in Flower — Paramount. Fifth week.

**Grauman's Hollywood Theatre—**
Feature — Robin Hood, Douglas Fairbanks—United Artists. Fourth week.

**Clune's Theatre—**
Overture—Orchestra.
Novelty—Starland Revue.
Current Events—Selznick Weekly.
Comedy—Count the Vote—Lloyd Re-issue.
Feature—Fools of Fortune.
Recessional—Organ.

**Pantages—**
Feature—The Lone Hand—Universal.
Six acts of vaudeville.

ONE OF THE GREATEST PICTURES OF ALL TIME
The most remarkable story ever screened.
—of a luxurious water-tight underground saloon in the levee country of the Mississippi.
—of a flood that imprisoned in it beautiful "Poppy" of the chorus, among a dozen men.
—of what she did and what they did.
—and of the astounding climax at the end.
From a popular play by the famous Swedish author, Henning Berger
TODAY
THE SIN FLOOD
CECIL TEAGUE
MAJESTIC

*Striking five-column ad on "The Sin Flood," used by the Majestic theatre, Portland.*

## BOSTON

**Loew's State Theatre—**
Overture—Organ.
Comedy—Bow Wow, Mack Sennett.
Feature—Pink Gods, Bebe Daniels—Paramount.
Current Events—Pathe Weekly.
Novelty—Topics of the Day—Pathe.
Overture — Orchestra — Richard Wagner's Faust.
Feature—The Man Who Saw Tomorrow, Thomas Meighan—Paramount.
Recessional—Orchestra.

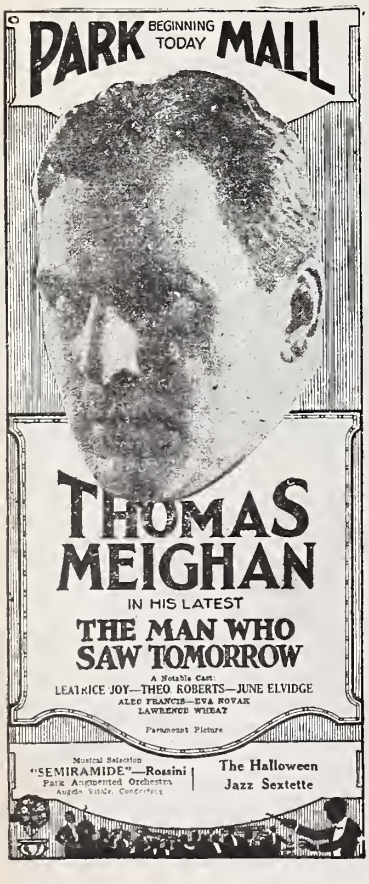
**Modern and Beacon Theatres—**
Overture—Orchestra.
Feature—Mixed Faces—Fox.
Current Events — International News Reel.
Novelty—Topics of the Day—Pathe.
Feature — Sherlock Holmes, John Barrymore—Goldwyn.
Recessional—Organ.

**Boston Theatre—**
Overture—Orchestra.
Novelty—Aesop's Fable.
Current Events—Pathe Weekly.
Novelty—Topics of the Day—Pathe.
Feature—Under Two Flags, Priscilla Dean—Universal.
Recessional—Organ.

**Loew's Orpheum—**
Overture—Orchestra.
Comedy — Bow Wow — Mack Sennett.
Organ Selection.
Current Events—Pathe Weekly.
Novelty—Topics of the Day.
Feature—Nice People, Wallace Reid—Paramount.
Recessional—Organ.

## CHICAGO

**Chicago Theatre—**
Overture—"Marche Slav."




*Effective art ad on "The Man Who Saw Tomorrow," used by the Pall Mall theatre, Cleveland*

Novelty—Literary Digest.
Specialty—Memories of the South.
Scenic.
Musical—Organ solo, "Advice to the Lovelorn."
Current Events—News Weekly.
Specialty—Daughters of Neptune.
Feature—Brawn of the North, Strongheart—First National.
Comedy—The Steeplechase.
Next Week—Rich Men's Wives—Lichtman.

**Tivoli Theatre—**
Overture—"Jolly Fellow Waltz."
Scenic.
Specialty—The Sirens.
Current Events—News Weekly.
Musical—Organ solo, "Toot-Toot-Tootsie."
Prologue—"A China Plate."
Feature—East Is West, Constance Talmadge—First National.
Comedy—Frozen North — Buster Keaton.
Next Week—Oliver Twist—Jackie Coogan.

**Riviera Theatre—**
Specialty—Piano Quartette.
Scenic.
Novelty—Literary Digest.
Current Events—News Weekly.
Overture—"Chinese Wedding Procession," followed by prologue to East Is West.
Feature—East Is West—Constance Talmadge.
Comedy—The Frozen North—Buster Keaton.
Coming Feature — Oliver Twist, Jackie Coogan.

**McVicker's Theatre—**
Overture—Selected.
Novelty—Literary Digest.
Cartoon—Out of the Inkwell.
Musical—Organ solo by Remington Welch.
Specialty — Arioso from "Pagliacci."
Current Events—McVicker's News and Travel Weekly.
Specialty—Silhouette.
Feature—The Man Who Saw Tomorrow—Thomas Meighan.

**Woodlawn Theatre—**
Woodlawn Grand Organ.
Overture — "The Evolution of Dixie."
Novelty — Pathe Review—Literary Digest.
Specialty — The Bullfinch's Serenade.
Cartoon—Aesop's Fables—The Romantic Mouse.
Feature—To Have and to Hold—Paramount.
Recessional—Organ.
Next Week—The Kentucky Derby—Reginald Denny.

**Randolph Theatre—**
Organ—Selections.
Feature—The Kentucky Derby—Third week.
Comedy—Just Dogs.
Next Week—The Man Who Played God.

**Roosevelt Theatre—**
Feature—When Knighthood Was in Flower—Marion Davies. Sixth week.
Next Week—Manslaughter.

## ST. PAUL

**Capitol Theatre—**
Overture — Capitol Symphony Orchestra.
Current Events—Capitol Digest.
Comedy—Cartoon, Hodge Podge.
Novelty — Our Glorious Dead—Frizma.
Specialty—Pierre and Pagie—Musical Comedy Dancers.

*"East is West" ad used by the Allen theatre, Cleveland.*

Feature — Manslaughter — Paramount.
Recessional — "The Star Spangled Banner," Organ.

## DALLAS

**Palace Theatre—**
Overture—Forty-Sixth Palace Symphony Orchestra.
Current Events—Palace News.
Scenic—Palace Tours.
Feature—To Have and to Hold—Paramount.
Comedy—The Speeder.
Recessional—Organ.

**Old Mill Theatre—**
Overture—Old Mill Orchestra.
Current Events—Fox News.
Comedy—A Day's Pleasure—Charles Chaplin.
Vocal—Old Mill Melody Men.
Feature—Rags to Riches—Warner Bros.

## SEATTLE

**Coliseum Theatre—**
Overture — Selection, Italian Folk Songs.
Current Events—Fathe News and Kinograms.
Novelty—Topics of the Day.
Feature—Kindred of the Dust—First National.
Recessional—Organ.

**Columbia Theatre—**
Overture—"Three O'Clock in the Morning."
Current Events — International News.
Comedy—Wedding Pumps.
Specialty—Six Piece Jazz Orchestra and vocalist featuring popular numbers.
Feature—The Lone Hand—Universal.
Next Week — The Lavendar Bath Lady.

**Strand Theatre—**
Overture—Poet and Peasant.
Current Events—Kinograms.
Scenic—Pathe Review.
Comedy—Crash.
Specialty—Scotty Weston in Buck and Wing Dances.
Feature — Sherlock Holmes, John Barrymore—Goldwyn.
Recessional—Organ.
Next Week — When Knighthood Was in Flower.

**Blue Mouse Theatre—**
Overture — Selections from "The Love Nest."
Current Events—Fox News.
Comedy—The Old Sea Dog.
Feature—Where Is My Wandering Boy Tonight?—Equity.
Recessional—Organ.
Next Week—The Man Who Played God.

**Liberty Theatre—**
Overture—Orchestra.
Current Events—Liberty and Selznick News.
Comedy—Electric House.
Vocal — "Three O'Clock in the Morning."
Feature — Brawn of the North, Strongheart—First National.
Recessional—Organ.

**Winter Garden Theatre—**
Overture—Orchestra.
Current Events — International News.
Novelty—Screen Snapshots.
Comedy—Home, Sweet Home.
Feature—Iron to Gold.
Recessional—Organ.
Next Week—The Sea Lion.

## KANSAS CITY

**Newman Theatre—**
Overture—Selection from "Mme. Butterfly."
Current Events — Newman News and Views.
Musical—Organ selections.
Specialities—Fowler and Florenz Tamara, Bartram and Saxton, Mrs. Leon Hinkle, introducing Chinese prologue in conjunction with picture, also Coon-Sanders orchestra singing "In a Chinese Laundry."
Feature—East Is West, Constance Talmadge—First National.
Next Week—The Young Rajah, Rodolph Valentino — Paramount.

**Liberty Theatre—**
Overture—Selections.
Current Events—Pathe News.
Musical—Organ selections.
Comedy—John Jones Comedy.
Novelty—Capitol Shots—Fun from the Press.
Feature—Rags to Riches, Wesley Barry—Warner Bros.
Next Week—A Fool There Was—Special cast—Fox.

**Royal Theatre—**
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ selections.
Feature—A Tailor Made Man, Charles Ray—United Artists.
Next Week—The Man Who Saw Tomorrow, Thomas Meighan—Paramount.

**Twelfth Street Theatre—**
Overture—Selections.
Current Events — Twelfth Street Screen Magazine.
Musical—Organ selections.
Comedy—Pathe Comedy—Aesop's Fables.
Specialty — Marigold Jazz Band, "They're Hot."
Feature—The Siren's Call, Dorothy Dalton—Paramount.
Next Week — Sherlock Holmes, John Barrymore—Goldwyn.

## ST. LOUIS

**Missouri Theatre—**
Overture — "Raymond" — Missouri Symphony orchestra.
Current Events—News and views.
Novelty—Fun from the Press.
Musical — Organ Solo — Stuart Barrie at the Wurlitzer.
Specialty—Miss Bobbie Tremaine in The Isle of Golden Dreams.
Comedy—The Haunted House.

Feature The Man Who Saw Tomorrow—Thomas Meighan—Paramount.
Recessional—Organ.

**New Grand Central—**
Overture — "Armistice Day" — Gene Rodemich's orchestra.
Current Events—News and views.
Novelty—Topics of the Day.
Musical—Kipling's "Recessional" —Organ.
Musical Novelty—Benson Victor Record in new record hits.
Comedy—Ocean Swells.
Feature — The Sin Flood — —Goldwyn.

**West End Lyric and Capitol Theatres—**
Overture—"Armistice Day."
Current Events—News and views.
Novelty—Topics of the Day.
Music — Organ Solo — Kipling's "Recessional."
Comedy—Ocean Swells.
Feature—Sherlock Holmes—John Barrymore.

**William Fox Liberty—**
Overture—Liberty Concert orchestra.
Current Events—Fox news and views—Educational.
Cartoon—Mutt and Jeff.
Comedy—The Haunted House—Sunshine.
Feature—Tom Mix in Arabia—Fox.

**Delmonte Theatre—**
Overture — "My Rosary" — Delmonte orchestra.
Current Events—News and views.
Novelty—Fun from the Press.
Special—St. Louis Grand Opera School in selected program of grand opera.
Comedy.
Feature—The Rosary—First National.
Recessional—Organ.

**Columbia Theatre—**
Overture — Columbia concert orchestra.
Current Events—Fox news and educational.
Cartoon—Mutt and Jeff.
Comedy—Sunshine.
Serial—Third episode of Speed—Pathe.
Feature—Youth Must Have Love —Shirley Mason—Fox.
Also five acts of vaudeville.

**Rivoli Theatre—**
Overture—Rivoli orchestra.
Current Events — International news.
Comedy—Riding Wild.
Feature—The Storm—Universal.
Recessional—Organ.

## CINCINNATI

**Capitol—**
Current Events—Capitol News.
Musical Feature—Jazz Hits—Capitol Jazz Unit.
Feature — The Young Rajah, Rodolph Valentino—Paramount.

**Walnut—**
Current Events—Pathe News.
Novelty—Topics of the Day—Literary Digest.
Feature — From Rags to Riches —Warner Bros.
Next Week—Pink Gods.

**Strand—**
Current Events—Pathe News.
Novelty—Short Subjects—Eminent Authors—Triart.
Cartoon—Aesop's Fables—Pathe.
Feature — Sure Fire Flint — Affiliated.
Next Week—More to be Pitied.

MARY CARR SCORES AGAIN
WONDER MOTHER of "Over the Hill" returns to the Screen in the Greatest Story of American Life and Love ever penned.
WILLAM FOX PRESENTS
"Silver Wings"
STARTING TODAY
SAT. & SUN MAT
NIG 40¢
MAT 25¢
STRAND
Prospect at E. 9th
Al St. John
In ALL WE Play
FOX NEWS

*Four-column display ad on "Silver Wings," used in Cleveland papers by the Strand theatre*

**Lyric—**
Current Events—Universal News.
Feature — Head Hunters of the South Seas.
Added Feature — The Man She Brought Back — Playgoers — Pathe.
Next Week—What's Wrong with the Women?

## DES MOINES

**Des Moines Theatre—**
Current Events — International News—Fun From the Press.
Musical—"Six Jolly Jesters," saxophone sextette from George White's "Scandals."
Scenic—King Winter.
Feature— Brawn of the North—Strongheart—First National.
Next Week—Lorna Doone.

**Strand Theatre—**
Current Events — News — Educational Kinograms.
Comedy—Out of Place.
Music — Oh, How I Hate to Go Home Alone, organ.
Feature — Rags to Riches, Wesley Barry—Warner Bros.
Next Week—Slim Shoulders.

**Garden Theatre—**
Special Music—"I'll Weave a Song for You," and "Kiss Me Again," by Anna Kellar May, soprano.
Feature—"My Friend the Devil"—Fox.
Next Week—Nero.

**Rialto Theatre—**
Current Events—News—Fox.
Feature — Human Hearts, House Peters—Universal.
Next Week—The Five Dollar Baby.

## PHILADELPHIA

**Stanley Theatre—**
Current Events — Kinograms — Pathe News — Topics of the Day.
Scenic—The Birth of the American Flag.
Comedy—Felix Minds the Baby.
Musical Feature — Hans Kindler, cellist.
Feature—The Man Who Saw Tomorrow, Thomas Meighan — Paramount.
Next Week—The Eternal Flame.

**Stanton Theatre—**
Feature — The Old Homestead — Paramount.
Next Week—Nero.

**Aldine Theatre—**
Current Events — International — Pathe — Fun from the Press.
Scenic—Hy Mayer Travelogue.
Feature — Broadway Rose, Mae Murray—Metro.
Next Week—Broadway Rose.

**Karlton Theatre—**
Current Events — Pathe News — Kinograms.
Novelty—Movie Chats.
Scenic—Ocean Swells.
Feature — Skin Deep — First National.
Next Week—Skin Deep.

**Arcadia Theatre—**
Current Events—Pathe News.
Scenic—When Summer Comes.
Novelty—Movie Chats.
Comedy—Grandfather's Clock.
Feature—Honor First—Fox.
Next Week—Anna Ascends.

**Regent Theatre—**
Comedy—The Fortune Hunters — Pathe.
Scenic — Rediscovering the French River.
Feature — Golden Dreams — Goldwyn.
Next Week—The Deuce of Spades.

**Palace Theatre—**
Current Events — Pathe News — Topics of the Day.
Comedy—The Enchanted Fiddle—Pathe.
Feature—To Have and to Hold—Paramount.
Next Week — The Prisoner of Zenda.

**Victoria Theatre—**
Current Events—Pathe News.
Scenic—When Summer Comes.
Feature—Rags to Riches—Warner Bros.
Next Week—Shadows.

**Capitol Theatre—**
Current Events—Kinograms.
Scenic—Ruins of Anghol.
Comedy—Pardon My Glove.
Feature—The Sin Flood—Goldwyn.
Next Week—Under Two Flags.

## BUFFALO

**Shea's Hippodrome—**
Overture—"Force of Destiny"—Rossini—Organ recital.
Feature — The Young Rajah — Rodolph Valentino—Paramount.
Comedy—The Frozen North—Buster Keaton.
Current Events—Hippodrome Review.
Next Week—Clarence, Wallace Reid.

**Lafayette Square—**
Overture—"The Blue Kitten"; organ recital.
Feature—Smudge, Charles Ray—First National.
Comedy—Hal Roach Funfilm.
Current Events—Fox News.
Next Week—On the High Seas, Dorothy Dalton, Jack Holt.

**Loew's State—**
Overture—Medley of Popular Airs.
Current Events—Pathe News.
Feature—For Big Stakes, Tom Mix —Fox.
Comedy—Mutt and Jeff Cartoon.
Next Week—The New Teacher—Shirley Mason.

**Olympic—**
Overture—"Phedre."
Prologue — "Algerian Nights"—Margaret Blakeslee, premiere danseuse.
Current Events — International News.
Comedy—Solid Ivory.
Feature—Under Two Flags, Priscilla Dean—Universal.
Novelty—Devastated France.

**Strand—**
Overture—"The Spice of 1922."
Feature—The Song of Life—Gaston Glass.
Comedy—Ali Baba—Joe Rock.
Current Events—Kinograms.
Next Week—Revival Week, change of bill each day.

**Palace—**
Feature—The Cross Roads of New York—Mack Sennett.

**Shea's North Park—**
Feature—The Young Rajah, Rodolph Valentino—Paramount.
Comedy—The Frozen North—Buster Keaton.

## WASHINGTON

**Crandall's Metropolitan—**
Current Events—Pathe News—Fun from the Press.
Feature—Nero—Fox.
Next Week—The Kindred of the Dust.

**Loew's Columbia—**
Feature—When Knighthood Was in Flower (fourth week).
Next Week—The Young Rajah.

**Loew's Palace—**
Overture—Ballet Egyptien.
Current Events — Pathe News — Topics of the Day.
Cartoon—Aesop's Fables.
Novelty—Educational Graphic.
Feature—The Man Who Saw Tomorrow—Paramount.
Next Week—Youth to Youth.

**Moore's Rialto—**
Extra Attraction—Rialto String Quartette—"Drink to Me Only With Thine Eyes," Minuet in G Beethoven.
Current Events—Fox News.
Feature—The Man Who Played God—United Artists.
Next Week—The Impossible Mrs. Bellew.

WESLEY BARRY
Related to Bob Fitzsimmons and Tries to Fight Like Him
FRANKLIN
TODAY
and 5 More Days Only—The Greatest Melodramatic Photoplay We Have Offered Since "Freckles" Barry discarded His Rubber Nipple.
Wesley Barry
in
"RAGS TO RICHES"
A Picturization of the Famous Play That for Ten Years Played in the Leading Houses in the U.S.A.
It Packed the Warfield, San Francisco, Last Week It Broke All Records
Surrounding WESLEY BARRY in the Cast
NILES WELCH | RUTH RENICK
RICHARD TUCKER | RUSSELL SIMPSON
1000 Seats Week Day Matinees Including War Tax 20c

*"Rags to Riches" ad used by the Franklin theatre, Oakland*

*Ad copy used by the Colonial, Indianapolis, for "The Cowboy and the Lady"*

## BALTIMORE

**Rivoli Theatre—**
Overture—"Chimes of Normandy," —Rivoli Symphony Orchestra.
Current Events—Rivoli News—Selected.
Vocal—Solos.
Feature—Brawn of the North—Strongheart—First National.
Novelty—Screen Review—Selected Magazine.
Comedy—Ma and Pa—Mack Sennett.
Recessional—Organ solos by Ernie Cooper and Henry Boehme.

**Century Theatre—**
Overture—"Oberon"—Century Symphony Orchestra.
Comedy—That Son of a Sheik.
Vocal—Solo, Marie Duvall.
Special—Century Topical Magazine.
Novelty—Solo Invisible—Mme. Marguerite Volady (Ampico reproducing piano).
Review—Special Screen Magazine —Selected.
Prologue—Interpretative dance Miss Frances Marchant.
Feature—The Young Rajah—Rodolph Valentino—Paramount.
Recessional—Organ Solo by John H. Eltermann.

**New Theatre—**
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Selected.
Feature—Monte Cristo—Fox.

## CLEVELAND

**Stillman Theatre—**
Overture—"Lucia di Lamamoor."
Current Events—International News.
Cartoon—Tony Sarg's Almanac.
Feature—Trifling Women—Metro.
Next Week—When Knighthood Was in Flower.

**Allen Theatre—**
Overture—"Cappricio Italienne," by Tschkowsky, interpreted by Philip Spialny and Allen Symphony Orchestra.
Special Musical Number—"To a Wild Rose," by McDowell.
Musical Novelty—"What a Fool I've Been," arranged by Philip Spitalny.
Prizma—To a Wild Rose, synchronized to the McDowell selection of same name.
Current Events—Fun From the Press.
Comedy—Crash, a Cameo Comedy.
Feature—The Young Rajah.
Next Week—To Have and to Hold.

**Park Theatre—**
Overture—(a) "Mignon," (b) "The Forge in the Forest," characteristic interpretation with scenic embellishments.
Specialty—Armistice Memorial—(a) The Doughboy, (b) The Flanders Field, (c) In Memorial.
Current Events—Kinograms—Fun from the Press.
Comedy—Alladin.
Feature—On the High Seas—Paramount.
Next Week—White Shoulders.

**Reade's Hippodrome—**
Overture—Potpourri of Popular Tunes.
Current Events—Pathe News—Pathe Review.
Feature—Human Hearts—Universal.
Specialty—Seven Acts of Vaudeville.
Next Week—If I Were Queen.

**Strand Theatre—**
Overture—Selections from Victor Herbert Operettas.
Current Events—Fox News.
Cartoon—Mutt and Jeff in The Lucky Duck.
Feature—Who Are My Parents?—Fox.
Next Week—Without Compromise.

**Standard Theatre—**
Current Events—International News.

THE 1922 VAMPIRE IN A SUPER-PRODUCTION
"Kiss Me My Fool"
William Fox PRESENTS
PORTER EMERSON BROWN'S STAGE SUCCESS
A FOOL THERE WAS
INSPIRED BY KIPLING'S POEM "The VAMPIRE"
The story of a woman who lived to love and a fool who loved and died.
HE ASKED FOR LOVE—SHE GAVE HIM—A ROSE.
A SUPER-CAST
Estelle Taylor
Lewis S. Stone
Irene Rich
William V. Mong
Mahlon Hamilton
Marjorie Daw
Muriel Dana
Harry Lonsdale
Wallace MacDonald
COMEDY-MUTT & JEFF-NEWS-ORCHESTRA
FOX WASHINGTON
BEG. NEXT SAT. HAROLD LLOYD IN "GRANDMA'S BOY" AND RAY MILLER'S FAMOUS JAZZ ORCHESTRA

*The way "A Fool There Was," at the Fox Washington, Detroit, was advertised*

Comedy—A Bully Pair—Century.
Western—Rustlers of the Redwood.
Feature—Broad Daylight—Universal.
Next Week—Under Two Flags.

## DETROIT

**Adams Theatre—**
Overture—Knighthood Waltz and Marion Davies March—Orchestra.
Feature—When Knighthood Was in Flower, Marion Davies—Paramount. Indefinite.

**Broadway-Strand—**
Overture—Orchestra.
Current Events—Screen Snapshots.
Specialty—Emmons & Colvin Comic Songs.
Feature—The Sin Flood—Goldwyn.
Comedy—The Steeplechasers—Mermaid.
Recessional—Organ.
Next Week—Kentucky Derby.

**Capitol Theatre—**
Overture—"Mignon" and Georgette Fox Trot.
Current Events—Pathe News.
Scenic—Moonlight Sonata—Standard.
Prologue—Lillian Poli and quartette to feature and a police dog.
Feature—Brawn of the North—First National.

**Fox-Washington—**
Current Events—Fox News.
Scenic—Ancient Rome—Fox.
Specialty—Ray Miller's Jazz Band.
Feature—Remembrance—Goldwyn.
Comedy—The Pirate.
Recessional—Organ.
Next Week—Sherlock Holmes.

**Madison Theatre—**
Overture—"Phedri."
Current Events—Pathe and Free Press News.
Scenic—London Life—Hi Mayers.
Specialty—Warings Pennsylvanians' Jazz.
Feature—Brothers Under the Skin—Goldwyn.
Recessional—Organ.
Next Week—Face in the Fog.

**Orpheum Theatre—**
Feature—Robin Hood, Douglas Fairbanks. Indefinite.

## INDIANAPOLIS

**Circle Theatre—**
Overture—"Pomp and Circumstances."
Current Events—Kinograms and Pathe News.
Novelty—Literary Digest; Topics and a Cartoon.
Musical—Organ Solo—"By the Riverside."
Added Attraction—Yesterday and Today—A Style Show.
Feature—Alias Julius Cæsar—First National.
Next Week—Brawn of the North.

**Palace Theatre—**
Current Events—Pathe News.
Novelty—Literary Digest; Topics and Aesop Fable.
Feature—Sherlock Holmes, John Barrymore—Goldwyn.
Six Acts Vaudeville.
Next Week—Slim Shoulders.

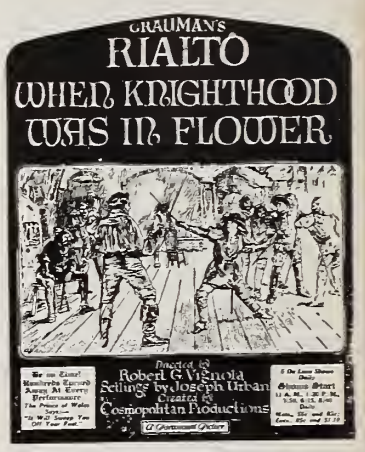
**Apollo Theatre—**
Current Events—Fox Weekly.
Novelty—Fun From the Press.
Comedy—Old Sea Dog.
Feature—A Fool There Was—Fox.
Next Week—One Week of Love.

**Colonial Theatre—**
Current Events—Pathe News.
Novelty—Aesop Fable.
Feature—The Man Who Saw Tomorrow, Thomas Meighan—Paramount.
Next Week—To Have and to Hold.

## SAN FRANCISCO

**California Theatre—**
Overture—Selections from "Sweethearts" and "The Sneak."
Current Events—California Topical News Review.
Vocal—"Old Glory," soprano.
Feature—A Woman's Woman, Mary Alden—Allied P. & D.
Comedy—The Educator.
Recessional—Organ.

**Loew's Warfield Theatre—**
Overture—"Martha" and "Two Little Wooden Shoes," in connection with novelty slides and in which girl in Dutch apparel appears and dances.
Current Events—News Weekly.




*Artistic display ad on "When Knighthood Was In Flower," used by Grauman's Rialto theatre, Los Angeles*

Music—A story in Song Titles and other specialties leading up to feature.
Feature—Enter Madame—Metro.
Comedy—The Punctured Prince.
Recessional—Organ.

**Granada Theatre—**
Overture—From William Tell.
Current Events—Granada News Film.
Novelties—Pathe Review and Graphic—Educational.
Specialty—"In a Garden."—Featuring Song Hits of 1922.
Novelty—Fun from the Press.
Musical—"In Scotland."—Featuring night dancers.
Feature—Clarence—Paramount
Recessional—Organ.

**Imperial Theatre—**
Overture—Special Marches.
Current Events—Imperial Screen News.
Scenic—Pathe color—Homeland of Armenians.
Prologue—Just Plain Folks as suggested by feature.
Feature—The Old Homestead.
Comedy—Cartoon—Felix Finds a Way.
Recessional—Organ.

**Tivoli Theatre—**
Feature—Third Week of East Is West.

**Curran Theatre—**
Feature—When Knighthood Was in Flower—Marion Davies—Paramount.

**Strand Theatre—**
Feature—Skin Deep—First National—second week.

EXHIBITORS' REPORTS ON NEW RELEASES

# What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

### FAMOUS PLAYERS

***The Ghost Breaker—***

Good entertainment value picture goes big with Wallace Reid's admirers. Did good business. (Middle West.)

Very good picture; pleased the audiences and drew well. (Middle West.)

***Clarence—***

The papers acclaimed this picture as "everything a picture should be" and my patrons agreed the critics were right. Excellent attendance throughout the week. (Middle West.)

This is the type picture the public clamors for, but had only a fair week. Fine picture and deserved better attendance. (Middle West.)

Well liked and excellent business; out of the ordinary, but drags at times, though not enough to kill. (East.)

***Nice People—***

Well liked and found interesting. Story average. Good business. (East.)

***The Man Who Saw Tomorrow—***

Pleased the public and played to an enormous week. (Middle West.)

***On the High Seas—***

Popular stars and good acting and the sea scenes makes this good box-office picture. Our patrons liked it. (Middle West.)

***When Knighthood Was in Flower—***

Now showing on the second week and still drawing good crowds. (Middle West.)

A picture that has started old patrons to attending again. It advertised itself, so went strong on second week. (West.)

Cleaned up on this one. Patrons admitted Marion Davies was beyond expectations in leading part. (West.)

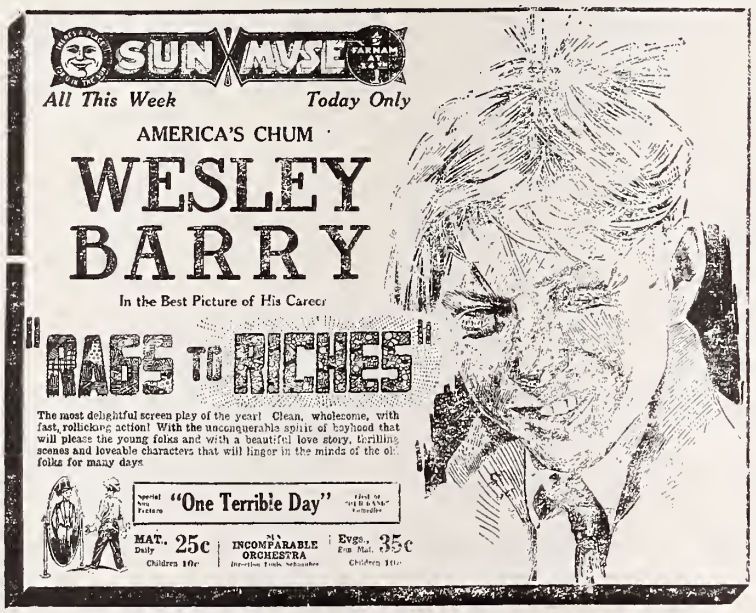
***Pink Gods—***

An unusual Bebe Daniels picture, but a fine one. Audiences comments were great. Played to good business all week. (East.)

***The Face in the Fog—***

The picture is all right, but the business it drew was all wrong. Don't know what was the matter, but the attraction failed to draw. (Middle West.)

The name "Barrymore" attracted some, but not enough. (West.)


SUN
MUSE
PARNAM AT 15TH
All This Week
Today Only
AMERICA'S CHUM
WESLEY BARRY
In the Best Picture of His Career
"RAGS TO RICHES"
The most delightful screen play of the year! Clean, wholesome, with fast, rollicking action! With the unconquerable spirit of boyhood that will please the young folks and with a beautiful love story, thrilling scenes and loveable characters that will linger in the minds of the old folks for many days
Special Sun Picture
"One Terrible Day"
MAT. Daily 25c
Children 10c
INCOMPARABLE ORCHESTRA
Evgs. Exc. Sat. 35c
Children 10c

*Six-column "Rags to Riches" ad used in Omaha by the Sun and Muse theatres*

***The Old Homestead—***

A real box-office attraction. This is the kind of picture that brings all kinds, ages and conditions of people and lots of 'em. Human interest with good acting and splendid cast. Honors go to Theodore Roberts. A very good week. (Middle West.)

Packed my houses constantly. (West.)

My patrons anticipated this picture, so my business was capacity. (East.)

***Missing Millions—***

Alice Brady not much of a drawing card here, but business was good caused by personal appearance of a well-known screen star. (East.)

***The Impossible Mrs. Bellew—***

Patrons seemed satisfied. The young girls like Swanson. (West.)

### FIRST NATIONAL

***The Bond Boy—***

Not as convincing a picture as some of Richard Barthelmess' former offerings, but drew capacity business, while most of the credit was due to fact that new organ and organist were introduced to my people. (East.)

***East Is West—***

Constance Talmadge in fine production put over somewhat of an old story in good shape. (Middle West.)

***Brawn of the North—***

Since "Strongheart" was seen here in "The Silent Call," everyone has asked when I was going to play his pictures again. Business jumped up as expected. (West.)

***Frozen North—***

Up to Keaton's usual high standard. Went over better than the feature, "Rose O' the Sea." (Middle West.)

***Rose O' the Sea—***

The week's attendance with this one was good. (Middle West.)

***Kindred of the Dust—***

Did good business with this one by playing up cast. (West.)

### METRO

***The Prisoner of Zenda—***

A tremendous success. Heard nothing but praise for it. (Middle West.)

Splendid picture of romantic type. Big business getter. (Middle West.)

***Broadway Rose—***

Mae Murray is popular here and the picture played to a good attendance for the week. (Middle West.)

***The Five Dollar Baby—***

Due to unique exploitation and popularity of star, played to good business. (West.)

***Forget-Me-Not—***

Fair picture and average box-office attraction. (Middle West.)

### FOX

***My Friend the Devil—***

A truly wonderful picture. Drew great. (Middle West.)

Interesting. Sustained plot, well directed and well acted. Better than average business for the week. (Middle West.)

### UNITED ARTISTS

***Tess of the Storm Country***

With Mary Pickford in the second version of a story that made her famous, business was assured. (West.)

### UNIVERSAL

***Human Hearts—***

An entertaining production which held up satisfactorily for seven days.

***The Lone Hand—***

Satisfactory picture. Business good. (West.)

***Wolf Law—***

A story of the great out-doors that appeals to men. Only fair attendance all week. (Middle West.)

***Under Two Flags—***

A ripping success. Fine production. Fine acting. Beautiful settings, and wonderful business. (Middle West.)

### GOLDWYN

***Sherlock Holmes—***

Great picture. Much favorable comment from patrons. (Middle West.)

Good picture. Well acted. Drew well throughout week. (Middle West.)

They said it was more interesting than the book. Well made and played to excellent houses. (East.)

### AMERICAN RELEASING

***The Sign of the Rose—***

Smashed all house records. The biggest sensation of the season. (Middle West.)

### STATE RIGHTS

***The Man from Hell's River—***

Usual northwestern melodrama. Fair attraction. (Middle West.)

### AL LICHTMAN

***Rich Men's Wives—***

This one drew good, the title having much power of attraction. (Middle West.)

A great box-office attraction for houses catering to the middle classes. Packed houses all week. (East.)

### F. B. O.

***My Dad—***

Stiff competition worked against this one, which recorded only fair business.

NEWSY BRIEFS FROM CENTRAL FILM BELT

# Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

## Around the Exchanges

HARRY DANTO has resigned as manager of Goldwyn Pictures' Chicago exchange, and returned to his old headquarters, New York City. District Manager Hickey will announce the appointment of a successor to Mr. Danto, some time this week.

Salesman C. O. Roberts has been transferred from the country territory, where he has been working, to Chicago, by Manager Steinson, of Vitagraph.

President Carl Laemmle, of Universal, stopped off in Chicago for three days, en route from the coast studios of his company, to his headquarters in New York. It is understood that Mr. Laemmle is pleased with the record being made by the Chicago exchange, whose sales have been growing consistently for the past year, many new and important theatres having been added to the list of Universal picture exhibitors during that period.

Manager Eichenlaub, of United Artists, is continuing to add to his staff of salesmen, the latest recruit being H. Rittenhouse, who has been connected with exchanges in St. Louis territory for some time past, and comes to Chicago highly recommended.

Frank Zambreno, of Progress Pictures, has closed a contract with Arrow, for the release of several of this company's pictures in his territory, including, "The Streets of New York," "Night Life in Hollywood," "Chain Lightning," and "The Innocent Cheater."

The impending departure of Clyde Eckhardt, who leaves for New York next week, to become assistant to General Sales Manager Sheehan, of Fox Film Corporation, has been the signal for a number of luncheons, dinners and other functions in honor of this popular member of the Chicago film colony, all of which attests the unusual esteem and regard he is held in by all branches of the industry in the Windy City, where he has been located for the past five years as exchange manager for Fox. Thursday night a farewell dinner was tendered him by exchange managers and on Monday there was a luncheon at the Blackstone with Schoenstadt Interests as hosts and Mr. Eckhardt was also guest of honor at several private functions. On Tuesday, Mr. Eckhardt was host at a get-acquainted luncheon at the Congress, at which he introduced members of the local daily and trade press to Mr. Meyers, who succeeds him as manager of the Chicago office.

A large party of Paramount officials, headed by Messrs. Zukor, Lasky and Kent, passed through Chicago Friday, en route to the coast, where Paramount's convention opens next week. A number of Paramount officials joined the party at Chicago and made the remainder of the trip in company with the home office executives. Included in the party from Chicago were C. C. Wallace and Otto Bolle, of the Chicago exchange; D. A. Durlan, branch manager of Milwaukee, Herb Given, Detroit manager; Milton M. Hirsch, Peoria; Charles Reagan, Indianapolis, and Joe Reisman, district manager, Minneapolis.

Oscar Morgan, of Cosmopolitan Productions, was in the city this week, arranging for the release of "When Knighthood Was In Flower," which is scheduled to close its long run at the Roosevelt Theatre November 19, after six weeks of continued success.

## Among the Trade

AFTER a couple of days' stay in Chicago, following his return from New York, Watterson R. Rothacker left for Los Angeles to remain at the Rothacker-Aller plant until the return of Joe Allen, who sails from South Hampton, December 2.

George Gibson, superintendent of the Chicago laboratory, is spending two weeks at the Hollywood plant.

A $750,000 eight-story hotel and theatre building is to be erected at the northwest corner of Indiana Avenue and 36th Street from plans drawn by Architect B. K. Gibson. The building will be called the Stradford, the principal owner being J. B. Stradford. The structure is being built by negroes with their own money and for the sole use of colored people. The house will have a regulation stage and will seat twelve hundred. Combination vaudeville and films will be the initial policy, it is understood.

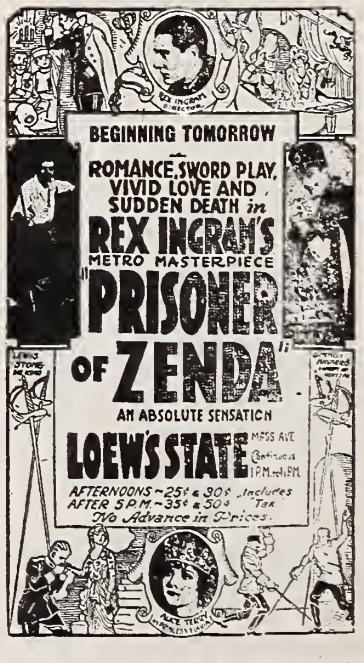
Sol J. Abrams, for the last two years manager of the Revelry Theatre, owned by United States Marshal Robert R. Levy, claims to be the youngest grandfather in Chicago, the stork having arrived at the home of his daughter, Mrs. Julia Brooks, this week with a baby girl.

Jack Mason, who is well known in theatrical circles as the producer of all Al Jolson and many of Shubert's Winter Garden shows, has been appointed production manager for Jones, Linick & Schaefer's McVicker's. He has taken charge of this department following the resignation of Managing Director S. Barrett McCormick.

E. T. Peters, of the Geographic Film Company, reports that the Illinois Motion Picture Theatre Owners, have arranged for the running of his company's series of fifty-two Bible pictures in theatres throughout the state. These one reelers have caused much favorable comment among church people and others throughout the country and are said to be of considerable entertainment value as well as teaching moral lessons.

The first of the divisional meetings planned by the Ways and Means Committee, of the Illinois Motion Picture Theatre Owners, was held last Wednesday at the Clifton Hotel, Ottawa, and was reported to have been a success in every way. The talks made by the various officers of the state association enlightened downstate exhibitors, present at the dinner, as to the scope and objects of the organization and imbued them with an enthusiasm to go out and get new members, as well as to co-operate more closely with the association. Among those present were: A. B. Workman, Marseilles; J. D. McKeen, Morris; R. C. Williams, Streator; William Bradley, Ottawa; August Bossen, Mendota; Glen Reynolds, and J. C. Condon, De Kalb; Ben Berve, Rochelle; Adam Dernbach, Wheaton; L. M. Rubens, Joliet, and Samuel Abrahams, L. Siegel, J. B. Dibelka, W. J. Sweeney, Julius Lamm, Louis Frank, Sidney Selig, of Chicago.

Frank Schaefer and "Hank" Peters are the genial hosts at the newly opened Adams Restaurant, over the Adams Theatre on Adams Street. The restaurant occupies the quarters formerly occupied by the Chin Chin Club and already is a regular rendezvous for motion picture men.




*Attractive advertising used by Loew's State, Boston, when "The Prisoner of Zenda" was about to open.*

Richard Kemp is again active in the motion picture industry, having purchased the Owl Theatre at 47th Street and State, from Morry Salkin. Mr. Kemp formerly operated the Century and Old Chicago Avenue Theatres.

Among the visitors at the Rothacker Chicago Laboratory this week was Sidney Chaplin, who spent an afternoon at the plant, en route to New York with a first print of the new Chaplin pictures; Billy Horsely and John Kunsky, First National franchise holder in Michigan.

Prince Sascha, a scion of the ancient House of Thurn and Taxis, and a captain in the Czecho-Slovakian army, stopped off in Chicago en route to Universal City, where he is to assist in making the scenes of "Merry Go Round," and at the same time study production for a month. Prince Sascha hopes to establish a miniature Universal City in Czecho-Slovakia, utilizing American motion picture methods and possibly an American producer and a few actors, in revolutionizing the industry in his own land.

Douglas D. Rothacker is again in the city after a successful eastern trip in the interests of the Rothacker practical picture division. A L. Parker also was in for the week-end from St. Louis, where he is working on a scenario for a feature length film, depicting the history of that city.

A two thousand five hundred seat theatre is planned as part of the one million dollar building project, which, when carried out, will cover the block bounded by Chicago, Monticello, Lawndale and Huron Streets. Architects Dubin and Eisenberg are drawing the sketches for the owners, Samuel Miller, of the Miller Supply and H. Kaplan, of Kaplan & Company, contractors and builders.

The new Eastside Theatre was opened on November 4 by Claude Sigler. It is handsomely decorated and equipped and has eight hundred seats. A fine Hope Jones organ is furnishing the music for this house.

Blue Sundays are scheduled to start in Princeton, Illinois, at an early date, the City Council having voted to close all forms of amusement on the Sabbath, and the only hope of changing this will be a referendum vote. All forms of public entertainment are covered by the Sunday closing ordinance, which carries a fine of from ten to two hundred dollars for violation.

*Remarkable "flash" gotten in the lobby of the Strand theatre, Milwaukee, Wis., for the showing of "Under Two Flags." In addition to the cut-outs and painting, British and French flags, wisely supplemented by plenty of American flags, have been used to advantage.*

# Advisory Board and Contributing Editors, Exhibitors' Service Bureau

**George J. Schade, Schade theatre, Sandusky.**

**H. C. Horator, Alhambra theatre, Toledo.**

**Edward L. Hyman, Strand theatre, Brooklyn.**

**Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.**

**Leo A. Landau, Alhambra and Garden theatres, Milwaukee.**

**Jack Kuhn, Loew theatres, Cleveland.**

**S. Barret McCormick, Managing Director, McVicker's theatre, Chicago.**

**E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.**

**Stanley Chambers, Palace theatre, Wichita, Kan.**

**Willard C. Patterson, Criterion theatre, Atlanta.**

**E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.**

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**Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.**

**W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.**

**J. A. Partington, Imperial theatre, San Francisco.**

**George E. Carpenter, Paramount-Empress theatre, Salt Lake.**

**Eugene H. Roth, California theatre, San Francisco.**

**Sidney Grauman, Grauman's theatre, Los Angeles.**

**Louis K. Sidney, Managing Director, William Fox theatres, Denver.**

*Harry Needles of the Princess, Hartford, arranged this on "The Masquerader"*

*Barry Burke, Palace theatre, Fort Worth, Texas, built this for "The Old Homestead"*

**Herbert J. Thatcher, Strand theatre, Salina, Kan.**

**Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.**

**Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.**

**William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.**

**Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.**

**L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.**

**Joseph Plunkett, Managing Director, Mark Strand theatre, New York.**

**Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.**

**Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.**

**George Tooker, Manager, Regent theatre, Elmira, N. Y.**

**Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.**

**W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.**

**W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.**

**Harold B. Franklin, Director of Theatres, Famous Players-Lasky.**

**J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.**

**Paul A. Noble, Manager, Liberty theatre, Portland, Ore.**

**William J. Sullivan, Manager, Rialto theatre, Butte, Mont.**

*Sidewalk and marquee display for "The Prisoner of Zenda" at Loew's Palace theatre, Memphis, Tenn., of which A. B. Morrison is manager*

## "My Old Kentucky Home" Given Interesting Lobby

Beaumont, Texas.—Manager Tom Clemmons of the Tivoli theatre put his main efforts into his lobby display on "My Old Kentucky Home," utilizing the horse racing angle.

The front of the theatre was inclosed in beaver board, places being cut out for entrance and exit to the theatre, also an opening for the cashier. This front was painted to represent an old fence, duplicating as nearly as possible the entrance to a race track. Across the top of this front was painted the title of the picture, also crude signs painted on this fence to make it look realistic.

The ushers and cashier were dressed in full jockey costumes consisting of leather boots, white trousers and red and white striped shirts with caps to match.

## Boxing Angle is Utilized in "World's Champion" Lobby

ABILENE, Texas. — Manager Hugo Plath prepared a special lobby display on "The World's Champion," in which the entire front of the Queen theatre was inclosed with beaverboard, designed to represent the entrance to an athletic club.

Across the top of this front in large red letters appeared the name of the star and the title of the picture. Between the entrance and exit doors of this lobby front stood a miniature display of a boxing ring and the fighters this time were small dolls, which were seen shaking hands with each other and dressed in fighting togs. Just behind this display was a head cut-out of Wallie Reid and Lois Wilson.

Signs on either side of the entrance read as follows: "Ring side seats now on sale."

## Novel Throwaway Used to Put "Divorce Coupons" Over

CLEVELAND, Ohio.—The Knickerbocker theatre used a unique card on "Divorce Coupons," on pink cardboard about two by four inches, the copy reading:

DIVORCE COUPON. Attach this to your marriage certificate in the hope that you will never need to use it. As a precaution take your life mate or fiance to The Knickerbocker theatre, Euclid at 83d, Oct. 15, 16, 17, 18, to see Corinne Griffith in "Divorce Coupons." This is the guide to true happiness.

## Perfumed Letters Sent Out On "Blood and Sand"

AUSTIN, Tex.—Manager Ray Whitfield of the Majestic theatre sent out 1,000 perfumed letters containing interesting information about picture and star on "Blood and Sand," one week in advance of showing.

A special theatre party was given by the local manager to the Valentine club, composed of "flappers"—all from the best families in town. This club attended in a body and write-ups were given the occasion in both newspapers in the society column. This club endorsed the picture and helped advertise it considerably.

## "Remembrance" Petitions Taken Around by Children

Louisville, Ky.—The management of the Alamo theatre recently had most of the children in town boosting "Remembrance" through an inexpensive exploitation stunt.

Petitions were printed, bearing space for 10 signatures, with the following copy:

"Take this paper to ten different adults in your neighborhood—have them read the following and then sign their name, address and telephone number—then bring to the Alamo theatre at 10 o'clock Saturday morning, Oct. 7, 1922, and you will be admitted free to a big special show for children."

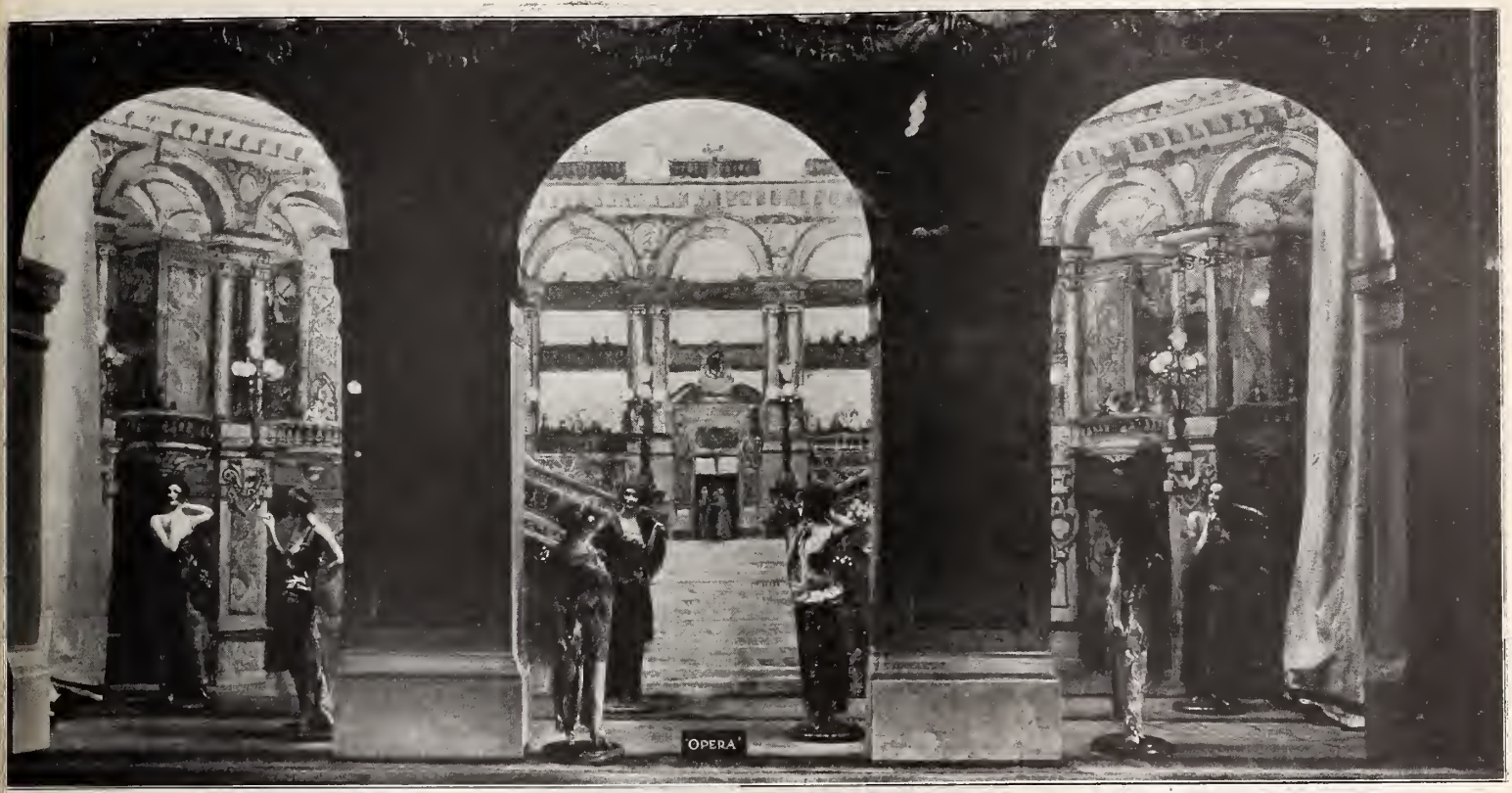
Below this, above the space for signatures, was the following:

"I have been personally notified that Rupert Hughes' latest masterpiece, 'Remembrance,' will be shown at the Alamo theatre for seven days commencing Sunday, Oct. 8, and I will endeavor to see it."

## Special Mother's Matinee Used as "Human Hearts" Stunt

Salt Lake City, Utah.—Marc Lachmann, Universal exploiteer, put over a high pressure campaign on "Human Hearts" for the showing at the Kinema theatre, which included a special mothers' matinee at which every man, woman or child who brought mother to the theatre lobby was admitted free. Five hundred mothers availed themselves of this opportunity, and as a result each and every one proved a great mouth-to-mouth exploiteer.

*Front of the Palace theatre, Muskogee, Okla., on "Grandma's Boy," arranged by Manager Ollie Brownlee. The odd-shaped strip about the marquee is worthy of notice*




*Replica of the Paris Opera House used as window tie-up on "Slim Shoulders" and the Fashion Promenade by the Rialto theatre, San Antonio, Texas, in a leading department store*

## Electric Light Company Builds "Old Homestead" Lobby

Cleveland, Ohio.—Loew's Stillman theatre and Loew's State both tied up with the Electrical League of Cleveland to good advantage on "The Old Homestead" through the efforts of S. G. Sladdin, Paramount exploiteer.

The company built a lobby display in the state which consisted of model rural houses side by side with a modern dwelling, showing the brightness of electricity compared with oil. It showed a modern electric heater side by side with an old wood stove. This display attracted a lot of attention and kept an interested group of onlookers in the lobby all of the time.

The Electrical League was working with the Representative Realty Company in building electrical homes, completely equipped with electric lights, stoves, etc. When fifty of these houses were built, the Electrical League took a half-page newspaper ad comparing the equipment with Uncle Josh's conveniences in "The Old Homestead," which could be seen at the Stillman theatre.

*Particularly artistic use of cut-out from poster on "Her Night of Nights" by Publicity Director Richard A. Addison of the Pickwick theatre, San Diego, Cal., who is here seen beside his handiwork. Beaver board was used throughout, with purple velvet on the steps. Colored spots were trained on it*

## Dummy Ghosts Put in Lobby as "Ghost Breaker" Display

**SAVANNAH, Ga.—Manager J. G. Evins of the Odeon theatre arranged an appropriate lobby display on "The Ghost Breaker," when he supplemented his 24-sheet cut-outs with a pair of fantastic ghosts constructed of dummy clothes forms and white sheets. A large banner was also placed on the marquee, which could be read from both directions.**

**As the Kiwanis state convention was then on, the lobby was dressed in the Kiwanis colors.**

## War Atmosphere Utilized When "Skin Deep" Is Exploited

Newark, N. J.—D. J. Shepard, managing director; A. Gordon Reid, production manager, and M. J. Cullen, publicity, worked out a thorough campaign on "Skin Deep," which featured prominently "My Buddy," the song which ties up with the pictures.

At the armory, where a mammoth exposition was on, the Branford theatre took a booth and decorated it with "Skin Deep" posters, and photographs, as well as song copies of "My Buddy." The publisher of the song sent six singers out who were plugging away day and night, with the result that the Branford booth always had an enormous crowd.

Every music store that sold sheet music or records displayed a one-sheet painted card in a conspicuous place in their show window. Tie-ups were also made with dealers of Victor, Brunswick and Aeolian phonographs on the "My Buddy" records.

The United States marine recruiting station was told of the possibility of working up interest at the theatre, and jumped into the military atmosphere. The captain in charge sent eight men to the theatre, and jumped into up a camping outfit, including their colors, flags, tent and guns. This tie-up sent a good deal of army atmosphere to the theatre and caused no end of comment.

## Mayor Issues Proclamation on "Remembrance" Week

Long Beach, Cal.—Manager Frank L. Browne of the Liberty theatre put over a strong exploitation stunt when he persuaded the mayor of Long Beach to issue an official proclamation on Remembrance Week, tied up with "Remembrance," as follows:

"To the People of Long Beach—I most heartily approve the sentiment that inspires the 'Remembrance week' celebration being backed by the business men of Long Beach.

"Take time this week to remember those old friends, those loved ones, that you have been neglecting. Send them a message, a remembrance—something to show that the spark of friendship still survives.

"Friendship is the foundation of society, and remembrance is the foundation of friendship."

The letter was published as a news item in the daily press and was prominently displayed in a double-truck newspaper advertising tie-up.

A "big family contest" stunt followed. Ten dollars in gold was offered to the head of the largest family in the city. F. J. Morton, the father of ten children, won the prize.

*Showing use of 24-sheet over front of theatre at the Majestic, Jackson, Mich., on "Remembrance"*

*H. V. Victor, manager of the National theatre, Breckenridge, Texas, built up this bull ring front on "Blood and Sand"*

## Chain Letter Sent Out on "If You Believe It, It's So"

Macon, Ga.—Manager E. C. Kingman, of the Rialto, opened his campaign on "If You Believe It, It's So" by mailing a chain letter to 500 prospects, mostly members of local clubs, such as the Lions, Civilians, Kiwanis, Chamber of Commerce and Women's club. It read:

"IF YOU BELIEVE IT, IT'S SO." Perley Poore Sheehan to George Loane Tucker; George Loane Tucker to Adolph Zukor; Adolph Zukor to Jesse L. Lasky; Jesse L. Lasky to Waldemar Young; Waldemar Young to Thomas Meighan; Thomas M. Meighan to Gloria Swanson; Gloria Swanson to Theodore Roberts; Theodore Roberts to E. C. Kingman; E. C. Kingman to YOU—A Rialto Patron. GREETINGS!

Copy this and send it to nine friends whom you wish good luck. Do not break the chain, for if you do bad luck will come to you. And you MUST do it today, or the little Goddess of "Good Luck" will not smile on you.

Then count nine days, and you will have some great good fortune within that time.

Remember, "IF YOU BELIEVE IT, IT'S SO."

Two thousand heralds were distributed. The herald was a little folded sheet, on the inside of which was the message:

Macon is the best place in Georgia to live; Georgia is the best state in the Union; America is the greatest nation in the world; and the world isn't so bad after all.

"IF YOU BELIEVE IT, IT'S SO."

*Manager Dunham of the Rex theatre, Mount Vernon, Wash., repainted his auto in this fashion to exploit "When Romance Rides"*

## Gets "Penrod" on High School Reading List

TONAWANDA, N. Y.—When "Penrod" showed at the Flash theatre, an unusual tie-up was obtained through the fact that the principal of the High school saw it and decided that it was such a faithful reproduction of the book that it had real educational value.

The class in English was reading "Penrod" as part of its curriculum but the principal announced that any one who saw the picture would be excused from reading the book.

For any pedagogues who believe in the value of visual education there is a great argument here that the exhibitor can take advantage of.

## Manager Uses Varied Campaign on "Smilin' Through"

Anniston, Ala.—An all around campaign, designed to reach everybody, was used by Manager Roy L. Smart of the Noble theatre on "Smilin' Through." In advance of play date he used a lobby display, with a cut-out of Norma Talmadge against a white background, with drapes of deep red plush.

A window tie-up was obtained, and was done in gold and black. One of the cards stated that "Norma Talmadge plays the girl of 1850 and of 1922 in her greatest picture 'Smilin' Through,' at the Noble Wednesday and Thursday," while the other brought out the point of the window, "Modern adaptations of the styles of yesteryear," the dresses shown having the new hoops at the waist.

A front page story—an exploitation bit most rare in Anniston—was an interview with Manager Smart, telling how much better business is in Anniston and all over the country, how everybody had wanted to smile, and preached smiling, and that now is the time to go smiling through to prosperity.

The painting of the streets followed, and Manager Smart used letters six feet high. The first word was followed at twenty feet by the second, and so on, in order that the drivers could get the entire sentence while riding along at the usual rate of speed. One of these was used every six or eight blocks over nearly all of Anniston's paving.

## Chicago Covered by Thorough "Remembrance" Campaign

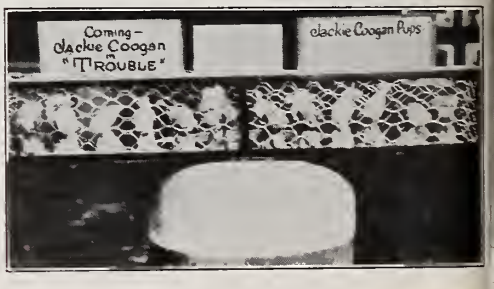
Chicago, Ill.—Every possible exploitation angle was seized upon for the campaign on "Remembrance" for its showing at the Balaban and Katz Chicago theatre.

The national tie-up with the Victor Talking Machine Company was worked for all it was worth in Chicago—and it turned out to be worth a great deal, for window displays, employing the giant Victor record, were made in five of the biggest music stores in the Loop. In connection with the Wurlitzer display, Balaban and Katz arranged with the manager of the store to have a "Remembrance" showing at the Wurlitzer exhibit at the Food Show at the Coliseum. An attractive frame of stills was carried. A "Remembrance" display was obtained in every booth at the Food Show, a tremendous exploitational getaway.

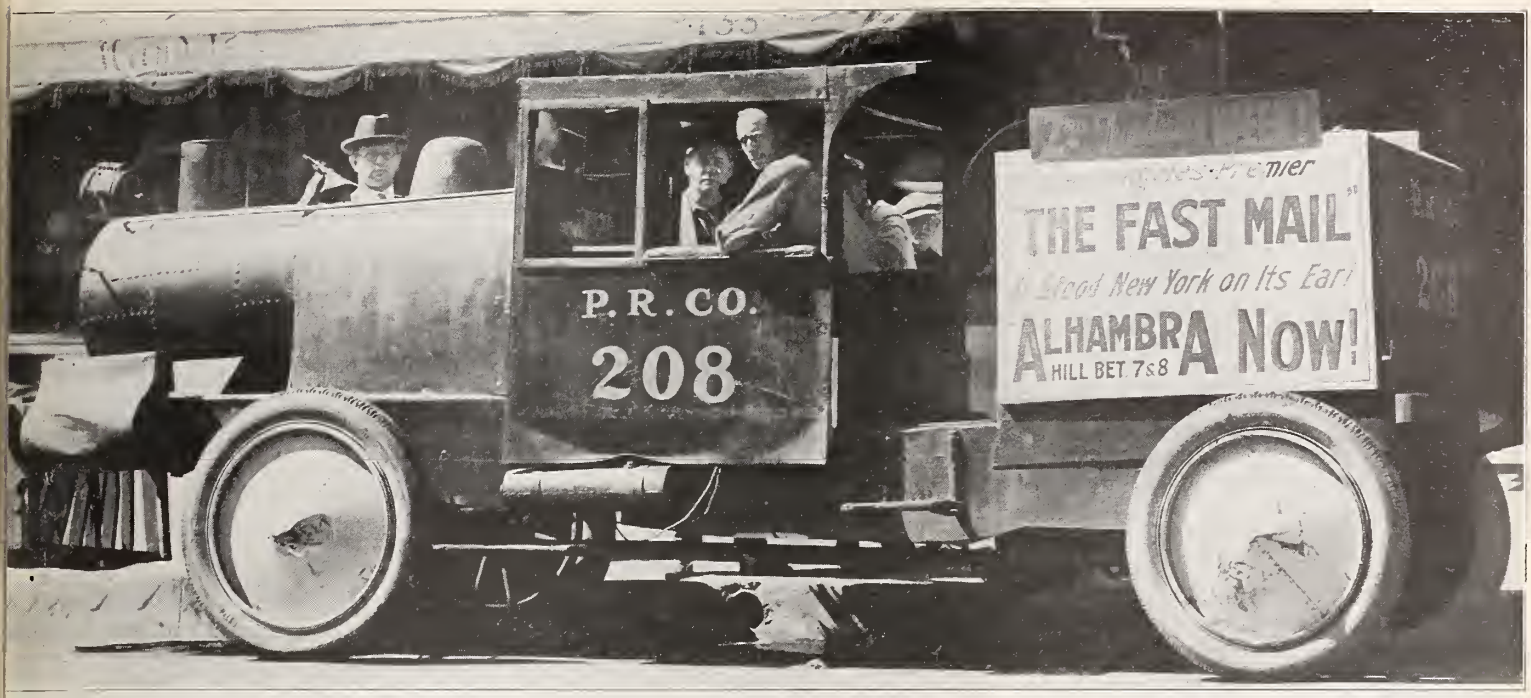
Five men and boys were used for several days distributing the telephone tags, automobile throwaways and the "Pop" Grout business cards. Altogether more than 100,000 were used.

The national tie-up with the United Cigar Stores resulted in displays in the windows of the hundred or more United stores in Chicago.

The newspaper advertising started off with a teaser campaign in which the telephone hanger, "Tie a string around your finger," was reproduced, getting bigger each day until the largest one occupied 400 lines of newspaper space.




*Display of "snuggle-pups" used in front of Schade theatre, Sandusky, Ohio, to stimulate interest in "Trouble"*




*Locomotive street ballyhoo, mounted on auto truck, used by the Alhambra theatre, Los Angeles, to exploit "The Fast Mail"*

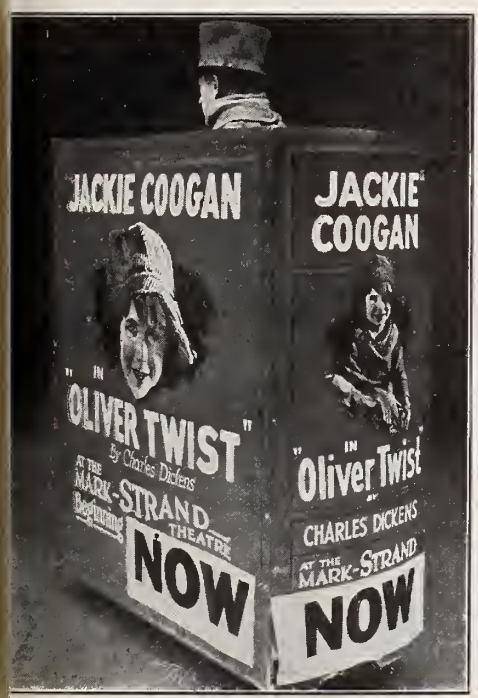
## Uncle Josh Says" Used as New Catch-Line in Ads

Rock Island, Ill. — Carl Muller, of the pencer Square theatre, introduced a new note his advertising on "The Old Homestead" rough a rural philosopher appearing in ch ad.

Dan Roche, Paramount exploiteer from Chi- go, drew up the ads. At the top of a display e-column on eleven inches was a thumb-nail he-cut of Theodore Roberts taken from the ess sheet mat.

Underneath was an informal talk in "hick" alect telling the folks that "Uncle Josh says is goin' to get some new rockin' chairs for s friends who have to stand in the lobby until ey can get in, etc."

They made a big hit and Uncle Josh became tablished as a local character.




*reet ballyhoo on "Oliver Twist" used in w York for its showing at the New York ark Strand theatre, of which Joseph Plunkett is the managing director*

## "Travelin' On" Stunt Builds Local Good Will

AUSTIN, Texas. — Manager Ray Whitfield of the Majestic theatre arranged a "bundle matinee" on "Travelin' On." An article appeared in the local papers to the effect that 200 children would not be able to attend school this fall because of lack of clothing. Immediately Mr. Whitfield realized his opportunity so he tied up with the Austin American, a daily paper, to give a "bundle matinee." The day set for this free performance was Saturday morning from 11 until 1; the admission was a bundle of clothing.

As a result of this tie-up, enough bundles were brought to the theatre to make a considerable pile in front of the box office. The newspapers gave the stunt lots of free publicity and it also created goodwill for the theatre from the local citizens.

## Novel Catch-Lines Used in Ads for "The Old Homestead"

Jackson, Tenn.—Manager A. R. Lynch, of the Lyric theatre, put over a page of co-operative advertising on "The Old Homestead," with a particularly apt group of catch lines. Some of them were:

A butcher shop: "Would they kill the fatted calf if you were to go back to The Old Homestead tonight?"

The Gas Light Company: "Heat The Old Homestead with gas, the universal fuel."

A shoe repair shop: "WANTED—To know the whereabouts of Reuben Whitcomb from The Old Homestead north of town. Last seen at James' Shoe Hospital having his shoes repaired."

A tent and awning company: "The Old Homestead has already been decorated with one of Hauser's awnings. Now let us decorate your car."

A dry cleaning establishment: "When you go back to The Old Homestead you want your clothes looking neat and trim."

Each of the advertisers on the page was given ten passes to present to their first ten customers on opening day.

## Stamped Handkerchiefs Given Away on "Grandma's Boy"

St. Louis, Mo.—Skouras Brothers used an unusual novelty to promote the day and date showing of "Grandma's Boy" at their Lyric, Capitol and New Grand Central houses, a linen handkerchief with the edge stitched in blue and one corner embroidered in colored designs. In the center of the handkerchief is stamped this message: "Bring this with you when you come to see Harold Lloyd in Grandma's Boy' because you will laugh till you cry.

## Black and Yellow Lobby Built Up on "One Clear Call"

Seattle, Wash.—Manager C. H. Wooley of the Princess theatre designed and built a striking lobby display and marquee decoration recently on "One Clear Call."

Above the cove of indirect lights which ran around the lobby eight feet above the floor, Mr. Wooley painted a mural fringe of masked riders in silhouette, with the title of the picture in neat, legible letters. The painting was done in a color scheme of black and yellow canary.

Around the lobby the picture frames were of spattered gold and yellow and the side panels of black cloth and yellow.

*Float used as street ballyhoo on "The Old Homestead" by Manager Updegraff of the Paramount-Princess theatre, Sioux Falls, S. D. Manager Updegraff is seen at the extreme right*

*H. Somerville, who is now manager of the Paris theatre, Durham, N. C., has built these two lobbies recently. The one at the left is on "The Loves of Pharaoh," and consists of compo board columns and pyramid. The hay-loft effect at the right was used on "The Old Homestead"*

## "Manslaughter" Herald Used as Insert in House Organ

Anniston, Ala.—Manager Roy L. Smart added a great deal of distinction to "The Noblette," the house organ issued monthly by the Noble theatre, recently when he used the stock four-color herald on "Manslaughter" as an insert on the picture, binding it in the center of the book.

As the herald was almost exactly the size of the house organ, it gave a touch of "class" to the publication that was very pleasing.

## Exhibitor Makes Dance After Show Regular Feature

Jamaica, L. I.—The Rialto theatre is now giving a dance in its foyer after the last show Monday night, as a result of Manager Fred V. Greene, Jr.'s, experience with a Hallowe'en dance.

On Hallowe'en night, after the last showing of "Burning Sands," he moved his orchestra into the foyer and let his patrons dance until 2 a. m.

The next day he received twenty-five letters requesting that the dance be made a permanent feature, so from now on Monday night will be dance night at the Rialto.

*Window tie-up, with effective use of large and small cut-outs, effected by Louis McDermott of the Granada theatre, San Francisco, for "Under Two Flags"*

## "Name of the Law" Hooked Up With Safety Campaign

**GRAND RAPIDS, Ohio—Wide distribution on "The Midnight Star" herald on "In the Name of the Law" was gotten by Harold Wendt, F. B. O. exploiteer, when he arranged to have it inserted in 3,000 copies of the Grand Rapids Saturday Night, when the picture ran at the Isis theatre.**

**In this way the newspaper was assured of circulation and a reading by the greatest number. The stunt was part of the "Safety First Campaign" arranged with the Grand Rapids Safety First Council. A special trailer on this campaign, which advertised the picture as well, was carried for a week in the Isis, and all streets and sidewalks in the business district were painted with safety first slogans, tieing up with "In the Name of the Law."**

## "Brothers Under the Skin" Is Given Unique Publicity

New York, N. Y.—Through an unusual publicity stunt, "Brothers Under the Skin" received a remarkable amount of free space in the New York newspapers just prior to the opening of the picture at the Capitol theatre.

Here is what happened:

On Thursday morning every newspaper in New York carried at least a column story telling of the formation of the "Association of Brothers Under the Skin"—a League for married men who refused longer to be henpecked. Papers of incorporation had been filed in a local court. The newspapers listed the rules and regulations of the new order.

The chiefs of the Society were announced as Edward Bonns, William R. Ferguson (another Goldwynite) and Hugh J. Connelly. Supreme Court Justice Robert McC. Marsh was asked to approve the organization's certificate of incorporation. There was one of those "leaks" by which carefully guarded court stories get into the hands of an inquisitive reporter and—well, the evening newspapers picked up the story, and all of the sob sisters interviewed Bonns. *The Daily News* ran a picture of Bonns and Ferguson mopping and dusting, as good husbands should do. The *Mail*, the *Telegram*, the *Telegraph* and other papers carried a second day story on the stunt.

On Sunday the Goldwynites advertised their picture, "Brothers Under the Skin," at the Capitol and tied up all the big clippings which had been received.

## Motor Cycle Cops Carry Cards on "Manslaughter"

Orlando, Fla.—Manager M. F. Estes of the Beachman theatre got invaluable advertising space on "Manslaughter" when he sold the police department on the idea of co-operating with him. He succeeded in getting all of the motorcycle cops to carry signs on the rear of their machines reading, "What Is 'MANSLAUGHTER'?"

Book store tie-ups were made with three dealers, all of which carried good window displays. The lobby display consisted of an automobile and motorcycle, with wax dummies of the girl and the motorcycle cop, posed in the "manslaughter" scene.

## Extensive Campaign Put Over on "In the Name of the Law"

Evansville, Ind.—Manager Sweeton of the Majestic theatre put on an extensive advertising campaign for "In the Name of the Law."

Besides newspaper ads, Manager Sweeton distributed a circular to every home in the city. It was in the form of a lock with the warning, "Lock up your doors," and carried the name of the picture, the theatre and the dates.

Compoboard semaphores were placed on all corners where there are traffic officers and created much attention. The semaphores bore the words, "Stop and See 'In the Name of the Law!'"

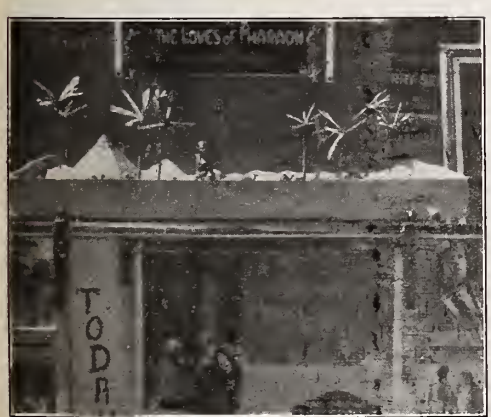
*Showing use of cut-outs against back-ground above entrance of Grand theatre, Middletown, Conn., on "Crossroads of New York"*

*The Main theatre, Uniontown, Pa., made plentiful use of hearts of all sizes and descriptions when "Human Hearts" was showing, as seen here*

## Newspaper Woman Poses in "Eternal Flame" Gown

Milwaukee, Wis.—An exploitation stunt on "The Eternal Flame" was put over for its showing at Manager Weisfeldt's Strand theatre in connection with Downie Downer, Milwaukee's enterprising newspaper woman, in which a gown worn by Norma Talmadge in the picture figured prominently.

It exploited the gown from three different angles. One was the fact that it was insured for $3,000. The second was the window tie-up in the Boston Store. The third was the posing by Downie Downer in this gown for news and film reel photographers. All three angles resulted in big newspaper space, particularly in the *Wisconsin News*, by which Miss Downer is employed to tackle a different job every day and write her experiences. Getting into Norma Talmadge's gown wasn't a hard job for her but it was tough getting out again and giving up this piece of finery.




*Miniature lobby display prepared by A. H. Cobb, Jr., manager of the Alamo theatre, Griffin, Ga., on "The Loves of Pharaoh"*

## Diamonds Worth $500,000 Are "Pink Gods" Display

TORONTO, Ont.—Clarence Robson, manager of the Regent theatre, and George Smith, Paramount exploiteer, arranged a $500,000 display of diamonds as a tie-up with the showing of "Pink Gods" at that theatre.

A tieup was made with Ryrie Brothers, jewelers, known as the "Tiffany's of Canada," in which their principal window was secured.

In the foreground of the display were photographs of the famous stones of history—The Great Mogul, The Cullinan, The Hope, The Kohinoor, and The Star of the South.

The window also contained shots of scenes in the African mines, with a card saying that "similar scenes are in the Paramount Picture 'Pink Gods' playing at the Regent theatre."

There were also two stills of Bebe Daniels and James Kirkwood.

The window was completed with a collection of diamonds valued at $500,000, samples of blue clay in which the diamonds are found, and a complete set of tools used in cutting and polishing.

## Happiest Recollection Contest Tied Up with "Remembrance"

Brockton, Mass.—The management of the Colonial theatre tied up with the *Brockton Times* on a Happiest Recollection contest, which resulted in liberal newspaper space on the showing of "Remembrance," with which the contest was hooked up.

Prizes were offered of $20 first prize, $10 second prize, $5 third prize, five prizes of $1 each and fifty pairs of tickets to "Remembrance." The Happiest Recollection essays, which were to be sent to the newspaper, were limited to 300 words. The paper ran many of them, and gave the articles three-column heads.

## Effective Street Ballyhoo Is Used on "The Storm"

Philadelphia, Pa.—The manager of the Karlton theatre, in conjunction with Jack Staub, Universal exploiteer, tied up on "The Storm" with a cross country automobile tourist, and turned out an effective street ballyhoo.

The tourist had constructed a little house on a motor chassis, complete with gable, doors, windows, clapboards, and interior furnishings for a trans-continental trip, including bed, table, stove and radio set.

During the week preceding his departure for the west coast and just prior to the showing of the picture, he was induced to put large signs on the sides, back and roof of his auto-house announcing the coming of "The Storm."

The auto-house was parked around principal Philadelphia streets days and nights. A wind machine concealed inside gave a "storm" effect, which added greatly to the attention drawing power of the ballyhoo.

*A large log was painted on one side with a "Kindred of the Dust" sign, and was hung in the lobby of the Rex theatre, Eugene, Ore., as shown above*

*Attractive lobby display on "Slim Shoulders" and the Irene Castle Fashion Promenade arranged by the management of the Nemo theatre, Johnstown, Pa.*

## Animated Display in Lobby Is "Fast Mail" Booster

Griffin, Ga.—Manager A. H. Cobb, Jr., of the Alamo theatre, was prevented by circumstances from carrying out his ideas for a street ballyhoo on "The Fast Mail," so he concentrated his efforts on a miniature animated display in his lobby.

On a table built of planks ten feet long and three feet wide, a miniature rural display was constructed, with an electric train operating the entire length.

The display consisted of grass, trees, houses, a pond nestling at the foot of the hills, with ducks swimming on the surface, a stream running to the pond, a pasture fenced in with old-fashioned rail fence, cows, goats, sheep, chickens and everything to make up a complete display. Through the rocky hillsides a tunnel was constructed, under which the train passed.

## Hairpin Attached to Herald On "The Dictator"

ABILENE, Texas. — One week in advance of the showing of "The Dictator," Manager Hugo Plath, of of the Queen theatre, selected the names of 500 women from his mailing list, whom he considered would be interested in Wallace Reid. A neat herald, printed locally, had a hairpin attached to it, and carried this copy:

"Save this hairpin—you will need it to keep your hair in order when you see Wallie Reid in 'The Dictator' at your Queen theatre."

## Tuxedo Suits for Ushers Used on "Tailor Made Man"

WENATCHEE, Wash.—The management of the Liberty theatre materially aided the run of "A Tailor-Made Man" through the stunt of having the young women ushers and other theatre attaches attired in neat Tuxedos during the run of the picture.

This theatre is one of the Jensen and von Herberg chain and is managed by W. L. Doudlah, who put on this exploitation stunt.

## Ideal Man Contest Stimulate Interest in "Bond Boy"

OMAHA, Neb.—A new contest angle on "The Bond Boy" was employed by the Strand theatre recently in exploiting that picture. It started a campaign to find Omaha's best proportioned man.

The campaign was sponsored by the Omaha sporting section, although stories were given on the front page with a jump to the sporting section, and was endorsed by N. J. Weston, director of physical culture at the U. C. C. A. and Dennis Ryan, physical director at the Omaha Athletic club. These experienced athletes acted as judges and took measurements of candidates who modestly admitted that they were in line for physical perfection.

The only cost involved in the stunt was that of printing handbills. The newspaper advertised it through the news columns and the U. M. C. A. and Athletic club were only too glad to give the use of their gymnasiums for taking measurements because of the publicity involved.

## Firemen Aid Campaign at Utic on "Name of the Law"

Utica, N. Y.—When "In the Name of t Law," played at the Alhambra theatre, Jes Weil, F. B. O. exploiteer, induced the loc fire department as well as the police depar ment to co-operate in exploiting the pictu

As a result a demonstration of fire rescu work and wall-scaling was announced in th daily papers, to be held on a prominent stre during the noon hour. A hook and ladd company, with full apparatus, took part the demonstration. The apparatus carried banner, "'In the Name of the Law' Mal Every Day Fire Prevention Day." Advan publicity on the forthcoming F. B. O. fi picture, "The Third Alarm," was also o tained by completing the banner with the le tering, "Watch for the Big Fire Picture, 'Th Third Alarm.'"

The newspaper publicity brought a crow of thousands to witness the demonstratio The ladders were raised up the side of th building and the firemen gave an exhibition wall scaling. The climax was a seventy fo jump made from a window by a fireman. H was caught in a rescue net held by the mem bers of the company.

*Manager Charles H. Amos of the Strand theatre, Spartanburg, S. C., devised this attractive lobby display on "The Delicious Little Devil"*

*The front of Manager D. S. Chandler's Criterion Theatre, Enid, Okla., was decorated in this manner for "Grandma's Boy." A section of the sidewalk was fenced off to resemble a farmyard, with a n old well, and cut-outs of Lloyd. It was prepared by Kenton Franklin, exploitation man for the house*

## "Manslaughter" Campaign at Psychological Moment

Madison, Wis.—Manager Louis St. Pierre's campaign on "Manslaughter" came right upon the heels of two convictions of motorists for running down pedestrians, and he was able to get unusually strong eo-operation from the police on his reckless driving campaign on the pieture.

Three days before the announcement of "Manslaughter," placards were posted at all important crossings in the city, 200 in all, bearing the following warning:

"It May Mean 'MANSLAUGHTER' if a Person Is Run Down Through Reekless Driving. Drive Right! Walk Right! Thos. Shaughnessy, Chief of Police."

The 200 Madison policemeu were guests, in uniform, at the Sunday matinee of the show. Three days after the signs appeared, the advertisements of the show appeared in the papers, along with news stories of the signs and the invitation of the police to the matinee.

DOROTHY PHILLIPS
"HURRICANE'S GAL"
A greater drama of the sea than ever made before
It will amaze us if it does not amaze you
Sea sensations to gasp at!

*Attractive shadow box cut-out on "Hurricane's Gal" prepared by Manager Paul E. Noble, Liberty theatre, Portland*

## "Silent Call" Hooked Up With Clean Up Campaign

**OMAHA, Neb. — Manager Harry Goldberg of the Sun theatre made good use of the waste paper containers placed on every street corner during a "clean up" campaign recently, when attention was centered on these containers. He sniped space by tacking or tying his advertising cards on the cans. The picture was "The Silent Call."**

**In reciprocity for this co-operation from the Clean Up committee, Manager Goldberg helped their campaign through the facilities offered by the theatre.**

**The run of "The Silent Call" came while Ben Turpin and Kathryn McGuire were making a personal appearance in vaudeville at another house, and the fact that Miss McGuire was the leading woman in the picture was emphasized in the newspaper advertising.**

## "Speed" 24-Sheet Made to Work for 13 Theatres

San Francisco, Cal.—W. W. Kofeldt, loeal Pathe manager, got effective use from the 24-sheet stands about the city on "Speed" reeently. They were put up for the first runs, and two weeks later, a snipe was pasted over one end reading:

"Acme, Alta, Broadway, Clement, Empress, Excelsior, Lincoln, Palace, Palmer, Regent Sunset, Victoria, York. At your neighborhood theatre soon!"

In this way thirteen neighborhood houses got the full value from the billboard campaign.

## Scene Staged in Window Serves as "Masquerader" Teaser

Hartford, Conn.—Manager Harry Needles of the Princess theatre conceived the idea of staging a little "heart interest" story in a department store window as a tie-up on "The Masquerader."

A silk hat, supposed to be the one worn by Guy Bates Post, and a pair of gloves furnished the material for complieations. The two wax women in the window apparently didn't mind the intrusion of male attire; but the card in the window was curiosity fodder for those who lined up in front of it.

It read: "These were left by 'The Masquerader.' You'll understand why when you see the picture at the Princess."

## "Way Down East" Exploited by Sixteen-Year-Old Boy

D'lo, Miss.—James F. Thames, Jr., a sixteen-year-old schoolboy, exploited "Way Down East" in thorough-going fashion recently when the advertising material was late in arriving for the showing of the picture at the Y. M. C. A. theatre.

He plaeed ads in the leading county paper, and then put over window displays and street corner cards reading, "Let's all go—'Way Down East,' Y. M. C. A., August 14-15." At a baseball game two weeks before the showing every player of the D'lo club appeared on the diamond with a "Way Down East" announcement on the back of his shirt.

"The advertising matter was so late in arriving," writes James, "that with show eard colors I managed to turn out a few window cards with portraits of Mr. Griffith, Richard Barthelmess and Lillian Gish. Then I put big empty boxes at different places around town with the signs on the outside reading 'Please do not look in.' When the curious individual had looked in he saw this sign. But since you HAVE looked, see "Way Down East," etc. Personal post eards and signs over barber chairs helped along also; heralds were mailed to all nearby towns.

"I arranged for a window display with a dealer in school supplies. He had a lot of slates he wanted to sell. We arranged these, and on them were written the title, theatre and show date, with catch lines. In the eenter of the slate display was a big eard reading, SLATES carry a written message. "Way Down East" carries a living message of good cheer to all those who see this wonderful entertainment."

*Bookstore tie-up on "Sherlock Holmes" obtained by the Hippodrome theatre, Reading, Pa.*

*Lobby for "The Queen of the Moulin Rouge" at the Strand theatre, Montreal, designed by E. H. Marcoux. The blades of the wind-mill carried red, white and blue lights, and rotated slowly*

## Elaborate Window Display is Given "Knighthood"

Los Angeles, Cal.—One of the principal features of Sid Grauman's campaign on "When Knighthood Was in Flower," at his Rialto theatre, is a fascinating display in a huge window adjoining the theatre, where a court scene of Henry VIII has been reproduced.

Through a latticed window, circled with English ivy, the king and queen are seen seated on their massive golden throne chairs. Ancient candelabra blaze with waxen candles and other specially devised lighting effects give a note of reality.

Eight elaborately gowned ladies-in-waiting are in attendance on the queen, together with pages in colorful costumes. Against a rich background of tapestry and velvet, the court costumes sparkle and glitter.

To increase the interest, Sid Grauman is offering a reward of $3,000 to anyone who can prove there is no living person in the window and crowds stand for hours watching these wax figures waiting to see a finger move, an eye-lid quiver, or a slight tremor shake the body.

*Manager Charles H. Amos of the Strand theatre, Spartanburg, S. C., arranged this lobby with two cut-outs on "Just Tony"*

## Dress Up Week is Put Over on "Slim Shoulders"

**SAN ANTONIO, Texas.—Managing Director Santikas of the Rialto theatre, and Milton Crandall, put over a Castle Dress-Up Week in connection with "Slim Shoulders" and the Fashion Promenade that made local exploitation history.**

**Practically every department store, women's specialty shops, and other merchants catering to women, supported Mr. Crandall in his co-operative store tie-up and his idea for a "Castle Dress-up Week."**

**The Sunday preceding the showing of the production, the two newspapers of the town came out strong with 10 pages of advertising from the various merchants, all tying up "Slim Shoulders" and the Fashion Promenade with the goods they had to offer for sale in their stores.**

**The window displays provided one of the most artistic bits. A large back drop, deep set and beautifully colored to represent the Paris Opera House was used in the Wolf Marks store with life-size manikins standing about demonstrating the style shown in the Castle Promenade.**

## "Lorna Doone" Campaign Wins Numerous Tie-Ups

Pittsburgh, Pa.—The management of the Grand and Regent theatres staged a campaign on "Lorna Doone" in which they obtained a considerable number of window tie-ups.

The star window display was a stationery and book store which featured the photoplay edition of the novel with photographs of Madge Bellamy and a message from the leading woman proclaiming it as "My Own Edition," the publishers having dedicated it to her.

The music of "Lorna Doone" and phonograph records of the song proved effective mediums for other window tie ups.

## Patrons Admitted by Auto Load As Ford Day Stunt

La Crosse, Wis.—The Majestic theatre, operated by the La Crosse theatres company, participated in La Crosse's Ford day in several ways. A special matinee of "A Tale of Two Worlds" was put on at 75 cents per auto load. The driver was taxed the admission fee, and the remainder of his party, however many, were admitted free.

The Majestic and the Rivoli, operated by the same company, took part in the parade of the day with a clever float. A huge drum was constructed on wheels and into the interior were packed chorus and principals from Martin's "Footlight Follies," appearing at the Majestic in connection with the showing of "A Tale of Two Worlds," together with Raymond Baird, twelve-year-old conductor of the Thomas Sacco band, and members of the organization which was winding up a two weeks' engagement at the Rivoli.

*Cut-out from 24-sheet mounted on beaver board, placed on prominent business corner in Logansport, Ind., by the Paramount theatre on "Foolish Wives"*

COMEDIES—EDUCATIONALS—SCENICS

# Short Subjects and Serials

ITEMS CONCERNING NEW PRODUCTIONS

## "Why Worry" First of West Series Finished

BILLY WEST has completed his comedy "Why Worry-!-!-" and those who have seen the picture in the cutting room say that it is the best work of his career on the screen. The story is said to give Mr. West every opportunity to display his ability as a comedian.

The tentative title of the second release will be "It's Going to be a Coal Winter." This, however, will be changed on completion of the picture.

A. E. Gillstrom who directed the first picture will have charge of the Studio activities on the second.

## Company Organized to Make Short Comedies

A screen novelty is said to be in the offing, with the forming of a new producing organization which will concentrate upon material of a comedy nature for short subject users.

The names of the officials of this organization have not yet been disclosed, but prominent among them is Harry G. Mason, who has become identified with producing novel screen subjects of various natures.

Experiments have already proven successful in the first of a series of comedy subjects, entitled "Dictionary Dreams." When prints of the first two issues of the series were shown to men prominent in the industry, they were hailed as something entirely new to the silver-sheet and something distinctly individual. Well-known players appear in the series, and included in the cast are trained animals. More definite plans of the new producing organization will be disclosed following the release announcement of the first of the novelty series.

## Ena Gregory Renews Century Contract

Ena Gregory, 18 year old leading lady of Century Comedies, has had her contract renewed by Julius Stern.

Ena is an Australian girl who is said to have considerable dramatic experience playing juvenile roles in first class English companies.

When Miss Gregory's contract expired, she played with R-C pictures, but was offered special inducements by Mr. Stern to renew her contract with Century. Her first appearance since supporting Moran in "Hello Judge" will be in "A Mischievous Pup," directed by Herman Raymaker.

## Pathe Has Fine List For Nov. 26

### Eleven Short Subjects Are On Schedule for Immediate Release

PATHE'S list of short subjects scheduled for release for the week of November 26th is widely varied and contains a number of real novelties. The total number of releases is eleven, and includes Pathe News Nos. 96 and 97 and Topics of the Day No. 48.

The Pathe serial, "Speed," with Charles Hutchinson, reaches its sixth episode, which is titled "Panic."

This program also presents another of the two-reel "Our Gang" comedies, called "Young Sherlocks," in which the Hal Roach kiddies and animals are mixed up in "tracking crime to its lair," while involving themselves in some soul-shaking possible consequences. All of the "Our Gang" prime favorites are represented.

"His Enemy's Friend," with Leo Maloney in the Range Rider Series, gives the star an opportunity—which he makes the most of—to bring to a happy ending an ancient family feud in isolated mountain regions. An "enemy" small boy whom the hero rescues from a perilous situation has been taught to "hate the Carters," but also "never to lie." When he tells the truth the conspiracy against the hero is frustrated, and the old feud is wiped out by arrangements for a wedding—but not before the rival clans have done much hard riding and fighting.

In the one-reel Hal Roach Comedy featuring Paul Parrott, called "The Flivver," little that the liveliest imagination can picture as happening to flivvers or their drivers seems to be overlooked. The heroine—Jobyna Ralston—agrees to go driving with the one of two hated rivals who appears first on the scene with his machine. The hero finally makes it with bare running gear.

The Harold Lloyd re-issue in this list is "Don't Shove," remembered for the failure of everybody in the cast to pay any attention to that request—much to the hero's disturbance of mind and body, until Bebe Daniels gives him the idea of how to enforce it.

"The Fortune Hunters" is the Aesop's Film Fables release for Nov. 26. Henry Cat and Milton Mouse figure largely, breaking out of prison for wild adventures in pursuit of a phony legacy, and ending up where they started from—pounding the rock pile.

Pathe Review No. 183, shows the scenes of framed paintings dissolve themselves into life—and back again. "Grandpa Longlegs," is an intimate view of giraffes in the New York Zoological Park. The Pathecolor example shows "The Giants' Playground" on the coast of Brittany.

## Educationals Listed in "Guide"

### Ten Short Subjects Recommended in "Pictures for Selected Programs"

TEN motion pictures from Educational's Fall program of Short Subjects are recommended in the latest bulletin of "Pictures for Selected Programs," issued as a Photoplay Guide by the National Committee for Better Films of the National Board of Review of Motion Pictures.

The selected list, recommending this unusual number of pictures from one company, covers pictures reviewed in advance of release during the month of October.

The Educational Pictures recommended are:

"Baron Bragg and the Ogling Ogre."—Tony Sarg's Almanac.

"The Devilish Dragon."—Tony Sarg's Almanac.

"The First Fliver."—Tony Sarg's Almanac.

"Fresh Fish."—Earl Hurd Comedy.

"Man vs. Beast."—Educational Pictures Special, made by expedition into the heart of darkest Africa.

"The Policeman and the Baby."—Selig-Rork Photoplay.

"The Red-Headed League."—The Adventures of Sherlock Holmes.

"The Solitary Cyclist."—The Adventures of Sherlock Holmes.

"The Skipper's Sermon."—Toonerville Comedies by Fontaine Fox.

"The Split Outfit."—Wilderness Tales by Robert C. Bruce.

## Planning Distribution for "Between Worlds"

Alfred Weiss, newly elected President of Artclass Pictures Corporation, is actively engaged at the present moment with distribution plans for "Between Worlds," the special feature sponsored by this organization.

## Film and Stage Folk in "Starland" Revue

Starland Revue No. 15 is compiled with a view to giving movie fans glimpses of such celebrities whose names often appear in newspaper columns, in addition to such stars as have won a following.

Will Hays, the "overlord of the films" is seen in the subject, as is John Golden, a successful producer who believes that dramatic students should have the same opportunity for learning the technic of their trade as has the student of medicine and surgery, so he opens a dramatic clinic, and invites several hundred of the theatre to witness the first dress rehearsal of his new play, "Spite Corner."

Will Hays, Augustus Thomas, Chancellor Brown, Frank Craven and John Golden were all there to make the embryo actors feel at home. In the same reel will be found George M. Cohan, Marcus Loew, Al Herman, the assassin of grief and remorse, Little Ann Pennington and her dimpled knees, Don Marquis's new hit, "The Old Soak," with Harry Beresford in the leading role. Dances from the Pinwheel Revue, produced by Michio Itow makes this issue one of the outstanding numbers among the fourteen which have gone before. Released by Film Booking Office of America.

## New Comedienne for Mermaid Comedies

It is often said that real comediennes are very few and far between, but Jack White, producer-director of Mermaid Comedies for Educational, claims a "find"—in Peg O'Neill.

Miss O'Neill is a "born comedienne," according to Mr. White, although she has never worked in comedies before. She is an odd "discovery," for her training has been that of a college woman and dramatic actress.

Born in Iowa, Miss O'Neill was educated at the Stanford University and at the Cumnock School of Arts at Northwestern University.

Before Jack White discovered her comedy ability she had attracted attention playing unusual "bits" with William Russell in "Mixed Faces" and with Gladys Walton in "The Top o' The Morning." She has two hobbies—being a good housewife and raising fancy Pomeranian dogs.

Miss O'Neill makes her comedy debut in "High Power," supporting Lige Conley, and will also be seen in the following Educational-Mermaid Comedy, which will be called "Casey Jones, Jr."

## Contents of News Weeklies

Pathe News No. 90:—Gormanstown, Ireland, Free State troops celebrate completion of new constitution; Hamburg, Germany, learn seamanship on land; Los Angeles, Cal., disastrous forest fires threaten suburbs of Los Angeles; In the Limelight: Washington, D. C., President Harding in slow motion; Boston, Mass., New England Hospital honors Miss Linda Richards, who in 1872 was the first woman to become a trained nurse; San Francisco, Cal., Morgan dancers rehearse their terpsichorean art in Palace of Fine Arts; Norfolk, Va., U. S. S. Wright is constructed so kite balloons can be stored in its hold; Palermo, Sicily, Victor Emanuel popular in Sicily; Wellesley, Mass., Wellesley students go in for football; Constantinople, Turkey, latest pictures of Mohammed VI.

Pathe News No. 91:—Rome, Italy, the Fascisti revolt in Italy; Berkeley, Cal., try a course in Marionettes; Spangler, Pa., second big mine disaster takes toll of 70 lives; Political Gossip; Fortress Monroe, Va., huge coast defense mortars and disappearing guns are put through "battle" practice; Armistice Day, entire nation instinctively has come to celebrate this as the day of days in American history.

Kinograms No. 2196:—Ft. Monroe, Va., U. S. Coast Artillery Corps gives its men practice in long-range firing; New York, Al Smith votes for next governor; Richmond, Staten Island, mayor opens new trackless trolley; New Orleans, choice "mums" by the acre; Cambridge, Mass., reduce tug-of-war to an exact science; Washington, gun factory now makes mail boxes; Los Nietos, Cal., oil tank burns—loss is $100,000; New York, "Service of Flags" honors Old Glory; Cotati, Cal., Benny Hill victor in "winners' race;" Washington, girls of Capital crack rifle shots—unique class at Central High School has an enrollment of over 250 misses; Cleveland, Ohio, bombers wreck a new schoolhouse; Wellesley, Mass., Wellesley girls have big "spoof;" Washington, Navy says "Here" to Red Cross call—crew of the President's yacht, captain to cook, answers the 6th "roll call;" Camden, N. J., White Horse Pike opened to traffic—new highway from Philanelphia to Atlantic City dedicated with ceremonies; Washington, new German envoy to Japan on way; Personalities in the News: Paul Whiteman, "King of Jazz," and Vanda Hoff, dancer, are married; Corona, N. Y., Miss Ruth Spanier, who inherits $25,000 when she marries, keeps right on running her bakery, despite countless proposals of marriage.

Kinograms No. 2197:—Greek military occupation of Thrace ends; New York, Marion Talley, 15 years, of Kansas City, who revealed voice of gold in trial at Opera House; Spangler, Pa., explosion wrecks coal mine—80 die; Boston, big fire—fire companies from many cities join parade marking 50th anniversary of conflagration in Boston; Englewood, N. J., King J. Homestead De Kel, Holstein bull, plays host.

Selznick News No. 1091-C:—Pimlico, Md., $80,000 purse is at stake in race held at big Maryland track; New York, Fashions; Sherborn, Mass., the turkey gets on fine without cranberry sauce until it's time for Thanksgiving dinner; San Francisco, Cal., Japan's princess checks her title at Golden Gate; Stamboul, Turkey, our "protection fleet;" New York, Will Rogers remarks on news of the day; New London, Conn., Colin Buell, Yankee schoolmaster, bans "knickers" in class; Ft. Meyer, Va., cavalry stunts rival most thrilling feats of cowboys; Glasgow, Scotland, Glasgow turns out to cheer Lloyd George "still smiling;" Doorn, Holland, town is'nt excited over Kaiser's wedding.

Selznick News No. 1092-C:—Arlington, Va., Harding remembers unknown soldier; Mineola, L. I., elephant blimp shows speed; St. Cloud, France, boat propelled by air sails fastest against wind; Woman's Supplement, Fashions; Oakland, Cal., college girls open the hockey season with a lively game; New York, Mary Garden is back; Hialeah, Fla., Indians teach movie actresses trick shooting; New York, "Resolute" will change flag and keep her liquor; London, England, Edward Albert of Wales kicks off London football match; Washington, D. C., Woodrow Wilson makes first public speech since breakdown.

# "Birth of Aviation" Ready

## Mirror No. 3 Novelty Reel Current Universal Release

THE International News Reel Corporation has produced another novelty reel. It is called "The Birth of Aviation," and will be released by Universal as The Mirror No. 3, or the third in the series of one reel features assembled by International from film taken a decade or more ago and showing historical events of the past.

"The Birth of Aviation" shows the first fledgling hops in 1908 of the Wright Brothers, Glenn Curtis, and other pioneer bird-men. It shows the flimsy aeroplanes of the early days and compares them in flight with their modern counterparts. It is a picturization, in one reel of the growth of aviation, a scientific industry which is practically a twin of the motion picture industry. Both jumped into prominence in the early days of this century and both have progressed with the same incomprehensible rapidity.

The reel also contains pictures of many freak machines turned out in the early days of aviation as well as the machines of Bleriot and Farman, two famous French air pioneers.

In strange contrast to these scenes are shots taken during the war, showing hundreds of planes in battle formation, and later shots of the huge bombing planes and passenger carrying planes that now wing their way across continents.

When the Mirror No. 3 was shown at a select audience of aero experts at the recent aeronautical meet at Detroit, it drew great praise.

Major H. M. Hickman, Chief of the Information Group, U. S. Air Service, said, "It requires something like your film on "The Birth of Aviation" to impress everyone, even those engaged in aeronautical development, to realize what wonderful progress has been made."

Wing Commander Stedman, of the Canadian Air Force, said: "It is only by comparison of photographic records of the early flights with similar records of flights carried out at the present day that we are able to see that actual progress has been made in aviation. This progress is very clearly indicated in your film 'The Mirror' or 'The Birth of Aviation'."

Others who saw the reel were equally as enthusiastic.

# Hodkinson Ready with Comedies

## "Faint Heart" for Release Dec. 3 "The Four Orphans" to Follow

IN order to inject comedy in their short subject program, the W. W. Hodkinson Corporation announces that beginning December 3d they will release the All Star Comedies once a month. It is understood that these two-reel comedies made by the Affiliated Distributors, Inc., will materially increase the value of the Hodkinson short program.

There will be a series of thirteen All Star Comedies personally supervised by Chas. C. Burr, and directed by Gregory La Gava.

The first two productions entitled "Faint Heart" and "The Four Orphans" have been shown to the Home Office of the Hodkinson Corporation. It is said that the executives are very enthusiastic over them; they will undoubtedly achieve great popularity as their laugh-creating qualities are realized.

The cast for these productions will be headed by Charles Murray and Raymond McKee and Mary Anderson, all of whom have made remarkable success in other productions and are well known to the trade and the motion picture public.

The addition of clean, up to the minute comedy will, in the estimation of the Hodkinson Corporation blend in with other short subjects which they have to offer.

# Alterations in Century Staff

## Changes Occasion New Contracts and Engagement of Added Talent

WITH the return of president Julius Stern to Hollywood many important changes and additions were made to the staff at the Century Comedy studios.

Herman C. Raymaker has been signed as a comedy director, promises well for the crop of pictures for the coming year. Raymaker has been associated with Hal Roach, Sennett, Fox and the Hall Room boys.

The full staff of Century directors at present is as follows: Alf Goulding, Harry Edwards, Herman Raymaker, Al Herman, Bert Sternbach, David Smith and Zion Myers. A staff of capable "gagmen" are writing continually under the supervision of Sig Neufeld.

Among the better known men and women who support Baby Peggy, Brownie the Wonder Dog, Lee Moran, Queenie and Buddy Messenger—Century's latest featured player are the following: Betty May, Ena Gregory, Lillian Hackett, Blanche Payson, Inez McDonnell, Marjorie Marcel, Lois Boyd, Jeanne Hope, Max Asher, Joe Moore, Joe Bonner, Jack Earle, Buddy Williams, Jack Cooper, Tad Ross, John Ralesco, Thomas Wonder, Charles Brown, Gus Leonard, Jack Henderson, Jackie Morgan, Fred Spencer and Pete Morrison.

This is a strong aggregation of talent to be assembled under one banner for comedies, and unusual results are expected.

## Evacuation of Thrace Seen in Kinograms

THE current issue of Kinograms, Educational's news reel No. 2187, contains what is claimed as the first and exclusive pictures of the evacuation of Thrace by the Greeks. These scenes, showing the heavy guns being removed from the fortifications at Adrianople; the Greek soldiers on the march and in their trenches; stretcher bearers at work, and fleeing refugees, are reminiscent of the World War.

Another subject in this reel is "Lest We Forget," showing significant events and persons that have figured in the big news of the Allied nations since that memorable day. November 11, 1918. Many striking reminders are brought forth in this Armistice subject.

## More Territories Sold on Abramson Feature

The sale of "Wildness of Youth" to Sam Grand of Federated Film Exchange, Boston, Massachusetts, was announced from offices of the Graphic Productions, Inc., this week as another unit in the recent rapid progress made by Ivan Abramson in disposing of the territorial rights to his latest feature.

Included in the more recent territorial sales of "Wildness of Youth" is the disposition of the South American right of the picture including Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia. The contract is with the Sociedad General Cinematographic Co.

Frank Zambrino of Progress Pictures Co., Chicago, has the production for Northern Illinois and Indiana. Richards and Flynn Film Co. of Kansas City, Missouri, have the rights for Western Missouri and Kansas. Eastern Pennsylvania, Southern New Jersey and Delaware rights have been disposed of to Donohue and Gill of the Imperial Pictures, Philadelphia, Pa.

## Apollo Enlarges Staff for High Features

The Apollo Exchange, N. Y., local distributors for Will Nigh's photo-drama, "Notoriety," and the three following Nigh features which are being produced and distributed by L. Lawrence Weber and Bobby North, will have a special staff of seven to handle the bookings on these features for New York exhibitors.

The salesmen will not only take care of the bookings, but will also extend active co-operation all along the line. Special publicity and exploitation service will be included in every contract and the utmost co-operation in putting the Will Nigh series over for the exhibitors will be extended.

The salesmen will be under the personal supervision of Ben Schwartz, sales manager of the Apollo Exchange and veteran film man of his territory.

## News Weeklies

(*Continued from page 2674*)

Fox News, Vol. 4, No. 11:—Webb City, Mo., tornado at midnight spreads destruction and death; Baltimore, Md., first trackless trolley runs on Maryland state road; Pasadena, Cal., U. of So. Cal. football team defeated, 12-0, by California "Bears;" El Paso, Tex., El Maida shriners in great parade; Camden, N. J., Camden-to-Atlantic City White Horse Pike opened; Chicago, Ill., Archbishop Mundelein soon to be Cardinal, is report; Washington, D. C., Central High School girls' rifle team wins Astor cup; Helder, Holland, Queen Wilhelmina and Prince Henry attend celebration; Vange, England, "miracle" water well discovered; New York City, S. S. Mauretania makes record run from Cherbourg; Washington, D. C., gun and rifle shells converted into mail boxes; New York City, Mickey Walker, new welterweight champion of the world; Boston, Mass., South American bear newest household pet; Cotati, Cal., daring drivers average 115 miles an hour in thrilling 100-mile race; other exclusive news features.

Kinograms No. 2198:—San Francisco, women parade for a dry California; Washington, D. C., women hand mere man another jolt: Framingham, Mass., youngsters share in racing thrills; Personalities in the news; New York, Sir Eric Geddes, brother of British Ambassador, former First Lord of the Admiralty; Washington, D. C., Third U. S. Cavalry holds maneuvers; San Pedro, Cal., a modern Noah's Ark reaches port; Armistice Day Ceremony, Mr. Harding places a wreath on national hero's tomb; Washington, 5,000 in tribute to Woodrow Wilson; Cambridge, the Tiger eleven defeats Crimson.

International News No. 91:—Athens, Greece, mighty demonstration upholds Greek revolution. 250,000 in tremendous outpouring pledge support to Colonel Plastiras who forced Constantine's abdication; Bikaner, India, camel corps a crack fighting outfit; Cambridge, Mass., Princeton beats Harvard before crowd of 60,000; International Snapshots, first snowfall; Rome, Italy, Italy's King bows to victorious Fascisti; New York City, derrick trucks move helpless Hattie, elephant patient; Washington, D. C., Ex-President Wilson in the limelight again.

Pathe News No. 92:—New York City, schoolboys training for marathon championship; Cincinnati, Ohio, historic "paddle-wheelers" destroyed; In the Limelight; London, England, Britain's new Cabinet; Boston, Mass., Massachusetts has woman legislator; Los Angeles, Cal., "So this is America—feels kind of shaky after a peaceful life in India"; Rome, Italy, Fascisti pay honor to King. Troops of Nationalist party that recently seized government swear allegiance to King Victor Emmanuel; How America earns its living. Statistics by Roger W. Babson, animated by Bert Green; Cambridge, Mass., Princeton beats Harvard on latter's home ground for first time since '96; West Point, N. Y.; the Army's largest lighter-than-air dirigible visits military academy; Washington, D. C., Woodrow Wilson in action again; Boston, Mass., firemen parade in commemoration of 50th anniversary of big city fire which destroyed 78 million dollars worth of property.

# Pearson Studies Growing Market

## Pathe Executive Believes Short Subjects of Great Importance

IN view of the rapidly increasing vogue of short subjects with picture patrons all over the United States owing to the specializing tendency in that direction on the part of exhibitors, Elmer Pearson, General Manager and head of Pathe, was interviewed on the special points involved.

"The next big development of the motion picture industry, which is now fairly launched," said Mr. Pearson, "is almost certain to be in the short subject field. Both exhibitor and public are beginning to realize the intrinsic value of the short subject and before long will recognize its true worth.

"As in all other classes of picture production, it will be a case of the survival of the fittest. The public will impel the exhibitor to draw a clearer line of demarcation between the good and the bad.

"The moment when the exhibitor makes a proper and substantial price distinction between good short subjects and mere program fillers, from that moment the good short subjects will show attractive producer profits. The result will be a tremendous improvement in the quality and entertainment value of short subject profit.

"Today an exhibitor thinks nothing of paying ten times more for one five-reeler than he does for another, yet very few will recognize a 3 to 14 comparison in the value of news reels. It is also very rarely and reluctantly that he pays on the basis of a 4 to 1 comparison in the case of two-reel comedies.

"In the single-reel field, the producer and distributor have met with even greater discouragement, in that no matter how good or expensive your effort, unless you want to rent it at a given maximum at the average theatre, you can keep it.

"Naturally the short subjects got into a rut, and it took genuine financial courage and hard work even to make a start in getting it out. But persistence in any direction will not be denied; and a start having been accomplished, it is fair to assume that more rapid progress can now be looked for.

"The process has been laborious and obviously slow, and proceeds about as follows:

"First, you start making a product just a little better. After that has had its opportunity for recognition, it is necessary to increase the rentals a little, and the number of customers by a few. Then you increase the production budget and the production's excellence and try for a little higher rentals again, with the addition of a little broader distribution, etc., etc. But, of course, no one has yet progressed very far because of the so-called limit most exhibitors have set on what they will pay for any short subject.

"During the last three years exhibitors have been converted to the better short subject idea. Little by little these have raised their maximums to procure what they have taught their patrons to demand as part of a satisfactory entertainment.

"While the industry has some distance to go to realize upon such a business-building variety, it is indeed on the way, and Pathe may be depended on to keep a full step or two ahead of such encouragement as our customers extend us."

Elmer Pearson, General Manager, Pathe Exchanges, Inc.

## New Novelty on Sawing Girl in Half

In order to further the novelty possibilities of the Film Exposé of Sawing A Lady In Half, Weiss Brothers, Clarion Photoplays, Inc., have devised a unique lobby display for exhibitors who present this two-reel film.

This display consists of life size figures of two men sawing through a young girl. These figures are in the form of a poster cut-out, attached to which is a contrivance which causes the saw in the hands of the two men to move up and down on the figure of the girl, creating the effect of her body being sawed in two.

Since the settlement of the litigation concerning this film between Horace Goldin and Weiss Brothers renewed interest has been evinced on the part of independent exchanges and exhibitors.

## Prologue Arranged for "Notoriety"

L. Lawrence Weber, Broadway producer, has brought his dramatic experience into play by arranging a realistic prologue for "Notoriety," the independent feature which he and Bobby North are releasing. It was directed by Will Nigh.

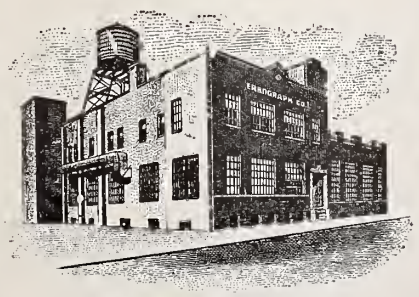
The prologue does not duplicate any scene in the picture. It plays up the vital importance of notoriety as the great human ambition and weakness of the day. It is symbolic in treatment, and consists of four short episodes, each five minutes in length.

## Real Life Settings for Norma Talmadge Films

"Within the Law," Norma Talmadge's next starring attraction to be released by First National will have all the trimmings of realism. The exacting prison scenes made memorable in the stage play will be duplicated from real life for the Talmadge picture.

Frank Lloyd, director and Tony Gaudio, cameraman, are starting cast from Hollywood November 20 for the express purpose of filming these scenes in the natural settings of Auburn prison, the Tombs and the New York subway.

LUDWIG G.B. ERB,
PRESIDENT



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# Reviews of Latest Short Subject Release

## "Rolling Down to Rio"

### With Secretary of State Chas. E. Hughes

*(Navy Department—Two Reels)*

A HIGHLY picturesque journey on the bounding deep is offered in "Rolling Down to Rio," authorized by and made in conjunction with the United States Navy. It not only gives the landlubber a close-up of life as it is lived aboard the U. S. S. Maryland, one of Uncle Sam's battleships, but takes him on a colorful cruise to the capital of Brazil, where the International Exposition is held.

We board the warship and are given a treat in deck-scrubbing—we catch an eye-full of the sailors at mess. The skipper is introduced and we are taken below decks to see something of the technical equipment. Up on deck we notice the crew manning the guns. Then we cross the equator and are given a humorous sight of the initiation into Neptune's lodge. The officers and sailors who are crossing for the first time are placed in the ducking chairs and tilted over into the pool, while Neptune and his court pass out the hokus-pocus.

The good ship Maryland anchors in the beautiful harbor of Rio and resting easily on the waves are warships from Britain, Japan and other countries. The sailors stretch their legs and Secretary Hughes, who was transferred to the Maryland from a commercial vessel during the voyage, steps ashore to present his credentials in line with the dignitaries from Europe and the Orient. A parade is participated in by the tars of the ships at anchor, and Mr. Hughes and the other guests are in the reviewing stand. His visit over he steps aboard the Maryland and is brought back to New York. It is an inspiring sight leaving and entering New York harbor.

The picture is not propaganda. But it serves in stimulating interest in the way our sailors live. We are seeing a bit of the world with them. "Rolling Down to Rio" is deserving of patronage everywhere. Accompanied by a prologue or presented by itself there is no question that it will win highly commendable praise wherever shown—*LAURENCE REID.*

## "Young Sherlocks"

### (Pathe—Two Reels)

ONE of "Our Gang" Series, with the whole "gang" present. Chiefly, among these are "Sunshine Sammy" and his tiny black companion. The two colored children start on a "gold hunting" adventure, the baby girl being carried along in an improvised vehicle which uses "Sammy" as a human motor. But they get hungry and being without funds, are tempted sorely to rebel at their fates, when they see the little rich girl buy and feed big red apples to her pony. But the rich girl gives "Sammy" an idea, so that when he accidentally falls in with a den of juvenile "Jesse James" impersonators he is able to tell how he bravely rescued the child of the rich from a band of kidnappers. Most convincing is his tale, and he is about to join the order of "Young Sherlocks," when along comes "Sammy's" mother, who rushes the children back to reality, and ends an otherwise perfect day for the youthful desperadoes. Granting that there are always a great many exteriors in these comedies, which benefit by natural lighting, it must be said that the photography is unusually clear, the direction splendid and the "kiddie" players a credit to the producer.—*LILLIAN GALE.*

## "His Enemy's Friend"

### (Pathe—Two Reels)

IT is commonly believed that it is a difficult matter to maintain a standard of production, especially on short subject "westerns." The Range Rider Series, starring Leo Maloney, however, keep an even pace, one with the other, and there is no decided difference in them except that every story embraces some unique play. They are consistently entertaining.

The "feud" idea, for instance, is not new, but the way in which it is handled in "His Enemy's Friend," makes a splendid offering, and shows not only the star, but the cast, to advantage. If typically "western," this two reeler is deserving of praise, since it is full of action, good riding, pleasing background and presented with a "finish" not always identified with this class of picture.

In this one a "feud" of many years standing is ended by showing how a hated "Carter," administered to a son of his enemy, "Cartwright," and won for his reward by showing fearless kindness, the elder "Cartwright's" esteem and the hand of his pretty daughter.—*LILLIAN GALE.*

## "Beyond the Jordan"

### (Geographic-American Releasing—Two Reels)

THIS release, one of the series made by Geographic Films, Inc., and to be distributed by American Releasing, seems to us to be one of the most satisfactory Biblical subjects yet shown.

The picture opens with an animated map, giving the exact location of the scenes which follow. We are then led through a series of beautiful pictorial scenes, each the spot on which some Biblical happening of importance occurred. There are no actors, no pretense at reproducing the actual happenings, and the imagination is given full play to visualize the happenings to its own taste.

Added beauty is given the release through a series of Prizma color reproductions of pastel drawings of appropriate Biblical scenes, done by Paleologue. The subtitles are largely direct quotations from the Old Testament, with occasional explanatory titles in modern phraseology. —*L. C. MOEN.*

## "The Mystery Box"

### (Hodkinson—One Reel)

THIS is an entertaining bit of comedy, although the main idea is to inform spectators regarding the many angles and things to know about radio. In this instance, a little boy, passing a window decorated with radio equipment, stops to look. The window is honored with the presence of a seemingly intelligent insect, which proves to be a "radio bug." The insect lights upon the top of the boy's head, finds a good place and injects enough venom of desire to invest in radio equipment to infect the boy and ultimately the entire family. However, while the family are busily engaged in learning the wonders of radio, the scientific side of the proposition is shown, so that it is an informative subject as well as one that will lend to strengthen a program.

These is sufficient continuity to hold the interest. The reel ha sbeen well directed by J. A. Norling.—*LILLIAN GALE.*

## "The Big Scoop"

### (J. K. McDonald-Pathe—Two Reels)

THE most popular songs ever written we those with words that awoke memori stirred one's sentiment and reminded one childhood days. Which has nothing to do wi a two reel comedy other than that the seri starring Johnny Jones and Gertrude Messeng have a similar effect. Everyone would like to a boy or a girl again, for a moment, during tho periods when they played "house" or "stor

"The Big Scoop" relates the earnest endea ors of two clever children and several "pla mates," who are engaged in running a new publication known to the Indiana village as "T Whisper." Johnny Jones assumes the pen nar of "Eddie Torial," and Gertrude Messeng covers "events." The making up of the paper was apt to be neglected if the "swimmin was good. However, after big sister's be illustrated the meaning of "scoop," by descri ing himself as a full-fledged newspaper ma the children decided it was time to "scoop" f "The Whisper." The way they do it embrac a clever little plot that holds the inter throughout, provoking many broad smiles a not a few laughs. Grown ups among playe might learn a good deal from the simplicity a natural poise assumed by these youngste which are as well directed, photographed a produced as worthy features. The only peo who would not enjoy these juvenile frolics a those who are afraid to laugh—a safe bet f any audience.—*LILLIAN GALE.*

## "The Resident Patient"

### (Educational—Two Reels)

THIS is the first of the Conan Doyle stori featuring the detective role of "Sherlo Holmes," that has had a tendency to be gru some. Nevertheless, it contains some drama moments and is especially well done. But t subject is more or less disconcerting.

It tells of a young physician, who was t poor to "hang out his shingle" upon receivi his diploma, but who was approached by man who offered to finance the doctor, if might be accepted as a permanent resident.

After strange happenings, involving a mu der, the physician appealed to Sherlock Holm to solve the mystery. It developed the mu dered man was one of a trio of criminals, w turned "King's Evidence," and was allowed go free, while his two partners in crime we to jail. Upon their dismissal, they sought o the traitor with intent to "get even." A interesting story, if a bit blood-curdling. *LILLIAN GALE.*

## "The Flivver"

### (Pathe—One Reel)

THE wide publicity given the "flivver," a thentically known as the "Ford," has e tended into pictures again, but this time in o reel of many laughs and exaggerated fun.

A comedy hero, played by Paul Parrott, h ordered a "flivver"—"knocked down C. O. D —and it arrives, accompanied by directions to how to put it together.

There is a girl in the case and unless t "flivver" is together in time to beat a man wi a more expensive car to her house on the d of the picnic, Paul faces chagrin. So the fi is all about how he does it, and the laughs con in rapid succession.—*LILLIAN GALE.*

# Star Comedies Are Essential, Says Moses

*By Vivian M. Moses*

STAR comedies are the well seasoned and zestful salad of the motion picture theatre bill-of-fare. No screen mixed program is complete without them. They add a relish to the entire entertainment.

A crucial moment in "My Hero," a Lupino Lane star comedy, distributed by Fox.

It is worthy of comment that the first of the motion pictures that attempted to tell a connected story were of a comedy nature; and from the earliest days of the silent stage the pictures devoted to the God of Laughter have improved steadily in scope and entertaining qualities. When the writers on screen topics allude to the remarkable advance of the art of the motion picture they, consciously or unconsciously, are speaking in praise of the one and two reel productions that prove a welcome relief to even the best and most convincing of screen dramas that have been planned for the sole purpose of touching the deeper springs of human nature and causing the tears of an audience to flow.

Years ago there was a minstrel performer named McNish who did an act called "Silence and Fun." During the entire act not one word was spoken, but it was always the hit of the bill wherever it appeared. The actor was obliged to appeal only to the eyes of his audience and to follow one piece of business with another in rapid succession. Comedians of the silver sheet work along the same lines. The eyes of their audiences watch their every movement, and each phrase of their silent fun must be pointed with the keenest sense of humor and constructive skill.

No silent act on the spoken stage can "get by" unless it is constantly entertaining. The rule holds good on the screen. No series of comedies has ever succeeded in maintaining its grip on the motion picture public that did not offer a quick and generous stream of humorous incidents that were enjoyed alike by a wide range of taste and intelligence.

Of all classes of screen comedies the series of one and two reelers of a humorous nature that can boast of a star at the head of its cast takes first place. In practically every instance the star performers in these short subjects possess that combination of surprising physical agility and grasp of the art of comic pantomime that makes the spectator hold his breath with apprehension and wrinkle his face with smiles at one and the same time. To watch a ludicrous looking young gentleman climb the sides of a building with the ease of a monkey, balance himself in an extremely perilous position or take a fall that threatens to dislocate all his bones without losing his air of calm confidence or look of comic surprise, and to have these antics occur in a "rapid-fire" comedy in which the fun is clean and clever, is to share in a species of mental relaxation that is a priceless tonic to the average man and woman in this bustling world.

Fox Film Corporation, pioneers in this branch of picture production, can boast of three series of Star Comedies that are constantly growing in favor with the screen public. The trio of laugh makers starring in these pictures consists of Lupino Lane, Clyde Cook and Al St. John. All three are distinctly different in their methods of fun making, and exactly alike in their ability to "put over" the comic incidents in each one of their respective releases. Representing, as they do, long and thorough training in the several branches of dancing, pantomime and acrobatic skill, the three started their careers at widely separated points of the compass. Lupino Lane is a product of the London stage and has played all over the world. Clyde Cook is an Australian, and was a leading performer at the Hippodrome, New York, when engaged by William Fox. Al St. John is a true son of the land that has developed the motion picture to its present high standing, and received his training under the stars and stripes.

"The Reporter," the first of the Lupino Lane comedies, demonstrated the wisdom of William Fox in prevailing upon this astonishingly agile and always humorous comedian to join the ranks of comic entertainers of the screen. Lupino has taken to his new branch of entertainment with the greatest enthusiasm and the happiest results. Other pictures to follow "The Reporter" are "The Pirate" and "My Hero."

Clyde Cook, whose comedy, "The Eskimo," revealed humorous possibilities within the Arctic Circle never dreamt of before, and whose previous releases have attested to his steadily increasing reputation as a comic actor of the first rank, is to follow his adventures among the bears and seals and two-legged inhabitants of the frozen North with "Lazy Bones" and "The Cyclist," two Fox comedies for which a hearty welcome is promised.

Al St. John, whose last two releases, "All Wet" and "The City Chap," guarantee the quality of his brand of Star Comedies, will be succeeded by "Out of Place" and "The Alarm."

With such a list of Star Comedies and Star Comedians, Fox Film Corporation need have no fear of not holding its present enviable position in this particular branch of motion picture production.

A bit of foolery from "Lazy Bones," a Clyde Cook star comedy, released by Fox

Al. St. John demonstrates his terpsichorean prowess in "Out of Place," supported by an octette of Fox comedy beauties

## "Truxton King" Gilbert's First for Fox

George Barr McCutcheon's novel, "Truxton King," will be the first starring vehicle for John Gilbert under his new contract with William Fox, which was signed a few days ago, according to announcement by Fox Film Corporation. The picture will be directed by Jerome Storm. "St. Elmo," Augusta Evans' novel, recently was completed at the Fox Western studios.

The negative of "The Boss of Camp Four," Charles Jones' latest starring production for Fox, has reached the New York offices. Jones has started work on "The Footlight Ranger," his next production.

# Fox's Educational Entertainments Pleas

By Herbert E. Hancock
*Supervising Director Fox Educational Division*

SOON after the first six Fox Educational Entertainments were released, theatre owners who played them saw the stamp of public approval fixed firmly on this sort of film. Audiences everywhere were quick to appreciate the novelty of the reels. People who had condemned motion pictures before changed their opinions and declared themselves in favor of this different kind of entertainment. In New York first, then quickly following in Chicago and Detroit, leading theatres benefited by the ready acceptance that Fox Educational subjects found with the motion picture public. Then through the Middle West the new film effort won instant popularity.

Hitting the high spots in the Alps, from "Bits of Europe," a Fox Educational entertainment.

Now come the second six of these unusual entertainments. "Old Spain" brings to the American screen the unaccustomed scenes of a country whose grandeur and glamor have been glowingly described in books for centuries. They need no longer be mind pictures, for they are actual happenings, vivid, pulsing with life. The film shows their reality, their form and color. Cities that were built a thousand years ago still exist and the people living in them now seem to retain many customs of their ancestors. But new ideas will creep in. Many Spanish beauties prove that although woman's charm may be old as Eve, it is still as new and fresh as tomorrow's bouquet of roses for the leading lady of a musical comedy. The prize winner of the national beauty contest clinches the proof with her smile. "Old Spain" is a full reel in length.

If you are interested in ducks, particularly for your Thanksgiving or Christmas dinner, "Pekin Ducks" will make a timely topic. This half-reel shows a duck farm and the methods of raising the fowl.

Everybody wants to know how other people live. A swift sketch is contained in the reel called "Bits of Europe." London is pictured, with its old streets and new buildings, and also some of the historic ones. The Tower of London is an outstanding "shot." Then the cameraman takes the audience with him "Unter den Linden" in Berlin and on through the places of the city that have been mentioned innumerable times by world travelers. On further to Monte Carlo, where many fortunes have been lost, but very few have been gained. The tinsel splendor of the pleasure resort reminds one of the kings of Europe who placed their countries and their peoples in pawn for the satisfaction of outward show. All the money ever won at Monte Carlo could not pay the cost of lives and nations destroyed to gratify the vainglory of an emperor who loved pompous display.

While we muse on the crimes of kings the camera lens brings Venice into focus. Here motley gondolas are poled along winding canals. Being the only means of transportation in the city, they are aptly termed "the floating taxicabs of Venice." The scene changes to Versailles, where French monarch held court, where nobility danced and royalty paid the utmost penalty for their extravagances. The beauty of the Versailles gardens is world famous. This former playground of the crested families of France contains fifty-one fountains of extremely artistic design. Their splendor makes this screen creation a distinctly attractive novelty, which rises to a climax with a pulse-beating climb up the Alps.

"Camphor" is a half-reel describing the manufacture of camphor from a tree found very extensively on the island of Formosa in the China Sea. The cameraman who made the film risked his life among a savage tribe of headhunters and his camp was protected by a high tension electric wire that carried alternating current.

"Bird Life" is a reel showing various feathered creatures in their natural surroundings. They were filmed as they built nests and fed their young. Because of the instinct to protect themselves and their offspring, it was necessary to build blinds from which to operate the camera. Several attempts to photograph birds were fruitless due to their wariness. This reel includes the official film of the National Audubon Societies, photographed by Herbert K. Job, a noted bird authority. Any exhibitor who plays this reel can get the co-operation of the local society in his community by telling the organization head about the official film. This subject also contains a scene wherein a professor of the University of Washington hangs perilously off the edge of a cliff to gather rare specimens of eggs.

The last of the set is a reel entitled "The Runaway Dog." It has all the action of a dramatic feature. The actors in this reel are a mother dog and two puppies, a mother cat and her kittens and a hen and her chicks. The unusual part of this miniature photodrama is that no human beings appear in the picture. After seeing this screen offering, an exhibitor won't be satisfied until he plays it. Then his patrons will be satisfied when they see it.

Although "The Runaway Dog" has no people in its cast, it will probably hold the spectator's interest as closely as any dramatic subject. The director used painstaking care to make the characters go through their parts naturally. Nowhere is the effort of human beings allowed to creep through to spoil the realism of the story. Nowhere is the supervision of the guiding mind permitted to beco apparent.

A puppy wanders from his sle ing mother to steal milk set in pan for some kittens. He is d covered by Mother Tabby, forci him to seek adventure in oth fields. Coming to a hen and so chicks, the pup attempts to pl with them. The hen's fierce attac draw several yelps from the m chief maker. His mother, wakir breaks her leash and comes to r trieve her wicked son. But t young rascal scampers off. T mother, following, catches her tra ing leash between the lathes of t chicken coop. The puppy falls ir a stream. His mother continu in the wake of her errant o spring, dragging the coop, h chicks and all, into the water. T hen with the chicks on her ba succeeds in climbing to the top the coop to keep her brood d The leash comes loose in mi stream; the pup is brought asho Then comes the part of the sto that makes it an outstandi achievement.

The coop with its feathered bu den floats down near a waterfa The mother dog goes into the wat again, pulls the coop safely to lan and the "Featherball" family is o of danger. As the dog takes h troublesome son homeward across foot-bridge, the little scallyw clumsily tumbles into the strea again. The mother drags him o after a long swim. Man's only pa in this film is taking the scenes a writing interpretative titles, whi add to the entertaining element the picture.

Whether a heart beats benea silks or rags, fur or feathers, t mother instinct is the same; its a peal to all humans is as strong.

A few interesting nature studies from "Bird Life," a Fox educational entertainment

# Fox News Increases Its Foreign Service

THE price of success in the News Reel field is eternal vigilance.

Now in its fourth year and getting better and bigger every year, Fox News' latest indication that it is on the job to give exhibitors the very best obtainable in news reels is the establishment of a foreign desk from which activities outside of the United States will be directed.

Editorial staff of Fox News. Standing, left to right—George Casey, secretary; William Lowrence, assistant cutter; George H. K. Mitford, Canadian news editor; James Sinclair, librarian; Ben Lowrence, head cutter; M. H. Becerra, Spanish and Portugese editor. Sitting, left to right—George H. Fleming, title editor; Phil R. Shorey, news editor; Don Hancock, direcor-in-chief; Gordon Stiles, foreign editor; William A. White, associate news editor; Helen Fox and Tess Green, stenographers.

Starting with a comprehensive plan of action, the co-operation of workers of other departments, and a large list of staff cameramen and field representatives, Fox News has steadily increased its service until today its camera force numbers 1,008. This list of cameramen is constantly being increased and at the present time Fox News controls 70 per cent. of the best cameramen of the world. Practically every city in the United States of over 25,000 population, has a Fox man on the job, and during the last year 78 were added to the role.

New York staff cameramen, highly trained, are frequently sent abroad to film events and novel features of world-wide interest or importance. Staff cameramen throughout the globe are continually in touch with their executives. Free lance cameramen, of whom there are nearly 1,000, all carry Fox News credentials, and they are pledged to send to this news reel at least four subjects monthly. This gives us a continual flow of negative and enables the director-in-chief, who is responsible for the make-up of the reel to view each week between 40,000 and 60,000 feet of negative from which to select two news reels.

Men are not employed in this capacity merely because they can "grind" a camera. Before an operator is accepted even as a field representative, he must submit to Fox News a sample subject to be passed upon. Quality in negative, clean-cut work and an intelligent idea of how to take a picture are prime requisites. Without these, a cameraman cannot hope to be a member of the "big family."

Every important point in the world is covered by Fox News. What the Foreign Desk will do is to cover these points to better advantage. For this purpose John Parkerson, editor of the Fox News in Paris, has been called to America for a conference, and with him will come Frederick Fesneau, Fox News cameraman from the Far East, who has been covering the Turko-Grecian war.

Fesneau, by the way, comes back a conquering hero, for he has just obtained a smashing "beat" in securing exclusive and intimate pictures of Mustapha Kemal and his staff at the Turkish Dictator's headquarters at Brousse, Asia Minor. This is the first time the Turkish leader has been photographed since the uprising, and the fact that Fesneau obtained the picture is just another indication of the initiative and ingenuity used by the Fox cameramen.

Every other cameraman in the Far East had camped for months on Kemal's trail, but he consistently refused to be photographed. The regular avenues of approach were closed, so the cameraman put his brains to work. First of all he packed his outfit in a brand new trunk on the outside of which he lettered the name of Mustapha Kemal and his official address. Thus fortified he made an impressive arrival by motor to the wharf in Mudania, the port of Brousse. He demanded loudly to be taken at once to the Turkish chieftain.

Waving his official looking papers in the faces of the authorities he so impressed them that he was finally taken before Kemal where he explained frankly what he wanted. The Turkish chieftain's good natured streak came to the surface, and he and his staff had a good laugh over the incident.

Then they adjourned to the gardens where Kemal took orders from the nervy interloper. And that is why Fox is releasing this week exclusive pictures of the spectacular Turk whose doings are splashed over every newspaper in the world.

During the last six weeks Fox has secured the exclusive services of competent and reliable cameramen in Kovno, Lithuania, Prague, Czecho-Slovakia, Bucharest, Roumania, Stettin, Germany, Breslau, Silesia, Caracas, S. A.; Edinburgh, Scotland; Helsingfors Finland, and others are pending.

Pledges of increased efficiency, more good subjects, more features and exclusives, and continued devotion to work are being received daily from Fox News representatives from all over the world.

Fox is in an impregnable position and confidently expects to see the output for 1923 surpass all previous records.

Frederick Fesneau, Fox News cameraman who has been covering the Turco-Grecian war. He has just arrived in America.

## Fox Sunshine Comedies Popular

THE ever-increasing popularity of the famous Fox series of Sunshine Comedies, is evident in the numerous reports that find their way each day into the New York offices of the organization.

Exhibitors throughout the United States, Canada, Europe, South America and the Far East have constantly written their praise for the noted two-reel fun-makers as a reflection of the comment spoken by the motion picture going public in their sections. Scarcely a month goes by without the receipt of several hundred testimonials from fans in various parts of the world listing the Sunshine Comedy program as one of the finest of the laugh-provokers on the screen.

As an indication of what it is doing to uphold the high standard set for these comedies, and as an earnest that it will continue to provide exhibitors with a fine line of such subjects, Fox Film Corporation calls special attention to the Sunshine brand now ready for booking which will be released during the remainder of this year and the early part of 1923. Of the next ten productions, release dates have been set for seven, according to a statement from Fox Film Corporation offices in New York. These seven promise to make new records wherever they are shown.

"The Haunted House," the first to be ready for distribution, is set for November 29; "The Ranch Romeo," November 12; "Cupid's Elephant," November 26; "The Fresh Heir," December 10; "A Poor Fish," December 24; "Rides and Slides," January 7; and "The Wise Cracker," January 21.

The height of versatility of subject has been reached in these seven two-reel pictures. Each represents the ultimate effort of a group of experts whose time is devoted entirely to the confecting of comedy situations and laugh-making stories.

## Fox Plans for 26 "Mutt & Jeff's"

THE exhibitors' reports on the new "Mutt and Jeff Animated Cartoons" show clearly that the new policy of issuing twenty-six a year has been vindicated. The new method allows double the time to be devoted to each release, with the result that the celebrated pair of comedians are funnier than ever before.

One of the interesting things about the Mutt and Jeff Cartoons is that Bud Fisher's creations appeal just as strongly in Simsbury, Kansas, as they do in New York, N. Y. The village and the metropolis, old folk and young, lowbrow, highbrow, and medium brow—all greet with delight these two typical American characterizations.

Several factors enter into the popularity of the pictures besides the fact that they are different in every way from any other comedy release. In the first place, Bud Fisher's cartoons are syndicated throughout this country and Canada. Hardly a town where the names Mutt and Jeff were not by-words even before the famous pair made their debut in the movies. Several books made up of Fisher's cartoons have reached a tremendous sale, and various road shows have popularized the adventures of the tall skinny man and his small, bald-headed partner. All these things have helped tremendously in preparing the way for the screening of Mutt and Jeff.

That explanation is interesting, though, after all, for the exhibitor the main point is that his patrons do like the cartoons. *Why* is not so important. But he does realize that the Mutt and Jeff animated cartoons of Bud Fisher help to give the necessary lightness to his program. They are the dessert of the picture banquet he serves the patrons. And very often, as he knows, a good dessert can help to make one forget that the rest of the meal has not been up to par.

# Reviews of the Latest Features

Conducted by LAURENCE REID

## "Ridin' Wild"

Universal—4166 Feet

*(Reviewed by Laurence Reid)*

ED (HOOT) GIBSON has another interesting little western in "Ridin' Wild," which plays him in the role of a Quaker cowboy. One may imagine the humorous possibilities of the story with the star just "rarin' to go" yet at the same time restrained from doing so through the pacifist tendencies of his religion. It is the characterization here which is especially interesting—the plot carrying a familiar outline of a hero who musters enough courage to stamp out the villainy which has placed his father in jail on a trumped-up charge of murder. The Quaker is loath to return a blow for a blow. In fact he turns the other cheek. Yet he has a bitter conflict with himself because his mother is constantly warning him that he is not a good Quaker.

There isn't so much action in this western as in some previous Gibson releases. Still when it hits its stride it finishes with plenty of ridin' and shootin'. The hero numbers among his friends, the sheriff and the latter's pretty daughter. Among the enemies are a pair of real estate sharks. One of the partners kills the other with the hero's gun, and the youth's father having engaged in an argument with the deceased prior to the killing, naturally the old man is arrested for the crime. There is one bit of action which is never cleared up. The station is robbed and a posse start in pursuit, but nothing ever develops from it. The incident is forgotten. However, it paves the way for the Quaker to become an "up and at 'em" cowboy.

Using the girl as a shield, he kidnaps her and the natives start in hot pursuit. When he leaves her momentarily a couple of them take her to the real assassin. Which brings us right down to the climax which features a healthy fight between the Quaker and the villain. The latter, thinking he has killed his rival, proceeds to boast of his other victim. But the hero is only feigning and soon gets a scissors-hold upon the murderer. Naturally he wins. The titles are colored with Quaker expressions which help out the characterization. It's a neat little western which somehow registers as sure-fire. Gibson is easy in his role and Edna Murphy is charming as the girl. Wade Boteler, however, gets too often in the center of the picture.

The Cast

Cyril Hennerson.....Ed ( Hoot) Gibson
Grace Nolan.....Edna Murphy
Art Jordan.....Wade Boteler
George Berge.....Jack Walter
Andrew McBride.....O. Hoffman
Sheriff Nolan.....William Taylor
Alfred Clark.....Bert Wilson
Mrs. Henderson.....Gertrude Clair
John Henderson.....Wm. Welsh

Story and Scenario by Roy Myers. Directed by Nat Ross. Photographed by Virgil Miller. Produced by Universal.

*The Story*—Quaker youth, living in West, dresses like a cowboy and attempts to act like one, but his pacifist tendencies hold him in restraint. When his father is arrested on trumped-up charge of murder the boy forgets his peaceful inclinations and whoops it up like a real Westerner. He captures the real crook and wins the girl.

*Classification*—Western carrying character study and the customary elements.

*Production Highlights*—The appeal of the leading character. The transformation of the Quaker. The fight in the climax. The sentiment.

*Exploitation Angles*—Title suggests a teaser campaign. Plot suggests a spread on the action, theme and characterization. Also suggests a prologue with girls attired as Quakers, etc. Gibson is getting good pictures. Would advise playing this up as one of his winners.

## "Thorns and Orange Blossoms"

(Preferred-Lichtman—6971 Feet)

*(Reviewed by Laurence Reid)*

AN effective heart interest story is offered in "Thorns and Orange Blossoms," an adaptation of a Bertha M. Clay novel. Since this author made a specialty of playing upon the tear ducts you may consider that Director Gasnier has emphasized the sentiment and pathos. It isn't a picture of action or incident. Rather is it a simple story of misdirected passion and unrequited love with the central figure a vengeful prima donna from Spain who, when she finds that her affection is a thing of the moment with the American youth, determines to win him at all costs.

He is engaged to an American girl and to avoid complications secretly marries her. But the fair senorita does not have the hot blood of Spanish grandees running through her veins for nothing. In the attempt to gain possession of the revolver she is accidentally wounded. Her vengeance is complete when the youth is sent up for five years. The subsequent scenes show the pangs of separation between husband and wife. And Gasnier has not forgotten the pathos. Several prison shots are offered, interspersed with the flashes of the wife's lonely existence. The convict's freedom is gained by a pardon when the senorita discovers the plight of the wife.

The picture carries too much stress upon sentiment and pathos and should be shortened, thus speeding up the action. If the hero had told of his marriage everything would have been O. K. with him but there wouldn't have been any plot. Estelle Taylor is admirably cast as the senorita and gives a spirited performance. The production is good and offers real atmosphere. We would call it a first rate audience picture.

The Cast

Rosita Mendez, Spain's favorite prima donna.....Estelle Taylor
Alan Randolph.....Kenneth Harlan
Barnes Ramsey, his lawyer and closest friend.....Arthur Hall
Violet Beaton, Randolph's fiancee.....Edith Roberts
Colonel Beaton, her father.....Carl Stockdale
Pio Guerra, Rosita's manager.....John Cossar
Fallie, Rosita's maid.....Evelyn Selbie

By Bertha M. Clay. Scenario by Hope Loring. Edited by Eve Ansell. Directed by Gasnier. Released by Al. Lichtman.

Photographed by Karl Struss.

*The Story:* Spanish opera singer loves American youth. He is engaged to American girl in his home city. The prima donna, piqued at his hasty departure, follows him to America. To avoid her he secretly marries his fiancee. However, he calls upon the senorita, who attempts to shoot him. She accidentally wounds herself and blames the American, who is sent to prison. In the end she understands the situation and brings about his pardon.

*Classification:* Heart interest story of romance and passion, pathos and sentiment.

*Production Highlights:* The work of Estelle Taylor, who is admirably cast for Spanish senorita. The good production. The human interest moments. The atmosphere.

*Exploitation Angles:* Suggests a colorful prologue featuring a tabloid sketch of "Carmen," etc. Would advise playing up the human interest note and putting forth teaser questions asking your patrons if they would govern themselves like the characters if placed in similar positions.

*Drawing Power:* Good picture for all neighborhood houses. Should prove a winner in downtown houses.

## "The Woman Who Fooled Herself"

Associated Exhibitors-Pathe—Five Reels

*(Reviewed by Laurence Reid)*

THIS is a familiar tale of romance coupled with frenzied finance with the love interest coming out on top. There is nothing original in the idea or the development of it. It progresses evenly enough, building straight to its denouement and finishing according to Hoyle, although there is a flourish at the end which takes on the form of an anti-climax. The theme is the orthodox pattern detailing a frame-up in which a chorus girl is employed by a group of schemers to fleece an innocent "come on" of his property. It develops that she will fall in love with him. This is natural. But she refuses to admit it. In fact she spurns him through being conscious-stricken over her previous conduct. So she makes amends and restores the option to her sweetheart.

It is possible that the directors might have employed some new twists here and there, but they have played safe. One doesn't have to be a keen analyst to discover the development of the plot. After the hero is introduced one is certain of the finish. The story gets off to rather a poor start, but picks up speed eventually and should prove a satisfying offering to those who do not expect a screen masterpiece every other day. Especial attention has been paid to the settings and it is the production end of the picture which will earn the admiration of the spectator.

Considerable local color and atmosphere suffice in giving the feature a pleasing background—particularly in the cabaret scenes of the South American town. The staging is highly creditable. The plot is too familiar—too obvious and slight to offer much appeal. May Allison, the star, returns to the screen after a long absence and gives a charming performance as the chorus girl. She is thoroughly animated in her expression—which means that she is always in character. The supporting cast is capable with honors going to Robert Ellis, who also assisted with the direction. A little editing here and there would improve the continuity which becomes slightly hazy at times. We would call it an average picture.

The Cast

Eva Lee.....May Allison
Fernando Pennington.....Robert Ellis
Don Fernando Casablanca.....Frank Currier
Dona Marie Pennington.....Bessie Wharton
Cameron Camden.....Robert Schable
Eban Burnham.....Louis Dean
The Padre.....Rafael Arcos

By Charles A. Logue. Directed by Charles A. Logue and Robert Ellis. Photographed by A. Fried and Eugene O'Donnell.

*The Story*—New York chorus girl accepts a position as cabaret dancer in a South American cafe. She is the choice of a group of frenzied financiers to mulct a young Latin out of his money. She falls in love with the youthful Don and regrets her bargain. After some complications she is able to square herself.

*Classification*—Romance and high finance coupled together in conventional story with love the conquering element.

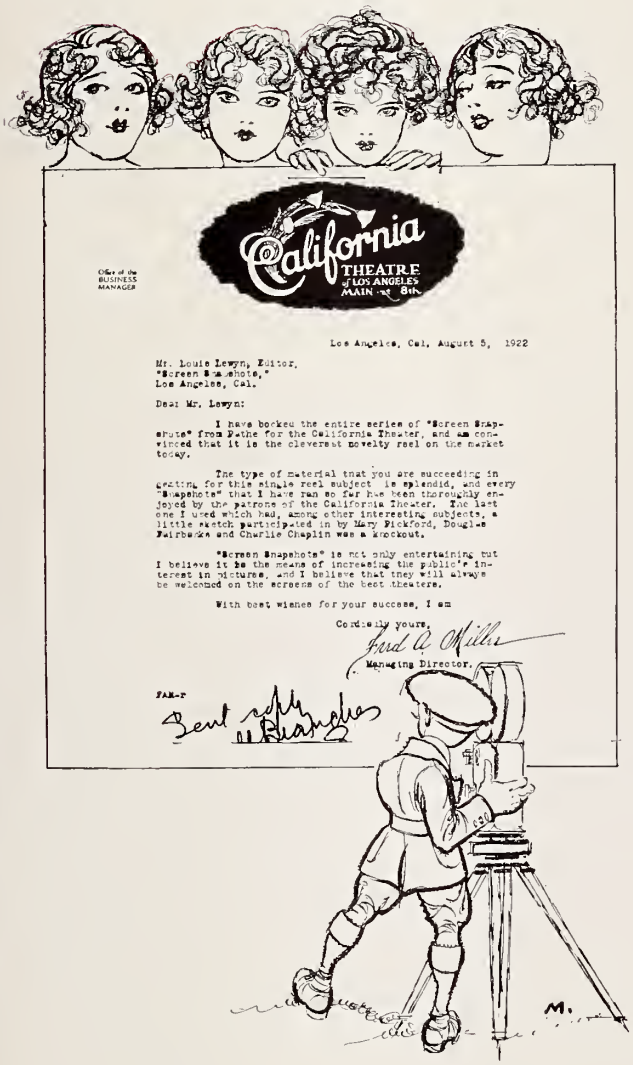
*Production Highlights*—Good production. Star's performance and capable work by cast. The Spanish atmosphere and local color.

*Exploitation Angles*—Would advise featuring star who has been absent from screen for some time. Suggests featuring it as adventure romance. Title suggests a teaser campaign. Would feature it in program advising patrons to see story of chorus girl who falls in love with Spaniard.

*Drawing Power*—Best suited for neighborhood houses.

# Screen Snapshots

## *One reel—Every other week*


California
THEATRE
OF LOS ANGELES
MAIN at 8th
Office of the BUSINESS MANAGER
Los Angeles, Cal, August 5, 1922
Mr. Louis Lewyn, Editor,
"Screen Snapshots,"
Los Angeles, Cal.
Dear Mr. Lewyn:
I have booked the entire series of "Screen Snapshots" from Pathe for the California Theater, and am convinced that it is the cleverest novelty reel on the market today.
The type of material that you are succeeding in getting for this single reel subject is splendid, and every "Snapshots" that I have run so far has been thoroughly enjoyed by the patrons of the California Theater. The last one I used which had, among other interesting subjects, a little sketch participated in by Mary Pickford, Douglas Fairbanks and Charlie Chaplin was a knockout.
"Screen Snapshots" is not only entertaining but I believe it be the means of increasing the public's interest in pictures, and I believe that they will always be welcomed on the screens of the best theatres.
With best wishes for your success, I am
Cordially yours,
Managing Director.
FAM-r

## Behind the scenes with stars of the screen

THERE isn't a man, woman or child in any of your audiences who wouldn't give a good deal to get "behind the scenes" of filmdom.

Screen Snapshots does just that; it shows the stars as they are, on the lot, off the lot, at work, at home and at play.

Every number is a box-office attraction for it has the box-office stars.

"As usual Screen Snapshots contains pictures of stars that will be of particular interest."—*M. P. World.*

"Views of stars on vacation instead of location make this a very pleasing reel. Most audiences like to see their favorite players 'back stage' and this should be popular."—*Film Daily.*

"Screen Snapshots is very interesting and my attendance has improved since I started showing them."—*Ralph R. Gribble, Grand Theatre, New Hamburg, Ontario.*

**Edited by Jack Cohn and Louis Lewyn**

Pathé Distributors

HAL ROACH presents

# Snub Pollard

## Comedies

*Two reels*

## A few facts and figures

SNUB POLLARD has been amusing the public for seven years.

First he was a featured player in the remarkable Harold Lloyd one reel comedies that are still spoken of as standards of excellence in one reel comedies.

Next he was a featured player in the two reel Lloyd comedies that swept the country with laughter. Then he starred in the one reel Hal Roach comedies that have played *more* theatres than any one reel comedies ever made.

He became a star in one reel comedies three years ago. His first two reel comedies have been just released.

*70% of the theatres that played him three years ago are still playing him.*

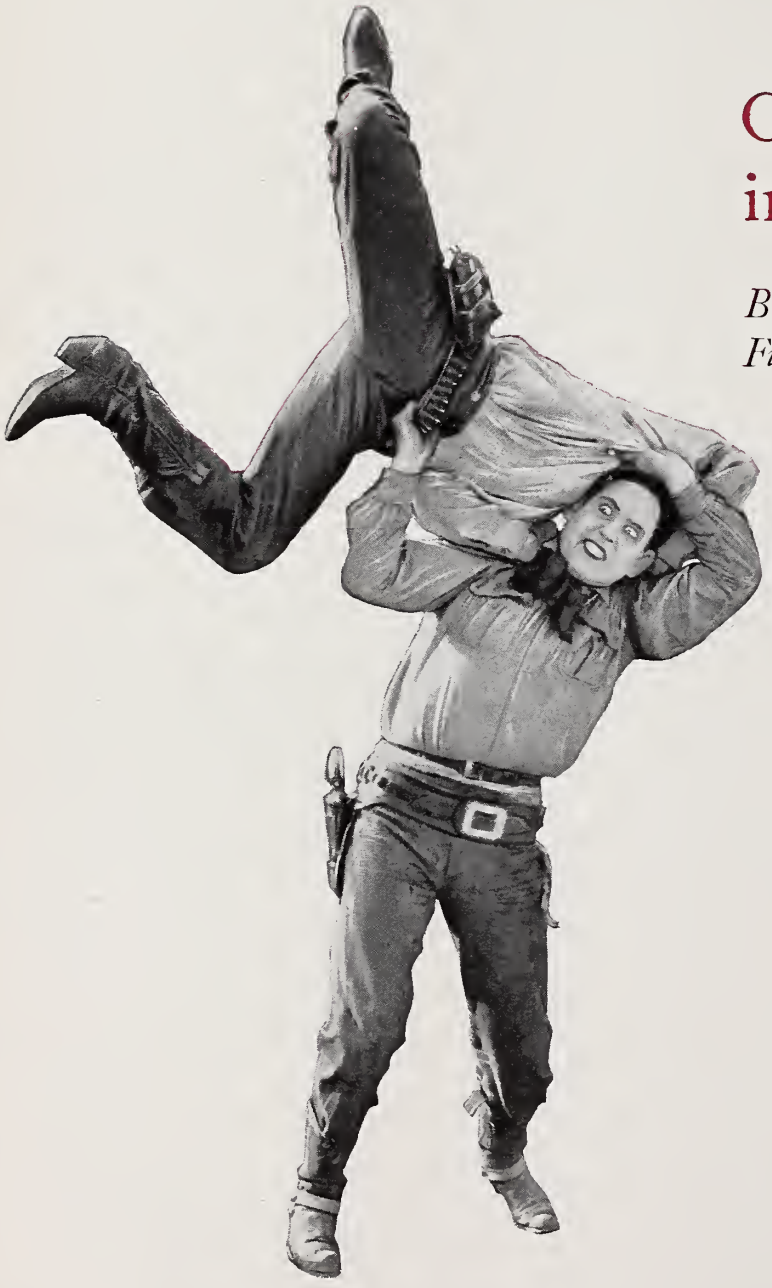
It doesn't take much guessing to know the reason why.

# Leo Maloney

*in the*

# Range Rider Series

## *Two Reel Western Dramas*



## Class A features in miniature

*Beautiful, Thrilling,*
*Full of Surprises*

There has never been produced a class of pictures so universally popular as the American "Western." Travellers in China, Japan, India, the South Sea Islands, everywhere, speak of their popularity. And here at home they are liked by *every* audience,—if they are *good.*

The Range Rider Series are the best Westerns that can be made. The stories are great. The cast good. There is a surprise in every one. And they pack a great big wallop.

> "'Rough Going' is another rattling good 'Western' with Leo Maloney. There is action aplenty with fine horsemanship and hard fighting.....It has been well handled."—*M. P. World.*

*Written and directed*
*by* LEO MALONEY *and* FORD BEEBE

Pathépicture

TRADE MARK

## "Tess of the Storm Country"

### United Artists—Six Reels

*(Reviewed by Laurence Reid)*

IT will probably be remembered than Mary Pickford's original "Tess of the Storm Country," established her as a star and brought into favor the five reel picture as a medium of entertainment. That was some eight of ten years ago. Now she has made a new "Tess," which, while similar in outline to the first screening, has been embellished by better photography, better treatment of the plot, better acting and a better background.

Taking the story for what it is worth, one cannot accept it as other than a heavy slice of sentimental molodrama which is always obvious and unreal. However, Director John Robertson has lifted it into worth while entertainment through his admirable, sympathetic treatment. Somehow he makes the story seem plausible despite its artificial plot, and Mary Pickford attends to the rest.

Most of us are familiar with the story which tells of the conflict between a pious rich man who has bought up the land, surrounding his house on the hill, occupied by squatters. Since these humble people have always lived at the water's edge, not caring to leave their tumble-down shacks, it is a perplexing problem to get rid of them.

The outstanding situation is when the fair squatter comes to the church determined to have the babe sprinkled before he dies. It is unreal but entirely effective in a melodramatic way. Since the dominie does not baptise the infant, Tess does it in a scene which is poignant with pathos. The picture has been given a fine production, is competently acted by David Torrence, Jean Herscholt and Forrest Robinson and with a little less stress laid upon the scenes between the vicious squatter and Tess, the picture would carry out its romantic tendencies to a much greater degree. Mary Pickford succeeds in being entirely human and lovable. Her pantomime is always expressive. You'll like this new "Tess," and so will your audience.

The Cast

Tessibel Skinner.....Mary Pickford
Frederick Graves.....Lloyn Hughes
Teola Graves.....Gloria Hope
Elias Graves.....David Torrence
Daddy Skinner.....Forrest Robinson
Ben Letts.....Jean Hersholt
Ezra Longman.....Danny Hoy
Dan Jordan.....Robert Russell
Old Man Longman.....Gus Saville
Mrs. Longman.....Mme. de Bodamere

By Grace Miller White, Directed by John Robertson. Photographed by Charles Rosher. Produced by Mary Pickford Pictures Corp. Released by United Artists.

*The Story*—Tess, the daughter of a squatter, fights the plan of a rich man on the hill to rid the land of her people. Her father is unjustly imprisoned for murder, and the girl has a severe trial attempting to outwit the vicious designs of a squatter. The rich man's son sympathizes with her and wins her love. In the end the rich man sees the light when he learns the true lesson of humility.

*Classification*—Melodrama based upon conflict between society and the squatters. Carries sentiment, pathos, humor and melodrama. New version of Mary Pickford's first success.

*Production Highlights*—The intelligent direction. The atmospheric backgrounds. The scenes in which the star expresses her individual comedy. The scene when she baptizes the child. The good acting by every member of the cast. The romantic moments. The human incident as found in the shack.

*Exploitation Angles*—This should be exploited as a new version of Mary Pickford's first success. We would advise playing up a teaser campaign along this line, dwelling upon popularity of book and star in what she calls her greatest role. The picture suggests an atmospheric prologue.

*Drawing Power*—Should draw in all kinds of houses. Star's popularity and popularity of book will see to that.

## "The Lavender Bath Lady"

### Universal—4,500 Feet

*(Reviewed on Laurence Reid)*

HERE is a picture or rather a role just made to order for Gladys Walton. The Universal star is peculiarly adept in masquerading as a society girl. She lives in a fanciful world here—a girl employed as a window demonstrator, displaying gowns for a fashionable shop. Some may wonder where the title fits in this picture since it hasn't much to do with the story. The little heroine refers to lavender bath salts occasionally—and this may be the connecting link. The early reels of this picture furnish a bit of novelty and get off to such a good start, that it is disappointing to see the plot lose its sparkle once the demonstrator introduces the romance.

The introductory scenes offer a young lady at a dressing table, giving orders to her maids. The succeeding shot features a crowd in the street blocking traffic so eager are the loiterers to catch a glimpse of the girl in the window. There is some effective comedy here. What follows seems arbitrary—as if it is introduced to furnish some mystery and suspense. The fair demonstrator becomes acquainted with a rich girl and goes to live with her as a companion. This is opportunity for the heroine to masquerade as the mistress during the absence of the other. So she falls in love with a young man, supposed to be blind. She believes him a crook after the wealthy girl's jewels. So in her attempt to keep them from being stolen she is accused of being a thief herself. But the youth turns out to be a detective. It is easy to see that he isn't a crook—which naturally eliminates the value of suspense.

The picture may be called fair entertainment. Miss Walton is deserving of better stories—stories which carry the highlights of "Second Hand Rose." It is rather slight although the director has brought forth some realistic atmosphere with the department store. The comedy moments offer pleasing incident. The star gives her usual spirited performance and her support is competent enough. There is the germ of a good idea here which could have been developed into something of real consequence. Adding the melodrama hasn't helped it any.

The Cast

Mayme Conroy.....Gladys Walton
Jeanette Gregory.....Charlotte Pierce
David Bruce.....Edward Burns
Simon Gregory.....Tom Ricketts
Maggie.....Lydia Yeamans Titus
Susanne.....Mary Winston
Dorgan.....Al. McQuarrie

By Shannon Fife. Directed by King Baggot. Adapted by George R. Chester. Photographed by Victor Milner. Produced by Universal.

*The Story*—Girl is window demonstrator in department store. She attracts attention and blocks traffic with her skill in displaying gowns. Wins the friendship of wealthy girl who invites her to her house as a companion. The heroine meets a young man there whom she believes a crook, but he turns out to be a detective. The girl saves the jewels from being stolen.

*Classification* — Romantic comedy-drama of girl whose ambition is to get into society. Adventurous line of action in early reels.

*Production Highlights*—Realistic atmosphere in department store. The early scenes of the window demonstrator. The star adept at playing role assigned her here. The good support. Interest fairly well sustained.

*Exploitation Angles*—This picture suggests a tie-up with stores featuring gowns—also drug stores which handle perfumes. Would advise having proprietors give window demonstrations as in the picture. The model can hold up cards featuring the articles for sale as well as the attractions of the picture.

*Drawing Power*—Likely to please all neighborhood houses. The star's followers will like it.

## "Love in the Dark"

### Metro—Six Reels

*(Reviewed by Laurence Reid)*

THERE are several new wrinkles in this crook melodrama which is based upon the power of redemption when love asserts its influence. The author, who is investigating the Hall-Mills murder case for a local paper, knows something about criminology and he hasn't been afraid to use his knowledge. He has developed a good melodrama and has kept a watchful eye upon straightening out his complications.

What we like particularly about John Moroso's story is the subordination of the romantic element until the moment is ripe for its introduction. The new twist enters in having his hero a victim of blindness during the day, but whose sight returns after nightfall. This youth wants to go straight but his mercenary wife heckles him into doing "one more job." When they take an orphan girl into their home to take care of their little boy his redemption is in sight, but long before it is accomplished the spectator is in for considerable suspense over the mystifying incident. The director has kept the action progressive throughout. The hero is double-crossed but makes his escape, leaving word with the girl to advertise for him when she gets caught in a jam. Meanwhile she enters a rector's home as companion to his wife. And this influence is sufficient to eliminate her tough mannerisms acquired in the orphanage.

There isn't much coincidence present. The double-crosser re-enters her life. But he serves his purpose in making the girl an amateur detective. She discovers the dominie's weak son stealing from his safe, the money going into the clutches of an oily crook who manages to escape the law. How to restore the money is her problem. So she advertises for the young father who can only see at night. And he returns and does a "Jimmy Valentine" with the two safes.

The concluding scenes show a police raid on the gambling den and the youth expressing his joy over being reunited to his child and finding that orphan girl returns his affection. Oh yes his wife has been eliminated through death in an auto accident. Moroso has kept away from showing the hero having an operation to give him sight during the day. There are too many operations on the screen. And people have tired of such amazing miracles. A snappy picture, well told and acted in a spirited fashion by Viola Dana, who has adequate support from Cullen Landis, and a cute youngster, Bruce Guerin.

The Cast

Mary Duffy.....Viola Dana
Tim O'Brien.....Cullen Landis
Mrs. O'Brien.....Arline Pretty
"Red" O'Brien.....Bruce Guerin
Dr. Horton.....Margaret Mann
Robert Horton.....John Harron
Jimmy Watson.....Charles West

By John Moroso. Scenario by J. G. Hawks. Directed by Harry Beaumont. Photographed by John Arnold. Produced by Metro.

*The Story*—Orphan girl is taken in by family of crooks to take care of their little boy. The young father, sightless in the daytime, is able to see after nightfall. He is charmed by the girl and resolves to go straight. The young crook disappears to escape the law, but the orphan girl sends for him to restore the loot of a youth who has stolen from his father. The death of the crook's wife enables him to marry the pretty orphan.

*Classification*—Crook melodrama based upon redemption, carrying melodramatic incident, adventure, suspense and romance.

*Production Highlights* — New twists in old story. The very good direction. The atmosphere. The escape of the crook. The suspense. The capable work of cast and appealing personality of youngster, Bruce Guerin.

*Exploitation Angles*—Suggests a chance to put over a teaser campaign. Title is attractive for teaser spread. Suggests a tie-up with local papers putting in blind ad paging Tim O'Brien.

## "The Marriage Chance"

### American Releasing—Six Reels

*(Reviewed by L. C. Moen)*

HAMPTON DEL RUTH has, in his latest production, turned out a really diverting picture, a bit uneven, perhaps, but with genuine entertainment value. Although the story is not especially substantial, the cast employed gets the last possible bit of value from it.

Del Ruth's years of comedy directing have left their mark on him, and he still evinces a strong partiality to comedy "gags" and shapely limbs—not, however, that there is anything objectionable in this regard. As a result, however, the first few reels of the picture are played in a semi-farcical, semi-slapstick vein, which shifts suddenly to one of sombre melodrama, making it a bit difficult to get into the mood of it for a moment.

Incidentally, some of the melodramatic moments of the picture are really splendidly done. The scene in the operating room, where the insane surgeon has just been killed —the bride is accused—her rescuer defends her—the revolver in the hand of The Mute is found not to have been fired—and the door slowly swings out, moved by an unseen hand —touches a high point of melodrama seldom presented.

At the close, the melodramatic portion of the picture proves to be a dream, but the transition from reality to the dream is so cleverly handled that it is very unlikely that the average fan will "get wise" until the very end of the film.

Alto Allen is seen first as a young girl just expelled from boarding school, a role which she plays with vivacity and "pep." Milton Sills, opposite, has no great opportunity to use his ability, but is pleasing. Walthall is excellent as the vivisectionist. Tully Marshall and Laura La Varnie contribute some good comedy moments. Irene Rich is wholesome and charming as the older sister and Mitchell Lewis handles the role of The Mute well. Nick Cogley is seen in one of his colored servant characterizations.

The Cast

Eleanor Douglas.....Alia Allen
William Bradley.....Milton Sills
Dr. Paul Graydon.....Henry B. Walthall
Timothy Lamb.....Tully Marshall
Mary Douglas.....Irene Rich
The Mute.....Mitchell Lewis
Martha Douglas.....Laura La Varnie
Uncle Remus.....Nick Cogley

Written and directed by Hampton Del Ruth. Photographed by Del Clawson.

*The Story*—Young girl persuades sister to break engagement to doctor their guardian. Girl then becomes engaged to young district attorney. As their wedding is about to take place, the doctor gets her a glass of water. She loses consciousness and doctor pronounces her dead. She is buried. Cat drinks some of water and also becomes unconscious, but it recovers. They hasten to exhume girl, but find body missing. Doctor is about to use her as living subject for experiment, when he is shot. District attorney and others enter. Girl is accused, but sister appears and confesses. This then fades out and back to the wedding, when we discover it was all a dream which she had during a fainting spell. A triple wedding follows.

*Classification*—Entering comedy drama with strong melodramatic sequences.

*Production Highlights*—The fine work of Henry B. Walthall. The sincere portrayal by Irene Rich. The comedy scenes between Tully Marshall and Laura La Varnie. The fainting of the bride at the wedding, after drinking the glass of water. The big melodramatic scene following the murder of the doctor. The recovery of the cat and the visit to the girl's grave. The excellent manner in which the dream scenes are handled, keeping the finish a mystery until the very end. The comedy work of Alta Allen as a boarding school girl in the early part of the picture.

*Exploitation Angles*—Play up the strong cast heavily, as you have several names to conjure with. If you have played Del Ruth's other big productions, feature him.

## "Brawn of the North"

### Trimble-Murfin-First National—Eight Reels

*(Reviewed by Laurence Reid)*

STRONGHEART, the dog who created such a sensation in "The Silent Call," is with us again, this time known as Brawn in "Brawn of the North." It is a vigorous story of the North Country which Laurence Trimble and Jane Murfin give the screen—a story showing a succession of thrills in the shape of hand-to-hand encounters—a story of primitive men who battle for existence in the far reaches of the North—a story of a wonderful dog whose devotion and friendship for those who treat him kindly and hatred for those who register cruelty toward him will carry him again into the spotlight of public favor. It's a fitting companion picture to "The Silent Call." This dog brings forth all the heroics, intelligence and sympathy for which he is famous. And to see him rescue the infant from the wolves will awaken response in a spectator who loves dumb animals.

While Strongheart or Brawn is the shining light of the feature, one must give Mr. Trimble and Miss Murfin the greatest credit for collecting as marvelous a background of snow scenes as the screen has ever shown. The scenery is superb, marked as it is by towering crags and vast spaces and the rugged atmosphere of the frozen North. For such a story of primitive men and primitive love it needed a primitive background.. It has received such. Primeval nature is in charge here—a perfect setting for a story of a lonely brute's metamorphosis. The dog comes north with his mistress and saves her time and again from false friends. Yet when he is rescued from a trap by the regenerated brute who has compelled the girl to marry him, he shows his true dog devotion.

Since the story is told in eight reels it stands to reason that it could be profitably shortened thus eliminating the burden of carrying too much plot and incident. However, its main strokes are vigorous and compelling. The mighty backgrounds fit perfectly with the tremendous striving for existence—especially when the wolves close in on the stricken family. Brawn develops a romance of his own with a timber wolf, but he returns to rescue the child. These scenes in particular are fraught with suspense. Mr. Trimble has overlooked nothing to bring forth this vital element. His picture is thoroughly saturated with the call of the open spaces. It packs a terrific wallop. Thrills it has in abundance and they assemble from the introductory scenes and mount with intensity until the exciting climax when Brawn saves the infant. A vigorous document and no mistake.

The Cast

Marion Wells.....Irene Rich
Peter Coe.....Lee Shumway
Howard Burton.....Joseph Barrel
Lester Wells.....Roger James Manning
The Missionary.....Philip Hubbarn
The Missionary's Wife.....Jean Metcalf
The Baby.....Baby Evangeline Bryant
The Vamp.....Lady Silver
Brawn.....Strongheart

By Laurence Trimble and Jane Murfin. Directed by Laurence Trimble. Photographed by C. B. Dryer. Produced by Laurence Trimble and Jane Murfin. Released by First National.

*The Story*—Treats of the exploits of a dog who accompanies his mistress to the North country. She has been sent for by her brother and fiance. The latter proves to be a scamp and the dog saves the girl from his evil designs. The girl is forced into marriage with a brute who eventually is transformed into a gentleman. The dog is caught in a trap and the husband saves him. It later develops that the animal saves their infant from death by the wolves. And the dog, incidentally, develops a romance of his own.

*Classification*—Adventures melodrama of North, featuring the love and devotion of a dog. Thrills, backgrounds, excitement and romance are interwoven in the plot.

## "Anna Ascends"

### Paramount—Five Reels

*(Reviewed by Laurence Reid)*

ALICE BRADY has in "Anna Ascends," a screen version of the stage play which she appeared in two seasons ago There was nothing conspicuous about the original to make a fuss over, and the film adaptation will not be catalogued as a masterpiece. It simply tells a story of an immigrant girl who is ambitious enough to rise from her lowly environment. The author has made her a Syrian instead of an Italian or a Russian. Otherwise it is the same character study which is interwoven with considerable hokum melodrama and the customary romance. Alice Brady colors it because she is particularly skillful in portraying such roles.

It appears to us that it could have been made more plausible so that the human note might be better emphasized. It is, indeed, "picturey" to see this heroine rise so rapidly until she is accepted in the best society. The early reels are much more interesting since they reveal considerable local color and the action appears somewhat realistic. It is reasonable to believe that this dynamic young immigrant would experience a love affair with a native New Yorker and attempt, through his influence over her, to expose her employer as a crook. But once she brandishes a knife and uses it upon one of her employer's associates, things begin to happen too quickly. Thinking she has killed the smuggler of jewels, she runs away and a title or two and an unimportant scene informs us that she is on the high road to success.

Really the best part of the picture is the development of the romance and this isn't extremely vital. The lovers are separated and the melodrama is introduced. Meanwhile the heroine writes a book and it makes such an impression that the hero's father, a newspaper publisher, assigns him to interview the author and sign her up for a series of articles. So the romance comes into its own again. The crooks are exposed and all ends happily. The director's atmosphere is first rate and he has done good work with a story which is mostly colorless aside from its characterization. Really the figures are much more interesting than the plot—and the star is given fine support by David Powell and Edward Durand who are well cast. Robert Ellis makes the most of the weak role of the hero, while Charles Gerrard plays one of the villains with his customary finesse and poise. "Anna Ascends" carries a good production.

The Cast

Anna Ayyob.....Alice Brady
Howard Fisk.....Robert Ellis
The Baron.....David Powell
Countess Rostoff.....Nita Naldi
Count Rostoff.....Charles Gerrard
Siad Coury.....Edward Durand
Bessie Fisk.....Florence Dixon
Miss Fisk.....Grace Griswald
Mr. Fisk.....Frederick Burton

By Harry Chapman Ford. Scenario by Margaret Turnbull. Directed by Victor Fleming. Photographed by Gilbert Warrenton. Produced by Famous Players.

*The Story*—Syrian immigrant girl, employed in a coffee house, has ambitions to rise in the world. She gets mixed up with romance, diamond smugglers and the law and finally has a shadow cast upon her life in the thought that she has killed a man. She writes a book which creates a great sensation and romance comes back into her life. In the end she brings about the capture of the crooks and marries the man of her heart.

*Classification*—Melodrama carrying a character study with plenty of romance and adventure thrown in for good measure.

*Production Highlights*—The first rate detail and atmosphere. The humor of the early romantic scenes. The good character work of Charles Gerrard, Robert Ellis, David Powell, Edward Durand and Alice Brady.

*Exploitation Angles*—Would advise featuring it as adaptation of star's stage play. Also suggests tie-up with newspapers.

## "Bulldog Drummond"

### Hollandia-Producers Security-Hodkinson —Five Reels

*(Reviewed by Laurence Reid)*

IT doesn't make much difference whether this picture carries out the spirit of the original or not, as the great majority of screengoers haven't seen the play from which it is adapted. But to one who looked in on this rollicking melodrama last season and saw something mighty close to burlesque—that spectator will be disappointed. Naturally the "business" which brought it so much amusement cannot be transferred to the screen. Noise cannot be reproduced, nor the dialogue of the characters who spoke in exaggerated tones. It was so absurd that the onlooker accepted it as unadulterated hokum—but hokum of a most humorous brand. It was as if Desperate Desmond himself had come to life.

The screen version is unduly serious and the manner of its treatment asks you to swallow the far-fetched incident hook, line and sinker. It presents five reels of adventurous escapades upon the part of a young retired British army officer who is bored with life. Revealed here on the screen he looms up as a first cousin of the intrepid hero of the most thrilling serial. And though the action is filled with a few thrills and a little suspense—these elements spend themselves through constant repetition. The hero is captured and makes his escape time and again. He advertises for an adventurous job and finds it immediately in the home of the heroine whose property is adjacent to a so-called sanatorium where a group of daring criminals stop at nothing less than murder to get the fortunes of their victims.

This hero is known as Bulldog Drummond owing to his tenacity at never giving up a job which he has tackled. But it becomes a trifle monotonous to see him repeating his stunts. First the action is in the sanatorium then it is transferred to the hero's chambers—with all the characters involved in the pursuit of one another. Such practises as blackmail, kidnapping, murder and assault are featured. There is enough action but not enough surprise—plenty of incident but not enough suspense. A little burlesque would have helped it considerably. The two factions pursue each other until Bulldog wins in the end. Carlyle Blackwell plays too nonchalantly as if he knew he wouldn't succumb. The picture furnishes good atmosphere and is satisfying as a whole, but it is not the slip-bang melodrama of the original, and the mystery is missing. It's a case of playing too safe.

The Cast

Captain Hugo Drummond.....Carlyle Blackwell
Phillis Benson.....Evelyn Greeley
Algy Longworth.....Gerald Deane
Peter Darrell.....Harry Bogarth
Carl Peterson.....Horace Devere
Dr. Henry Lakington.....Warwick Warde
James Handley, Phyllis's Uncle...William Browning
Irma Peterson.....Dorothy Fane

By "Sapper." Directed by Oscar Apfel. Produced by Hollandia Film Corp. Released by Hodkinson.

*The Story*—Young English Army officer, out of the service, bored with tedium of everyday existence, advertises for employment that will net him considerable adventure and excitement. The "ad" is answered by an attractive girl whose uncle is in the power of a mysterious band of murderers. The retired officer has an exciting time before he captures the criminals and wins the love of the girl.

*Classification*—Adventures melodrama revolving around powerful band of criminals who are in hourly combat with youth determined to capture them.

*Production Highlights*—Suspense in several of the situations. The sustained interest in the characterization. The scenes in which Drummond manages to elude the criminals.

*Exploitation Angles*—Since this was one of the Broadway hits as a stage play last season, would advise playing up the fact. Also would suggest using a blind teaser campaign. Blackwell is back on the screen. This will interest his followers.

## "The Cowboy and the Lady"

### Paramount—Five Reels

*(Reviewed by Laurence Reid)*

WHEN Clyde Fitch wrote this play many years ago he never dreamed that the screen would take up the visualization of the West with a vengeance. And the westerns have come so thick and fast the past few seasons that the playwright's offering "The Cowboy and the Lady," looks a little old-fashioned. Which is to say that it tells nothing which has not been told before. There is considerable conventional incident based upon a regulation plot. The production is the big feature here and really compensates for the story shortcomings. A collection of picturesque shots, revealing the vast plains of the West with the mountains in bold relief in the background, do much to lift up the weak and obvious story.

Indeed there is no real semblance of action until the picture is nearly over, the intervening reels being filled with unimportant incident. The characterization, however, may be said to present a bit of novelty. Tom Moore, playing the part of a dude cowboy, succeeds in adding a well sustained humorous note, especially when he spoils a perfectly good white flannel suit to reach the heroine's horse which has strayed from her, and again when he takes off his coat to fight a real cowboy. This incident relieves the picture of much of its orthodox coating. There is little suspense, but the spectator may hold his breath when the heroine is rescued from the trunk of a fallen tree which stretches across the rapids.

The idea is based upon clearing up a murder. Mary Miles Minter portrays a young ranch woman whose husband is a scamp. When he is murdered the distressed wife is accused of the crime. However, the dude cowboy who has rescued her before, comes to the rescue again and assumes the blame. This is old stuff. It strikes us that the self-sacrificing hero is being worked overtime these last few months. The climax is brought about in a fairly effective manner and the happy ending arrives. Yes, there is the other woman who straightened out the complications. Miss Minter makes an attractive heroine without being called upon to become emotional.

The Cast

Jessica Weston.....Mary Miles Minter
Teddy North.....Tom Moore
Molly X.....Viora Daniel
Midge.....Patricia Palmer
Weston.....Robert Schable
Ross.....Guy Oliver
Joe.....Leonard Clapham
Justice of the Peace.....Robert Mack

From the play by Clyde Fitch. Scenario by Julien Josephson. Directed by Charles Maigne. Photographed by Faxon Dean. Produced by Famous Players.

*The Story*—Treats of a young girl who is manager of a ranch—her marriage being unhappy. A young man, called the "dude cowboy," saves her life and protects her from an attack by her husband, who has been paying attention to another woman. The husband is found murdered and his wife is accused of the crime, but the other girl solves the mystery and the young lovers are happy.

*Classification*—Western melodrama based upon characteristic incident.

*Production Highlights*—Some highly attractive shots. Good work of Mary Miles Minter and Tom Moore. Some fairly good incidents.

*Exploitation Angle*—Would advise featuring the star and Tom Moore, who are your best bets for getting the crowd. The title suggests a teaser campaign. Also suggests a ballyhoo campaign with girl attired in western regalia riding up and down the streets on western pony.

*Drawing Power*—Best suited for neighborhood houses and second class downtown houses.

## "Shirley of the Circus"

### Fox—4,600 Feet

*(Reviewed by Laurence Reid)*

THERE is something about a circus story which is always sure-fire. The glamour of the saw-dust ring, the atmosphere of the life beneath the big top—these qualities have never been known to fail in intriguing the imagination. As a result most screengoers are going to enjoy "Shirley of the Circus." Without a doubt it is the best program feature which has been released by Fox in a long while and it will be accepted as Shirley Mason's most entertaining picture. It is well told and sustains the interest from inception to conclusion, releasing considerable suspense, plenty of thrills and is admirably balanced with the romantic element.

From the introductory shot which features a traveling circus troupe performing in the streets of a small French village, down through the incident pertaining to the adventure and romance which accompanies the performers in general and the chief trouper in particular, the spectator is certain to greet it as rattling good entertainment. The production is rich in atmosphere. The circus is complete in every detail and there is no arbitrary incident introduced to give it a punch. What takes place is dovetailed in the plot with the result that the climax seems logical.

We see an American artist aroused to pity over the girl, sending her to school. She escapes to avoid her guardian, the anchor man among the acrobats. But he follows her to America and discovers her living in the home of the artist's fiancee. A little pathos enters here when the girl returns to her old associates to avoid any unpleasant relations between her friends. And once back with the troupe the climax reveals the strong man seeking revenge upon his partner who has won the love of the girl. It's a big punch when the jealous admirer causes the youth to miss his grasp in a spectacular leap. And another punch accompanies the scene when the lions become unmanageable as a result of the accident and cause a panic.

It is zippy action and no mistake revealed to the tune of genuinely thrilling suspense. The star gives a charming performance although the acting honors go to Alan Hale for his masterly handling of the role of the jealous acrobat. George O'Hara, a newcomer, takes care of the hero's role in a praiseworthy manner. This picture is one of the best bets you can book this season.

The Cast

Nita.....Shirley Mason
Pierre.....George O'Hara
James Blackthorne.....Crauford Kent
Max.....Alan Hale
Blanquette.....Lulu Warrenton
Susan Van Der Pyl.....Maude Wayne
Mrs. Van Der Pyle.....Mathilde Brundage

By Robert M. Lee. Scenario by Robert M. Lee. Directed by Rowland V. Lee. Photographed by G. O. Post. Produced by Fox.

*The Story*—Circus girl arouses admiration of an American artist while traveling through France, and he sends her to school. She is loath to leave the boy acrobat, though having no respect nor love for guardian, the strong man. She escapes from school to be rid of him and finds her way to the artist's home in America. When she discovers that his fiancee does not want her around, she returns to her old associates, where she finds ultimate happiness with her youthful sweetheart.

*Classification*—Circus story filled with adventure, romance and melodrama.

*Production Highlights*—The circus atmosphere. Well sustained interest. The scene when the chief acrobat causes his rival to miss his grasp in a spectacular leap. The scene when the lions overpower the trainer. The fast action and first rate suspense. The good work by the east.

*Exploitation Angles*—People are always interested in a circus story. So would advise featuring its highlights. Suggests plenty of bally-

MEN AND EVENTS IN THE FILM CENTRES

# With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

## Buffalo Briefs

Gala Revival Week is the way Manager Gene Pfeil is announcing his program for the week of November 19. Gene is planning to change his program at the Strand every day, showing a number of the old classics such as Mary Pickford in "Through the Back Door," Douglas Fairbanks in "The Mollycoddle," D. W. Griffith's "Dream Street," Alma Rubens in "Humoresque," "The Miracle Man," Rodolph Valentino in "The Sheik," and Cecil B. DeMille's "Something to Think About."

Jim Cardino, manager of the Kensington theatre, is going to build another theatre in this thriving section of the city. The new house will be at Georgetown and Bailey avenue and will be ready for the entertainment of patrons early next year.

Ralph W. Thayer, who is now managing the Strand in Niagara Falls, will also manage the Cataract which reopened Monday evening, November 13, with vaudeville and pictures. The house has been entirely remodeled.

Mrs. Sarah J. Ehrmann, Buffalo's representative in the Good Will delegation to France last summer, the French consul and his wife, were the guests of Manager T. Cecil Leonard at the Olympic theatre Sunday evening, November 12, on the occasion of the first local presentation of "Devastated France," a film history of the Good Will delegates' tour of France.

Tom Joy, former local Metro salesman, has sold his interest in the Hippodrome, Carthage, N. Y., to J. M. Schine of Gloversville, N. Y.

Eddie Weinberg, who for several years was at the local Strand, is now in Schenectady, N. Y., planning for the opening of the new State theatre in that city the week of November 26.

Walter Hays, Mark-Strand official, with offices in Buffalo, is enjoying a motor and hunting trip in the Adirondacks.

Buffalo voters decided to retain Daylight Saving by some 20,000 plurality. Exhibitors had worked hard to kill the measure, which they claim cuts into their business about 50 per cent. John L. Kelly, secretary to Mayor Frank X. Schwab, directed the campaign for the exhibitors.

Albert Hay Malotte, the new Shea Hippodrome organist, was enthusiastically received last week, when he showed the possibilities of the new Wurlitzer organ to patrons. The only objection was that he did not change his program the last half of the week, when the rest of the bill was changed and many folks who heard him the first half of the week had to sit through the same program. He promises to give a new program the last half of this week.

## Buffalo Film Row News

IT'S a tough life these Paramount district managers live. Allan S. Moritz, manager of the Buffalo office, had to leave Thursday, November 16 on a special train for Los Angeles in company with other F. P.-L. moguls. Mr. Moritz thinks that he will be able to stand the strain of the long trek across the country.

Frank Young, booker at Select, has been appointed local correspondent of "The Brain Exchange," the Selznick house organ. Frank was wondering what he could send in. It was suggested that Frank Moynihan raised enough h—— to keep any correspondent busy. For he's a jolly, good fellow!

"Vic" the Paramount shipping executive, was in charge of the battery of machines which projected the films from the Evening News office on the large screen in Main street on Election Night. Al Becker supplied the machines and the films.

W. A. V. Mack, Pathe pilot, is planning some great business getting stunts for the Eschmann Drive which opens soon. It will be a big surprise if Buffalo doesn't capture first prize. Basil Brady, debonnair Pathe salesman, was operated on last week for his annual hair trim. Basil has been so busy selling film that he plum forgot his locks were creeping down his neck.

Harry Buxbaum of Paramount paid his usual bi-monthly visit to the local office last week and got Allan S. Moritz all worked up telling him of the fun they were going to have on that trip to the Golden Gate.

Ralph Mau, former assistant booker at Paramount, and recently a salesman with Macmy Pictures and Niagara Pictures, is now aiding Archie Moses of American Releasing as a salesman.

## In Cleveland's Film Center

ROBERT LIEBER, president of First National, was Cleveland's most distinguished guest last week. While Mr. Lieber's visit here was personal, and not in the interest of First National, his Cleveland First National associates took upon themselves the pleasant task of arranging a luncheon in his honor, at the Athletic Club, at which local press representatives and local First National officials were present. Mr. Lieber left Friday for Indianapolis.

Leon D. Netter, one-time Cleveland exchange manager, and now field representative for the Al Lichtman production was back in town several days this week. This was Netter's first visit to Cleveland since he left here two years ago. His right arm was lame from the many shakes of his old friends.

The local Famous Players bunch including Eddie Fontaine, exchange manager; Aaron Wayne, city salesman and Herbert Krause, special representative, were all out on location this week. There was a double plot on hand. One was to pick up stray contracts that had been overlooked. The other was to try out three new automobiles, which had just been acquired by the trio.

William Muir, who was with the Indianapolis Famous Players Exchange is now hooked up with the Cleveland Hodkinson office in a sales capacity.

Aaron Wayne, in charge of city sales for Famous Players-Lasky, went down to Columbus for a week or two, to conduct a series of sales conferences.

Robinson Bell has resigned from the Pittsburgh Paramount office to become associated with the Pittsburgh Goldwyn exchange.

Mike Vogel, well known in the Missouri territory, where he was connected with Paramount, has been transferred to Pittsburgh to succeed Bell.

Robert Cotton, manager of the local Fox exchange, personally called on the few exhibitors in the territory who had failed to sign up for the Fox specials and successfully showed them the error of their judgment.

The Film Board of Trade of Cleveland has been successfully functioning for the past eight months. They say they have arbitrated every difficulty that has arisen between exchanges and exhibitors to the complete satisfaction of all. Such a state of complete success was worthy of a party, so all the members of the Film Board of Trade of Cleveland, with their wives, or sweethearts celebrated on Saturday night, beginning with a dinner at the Hana Restaurant, followed by a theatre party at B. F. Keith's new nine million dollar Palace Theatre, and an after-theatre snack at the Carlton Terrace. In the language of the society column, "a good time was enjoyed by all."

## Cleveland Bulletin

Joe Calla, manager of the Strand theatre, Canton, was in town one day last week. Calla brings with him the glad tidings that the picture business in Canton is great.

Jim Tollman, manager of the Victoria, Steubenville, is Ohio's prize traveller. Tollman claims to be the only film man in existence who takes the round trip from Steubenville to Cleveland and back again in one day. It's only 85 miles from Steubenville to Cleveland. But it takes five hours each way. That includes a change on the way.

Art Himmelein, well known all through Ohio both as an exhibitor and as a film salesman, has bought the Plaza theatre in Sandusky. Himmelein has done the whole house over—paint, carpets, furnishings and equipment—and on December 1st will be ready to show the people of Sandusky, at the rate of 1000 at a time, that "hard times" is only a state of mind, and not a condition of the motion picture business.

Mike Mastandre has just built a new 600 seat motion picture theatre on Mayfield Road, Cleveland. The house, located in the heart of a settlement of 30,000 Italians, opens this Saturday. Mastandre chose for his premiere, "Blood and Sand," a picture well suited to the tastes of his patrons.

An inquiry among the leading motion picture exhibitors of the city reveals the fact that the neighborhood houses are doing more business, proportionately, than the big down town houses. The reason for this is lower admission prices. The public is hard-up. It shops for its entertainment. Not only that, according to one exhibitor who owns a chain of neighborhood houses and who knows what he's talking about, but when they hit upon the show they want to see, they wait until it comes to a neighborhood house where they can see the same attraction for less than half what it would cost were they to go down town to see it when first released.

Oscar Kantner, follows Vogel in the St. Louis Paramount office. Kantner was previously with Paramount in Detroit.

## St. Louis Close-Ups

George Beban of "The Sign of the Rose" had a great time while in St. Louis for an engagement with his combined film and stage act at the Delmonte Theatre. Mayor Henry W. Kiel took personal charge of Beban and saw that he took in everything worth while in the Mound City.

"The Sign of the Rose" bears the distinction of being the only act that was ever brought back a second run engagement at the Delmonte. Beban and his company broke all house records at the Delmonte, which is the largest one-floor theatre in the world, seating more than 3,000 persons.

Visitors to St. Louis the past week included Max Roth, Jackie Coogan Productions; Joe Bryant of C. B. C., and V. P. Whitaker, representing Thomas H. Ince.

It is said that poor patronage as caused John Koetting, manager of the Lyric Theatre, Ste. Genevieve, Mo., to decide to close his doors. The Lyric has experienced a severe slump in attendance during the past several weeks. There is much unemployment in Ste. Genevieve.

Universal's Jewel production, "The Storm," adapted from Langdon McCormick's celebrated stage play, and starring House Peters, will be the first picture to be shown in the new Rivoli Theatre, a new downtown house in St. Louis, word has been received at the Universal home office. The new theatre is expected to open its doors next week.

The new Rivoli, it is understood, is a new house built upon the site of the old Royal Theatre. It will be a first run house, and is said to be one of the most artistic theatres in St. Louis.

Romaine Fielding is producing commercial and other short-length films in his new studios at 6700 Delmar Boulevard under the firm name of "Quality Films." He is

## Kansas City Flashes

In J. D. Bowersock, Sr., Kansas has lost one of the most widely known pioneers in the film industry in the Middle West. Mr. Bowersock, who died last week at his home in Lawrence, Kas., was 80 years old and built the first playhouse in Lawrence, the home of the state university, the Bowersock Opera House, which burned in 1911 and was replaced by the Bowersock theatre, a modern structure. Mr. Bowersock's career, aside from that of an exhibitor, runs all the way from the mayoralty of Lawrence to a seat in congress.

A unique surprise was given Theodore Roberts before he departed from Kansas City last week, where he made personal appearances on the Orpheum circuit. Mr. and Mrs. Roberts were entertaining friends at the Hotel Muehlebach when the hotel chef presented the film star with a candy reproduction of "The Old Homestead," containing every detail, even the door knob. The gift was from the management of the hotel.

# With St. Louis Branch Offices

J. B. DUGGER is the new Goldwyn manager in St. Louis. He succeeds Jack Weil who has been transferred to New York on a special job. Dugger for the past four years was with Famous Players in Detroit. Before that he was at the Indianapolis exchange.

Eddie Dustin, former Pathe and Hodkinson manager here, who has been in ill health for many months has practically recovered his strength. He has been tendered the position of business manager of the Mid-West Productions Company. Hasn't decided whether to accept. The local film colony would like to see Eddie back in harness again. Every one likes him.

Eastern Missouri and Southern Illinois rights for "Sure Fire Flint" controlled by Mastodon Film Corporation, has been obtained by First National. It will have its first run at the Delmonte theatre.

Jack Storey, Pathe special representative, is a benedict. He was married to a Joplin, Mo., girl on November 1. He and his bride are on their way to the Pacific Coast.

S. A. Shirley, Metro's district boss, was a caller of the past week. His headquarters are in Chicago. He went to Kansas City from here.

Harry Tanner of Pana, Ill., was a caller at Enterprise headquarters.

George Newsum, Palace theatre, Mount Vernon, Ill., was seen along Picture Row.

Another visitor of the week was H. Weber of Sessor, Ill. Other out-of-town callers included: C. C. Jones, American, Cambria, Ill:; Chester Calvin, Opera House, Washington, Mo., and T. McNamara, Rex, Virden, Ill.

Fred Hoelzer has opened the Margarette theatre, 7300 Virginia avenue. This house had been dark for several months. Hoelzer also operates the Ivory theatre, at Virginia and Ivory avenues.

# Around Kansas City Exchanges

A SURPRISE party for L. W. Alexander manager of the Kansas City Universal branch, was given last week by employees of the exchange and a platinum ring was presented Mr. Alexander. Among the guests were: Lee D. Balsey, Art Gebaur, Mr. and Mrs. Henry Taylor, Miss Rose Taylor, Mr. and Mrs. A. Recob, Mr. and Mrs. H. Valentine, Mr. and Mrs. Harry Kirschbaum, J. W. Frazier, and Miss Catherine Lish.

Thomas O. Byerle, former Vitagraph branch manager, is the latest addition to the sales force of the Kansas City First National branch. He will cover the key towns, selling the open market product.

Joe Bloustein, who discarded his apron in the Kansas City First National branch only a few days ago to become a salesman, has made his initial debut as the proud owner of a Ford coupe and does not even "bat an eye" when he asserts that he intends to cover more territory than any of those who have gone before him.

# With the Seattle Branches

TWO of the new series of Goldwyn pictures were given first run bookings in this territory recently. "Remembrance" was booked by Frank Steffy's Coliseum theatre and "The Sin Flood" by Leroy V. Johnson for the Liberty. "Remembrance" teaser ads have been running in Seattle papers for several weeks past.

"Sherlock Holmes," the third of the Goldwyn features, is scheduled for a showing soon at the Strand theatre.

"Kindred of the Dust," "White Shoulders," "Skin Deep" and "East Is West" are four of First National's new releases that are being or will be exhibited in Seattle in Jensen-Von Herberg theatres.

"Rags to Riches," the first Warner Brothers production to be handled locally by the newly organized L. K. Brin exchange has been booked with the Jensen-Von Herberg circuit for showing in Seattle and Portland during the month of December, according to an announcement made by Mr. Brin. The Brin exchanges will handle Warner Brothers pictures exclusively. Exchanges are being opened in Denver, Salt Lake City and Portland by Mr. Brin, who is handling the pictures in the four Northwestern states, Washington, Oregon, Utah and Colorado.

George Bradley, publicity and exploitation manager for Universal Exchanges in Seattle and Portland, left the city recently for a short jaunt around the local territory to put over several new Universal features, including "Under Two Flags." He visited Tacoma, Bellingham, Everett and other towns around the state.

## Seattle Brevities

Vic Gauntlet, general head of all advertising, publicity and exploitation for John Hamrick's circuit of theatres in Washington and Oregon left the city recently on a trip around the entire circuit.

He expects to be gone for a period of two or three weeks, during which time he will visit the Blue Mouse theatres in Tacoma, Wash.; Portland and Astoria, Oregon. While in Astoria he will also start things off at the Star theatre, which was recently acquired by Mr. Hamrick from Cy Danz.

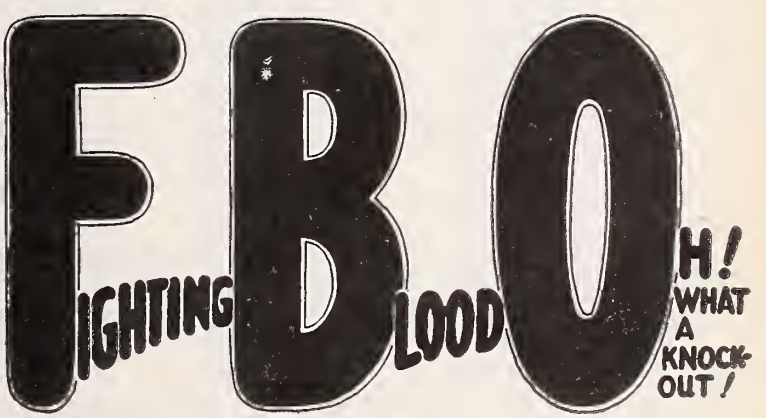
Sunday morning symphony concerts began for the fall and winter season at Manager Frank Steffy's Coliseum theatre here recently, and the first concert was enthusiastically received by a large audience.

The concerts are given from 12:30 to 1:30 P. M. every Sunday by the thirty-piece Coliseum symphony orchestra, under the direction of G. Harry Stone, an Australian violinist, composer and leader who joined the local organization a few months ago, replacing Arthur Kay, now in Chicago.

Mr. Stone was associated for a number of years with the Royal Philharmonic Society and the Sydney Symphony Orchestra and Lismore Operatic Societies in Australia. His selection of numbers for the concerts includes about six classical pieces, both heavy and

As a special Halloween feature, Manager Leroy V. Johnson of the Liberty theatre, had all his girl ushers and cashiers specially attired. The girls wore orange silk dresses, with figures of cats, witches, brooms and pumpkins cut out of black silk and sewn on the dresses in irregular fashion. High black and orange caps, with paper tassels, finished up the scheme.

Photoplay adapted from famous books announced for showing by Seattle theatre managers during National Book Week, November 12 to 18, include "Sherlock Holmes," booked by Manager H. B. Wright at Jensen-Von Herberg's Strand theatre, and "Kindred of the Dust," booked by Manager Frank Steffy at the Coliseum.




1—Light the red fire, boys, and shoot off the Roman candles! "FIGHTING BLOOD" IS COMING!—coming to tear the roof off the nation in one grand and glorious upheaval of joy! Written by America's favorite humorist, H. C. Witwer, and published consecutively for many months in Collier's Magazine with millions of eager readers, the "FIGHTING BLOOD" TWO REEL STORIES, as created by F. B. O., will knock the whole industry for a row of cash-packed box offices! Produced and distributed by F. B. O.

## San Francisco Items

Harry Thorn, formerly head organist at the Liberty Theatre, Portland, Oregon, has just been employed as head organist at the California Theatre, San Francisco. Thorn is an experienced man, equally at home as a soloist and as an interpreter of photoplays. Emil Breitenfeld continues at the California as associate organist.

During the playing of "The Man Who Saw Tomorrow" at the California Theatre, five thousand photographs of Thomas Meighan were given to the patrons. Leon Levy, assistant managing director of the Rothchild houses in San Francisco and well known along the Coast said: "The people were very pleased with these photos and we soon ran out of them because of the requests for them. I feel certain it paid to give them out, not only from the producers standpoint but from the theatre manager's standpoint as well."

Geraldine Groce, popular publicity director at the Granada Theatre, has returned from a few weeks vacation in Southern California. During her vacation Miss Groce not only went on long hiking trips but studied special publicity stunts as well. "We must do that to keep up," she said.

## Southwestern Squibs

Jack Shaefer, formerly manager for Hodgkinson at Dallas, Texas, has been appointed manager of sales of Associated Exhibitors at New Orleans, La.

The Palace Theatre at Little Rock, Ark., has reopened after being closed nine months. The theatre has been leased by the Palace Amusement Company, Henry Pepni, trustee, and has been remodeled and redecorated. Wm. A. May is manager. House policy will be independent pictures.

Garden theatre at Stuttgart, Ark., is completed according to original plans, having been refinanced by Lincoln Trust Co., of St. Louis. House policy will be pictures with occasional road shows.

While walking near his place of business at Rosenberg, Teaxs, on the night of October 14, Mart Cole, proprietor of a local theatre at that place, was seized by masked men, placed in an automobile, taken about five miles from town and severely beaten. This is the second flogging given Cole during the past month.

The Big Band Theatre at Alpine, Texas has ben reopened by C. D. Stewart.

Rialto Theatre at Pecos, Texas, has been leased by Glenn R. Hampton and Jack Wingate.

E. L. Mosive has been appointed manager of the Aldine theatre at Robstown, Texas.

L. H. and E. H. Griffith have opened a movie theatre at Goulsbush, Texas, with E. H. Griffith as manager.

F. S. Ferguson has reopened the Royal theatre at Victoria, Teaxs.

# Around the Detroit Exchanges

THE F. I. L. M. Club and the M. P. T. O. of Michigan, have united in a campaign with the purpose of eliminating the "bicycling" of film. While such a condition is by no means general, the two organizations realize that a dishonest exhibitor is as bad as a dishonest producer, and that clean business methods are as necessary as clean pictures, if this industry is to present to the public the record of which it is capable. The campaign has only been started. More developments are expected in the future.

The Michigan Screen Club is a new organization, with aims purely social. The members are the exhibitors, theatre managers, exchange managers and representatives, and others connected with the picture business in the state of Michigan. The entire second floor of the building at 47 Elizabeth Street, East, Detroit, Mich., has been leased and will be newly decorated and furnished, with smoking, reading and lounging rooms and everything that goes to make a first-class club. Business and all discussions thereof will be strictly taboo.

The Metropolitan Picture Corporation, which makes industrial films, and the Detroit Free Press News Weekly, has moved from 47 Elizabeth Street, East, to the Joseph Mack Building, thus, not only enlarging its quarters but its business, as the corporation has bought out the Nelson company, which was engaged in the same line of producing.

Harold Lloyd, as "Grandma's Boy," has taken Detroit by storm. The Fox-Washington, where he is being seen, has played to the S.R.O. sign for the past three weeks. Ray Miller and his jazz band shared honors with Harold. Next week he makes way for the Goldwyn film "Remembrance."

Royal Oak, a suburban town of Detroit, and with a population of seven thousand, has definitely moved out of the daily change of bill, at least where the better pictures are concerned. Recently "The Prisoner of Zenda" played at the Baldwin for three days and the "Orphans of the Storm" at the Royal for four days. Both films did excellent business.

George D. "Dad" Strong, veteran circus and film man, has just died in his home in Minneapolis, Universal reports. Strong has been on the Universal payroll for many years, although he has been able to do little actual work for some time. He was 80 years old at the time of his death.

According to J. V. Bryson, Universal Export Manager, who knew him intimately, Strong was the pioneer film man of the North West, having shown the first motion picture in that territory. He later became associated with the Laemmle Film Service, joining that organization the day its Minneapolis branch was opened, fourteen years ago.

Strong traveled with Barnum's circus for many years. He was known as Viovanni, the Bird Trainer. Later he became a singer and a lecturer, before taking up motion pictures in their pioneer days. He was born in Ohio in 1842.

# In San Francisco's Film Center

H. G. ROSEBAUM, manager of the local Famous-Players-Lasky Corporation, has returned from a combined business and pleasure trip to New York and Chicago. While in New York, Mr. Rosebaum discussed several important matters with the company's main office and in Chicago visited with his relatives and his old home. "It is certainly a pleasure to return to San Francisco," said Mr. Rosebaum, "and the East is daily considering this section the real big one on the Pacific Coast."

Ed Armstrong of the Universal, who has just completed the circuit, comes back filled with enthusiasm. He stated conditions were encouraging and he found that optimism was on the upward trend.

Under the direction of Morgan A. Walsh, general manager for the Federated Film Co., $3000 worth of bill advertising has been posted in California, Nevada and Arizona, promoting Warner Brothers new product, "Seven Books." This is considered the biggest bill board advertising campaign ever attempted in this territory. The posting sheets will stay out one month.

It has just been announced by the Federated offices that all Warner Brothers 1922-23 productions have been sold in first run San Francisco houses.

Motion picture companies have just expressed their gratitude to W. L. Maynard, manager of the Southern Pacific Hotel at Truckee, that they will be able to make use of the virgin backgrounds of Lake Tahoe and surrounding timber country.

The Rialto theatre at Houston, Texas has reduced its admission prices to 10 and 20 cents for matinees and 10 and 25 cents for night performances.

Fire partially destroyed the Majestic theatre at Blooming Grove, Texas, evening of October 27th.

The Folly theatre opened at Duncan, Okla., Nov. 1, to pleased capacity business. The Folly is modern in every particular, has 500 comfortable opera chairs, and the decorations and lighting effects are harmonious and pleasing throughout.

## Indiana Chatter

Philip Holtzman, formerly owner of the American theatre, has purchased the lease from the American Amusement Company and has reopened the theatre, which is located on Main street, with popular prices, 10 and 20 cents, prevailing.

The sale of the lease to Mr. Holtzman marks the passing of the American Amusement Company in the Evansville show field.

The company formerly operated the Strand theatre here, but the Consolidated Realty and Theatres Corporation recently purchased this house.

The Consolidated Realty and Theatres Corporation also operates the Victory theatre here. The Victory, which formerly featured pictures and three acts of vaudeville, has been changed into a straight vaudeville house and the Strand theatre now has the Victory policy of pictures, but does not have vaudeville.

The Grand theatre, which featured vaudeville last year, is now playing stock.

Road attractions which come to Evansville are showing at the Strand theatre, the picture policy being abandoned on nights legitimate attractions are in the city.

The Alhambra theatre, a neighborhood house, has been reopened in Evansville by Manager Dennison of the Ohio theatre. The Alhambra, until cooler weather, will run only four nights a week. Films are being booked on the open market and 10 and 20 cent prices prevail.

## Washington Paragraphs

William H. Robinson, manager of the Plaza theatre, Milford, Delaware, was injured in an automobile collision, near Frederick, Delaware, last week.

The Polonia moving picture theatre, Maryland Avenue, Wilmington, Delaware, owned by the United Amusement Company, was sold for $40,000 to Charles B. Evans, attorney of Wilmington. Sheriff Joseph H. Gould conducted the sale at public auction in the New Castle courthouse, Wilmington, last Saturday. Having obtained a judgment of $25,000, the Security Trust and Safe Deposit Company had to sell.

Business during the four-week run of the picture, "When Knighthood Was In Flower," has so packed the Columbia in Washington, that Manager Gates and the staff are hoping for normalcy so they won't have to work relays on the box office, cash register, and ticket chopping devices. Doors have been opened at 2:30 instead of the usual 10:30 a. m.

Mrs. Clara Kech Heflebower, president of the Women's Press Club of Cincinnati, chairman in that district of the Better Pictures Committee, Ohio Federated Women's Clubs, was a caller at Mrs. Locher's office in the Metropolitan.

Harry Crandall is still maintaining his policy of popular admissions, and although "Nero," the current attraction, showed in New York at a top of $1.50, there will be rigid adherence to his permanent policy for this one-week run and other premieres to follow. Doors opened at 2 P. M. Sunday.

It is understood that the new Chevy Chase theatre is to be opened on Christmas Day, as some delay has occurred in arrival of fittings and also due to changes in the plans,

o that the new house may be a nodel and a civic institution in the xclusive residence section.

Miss Margaret Gorman and Miss Evelyn Lewis, local beauties and tars in the Atlantic City pageants of this autumn, returned from a veek-end at Chester, Pennsylvania, where with other pageant beauties hey were guests of the city of Chester at a reception, theatre party nd Sunday dinner party. Miss Gorman is busy in her half dozen ilm comedies, now being "shot" by the Washington photoplay producers.

## Rhode Islands Notes

The theatres in Providence, especially the moiton picture houses, nade much of election night. Every photoplay house in the city had an announcer who gave returns of the voting as fast as received. The Rialto and Victory offered special shows, starting at 10:30 p. m. and did a thriving business, especially n view of the fact that rain drove he anxious hundreds in from the street.

Miss Clara Blaney, who for three years was the press representative of the E. F. Albee interests in Providence, is now grinding out publicity for the Strand, Modern, Capitol and Bijou theatres. Miss Blaney is one of the most popular press agents in the city, and editors are always pleased to see her stuff coming.

James C. Thornton, who erected Thornton's theatre in Riverpoint, a suburb of Providence, died Nov. 10, after a long illness. Mr. Thornton had done much for the theatre in his district and had the reputation of running the cleanest pictures he could procure. During his younger days he was keen for sports and was an all-round athlete.

"Down to the Sea in Ships" entered its second week at the Shubert Majestic theatre, Nov. 12. The first week produced satisfactory results, and now that the picture has been well "talked up," it is believed that the second week will be a still bigger success than the first. A feature of the exploitation is the placing in windows of various exhibits procured during the filming.

## Eastern New York Notes

Max Spiegel, Eugene Falk, Moe Mark and Walter Hayes were in town this week, visiting the Mark Strand theatre in Albany, inspecting the State theatre in Schenectady, which opens during the week of November 26, and also paying a visit to the new Strand in Troy, scheduled to open sometime after New Years.

"Eddie" Weinberg, one time manager of the old Palace in Troy, and later identified as manager of the Elmwood and Strand theatres in Buffalo, arrived in Schenectady this week, and will manage the State theatre there, until such time as the new Strand opens in Troy.

J. J. Walker, owner and manager of the Barcli theatre in Schenectady, will tender a Thanksgiving dinner to his employees in connection with the second anniversary of the house.

Miss Janet Moon, who runs the Crescent in Schenectady, is spending the week in New York, picking up film.

C. C. St. Clair, who directs the Community Hall in Mineville, put on an elaborate program Armistice Day, with appropriate pictures and music.

A. J. Herman, manager of the First National, Albany, spent a portion of the week, visiting the theatres of northern New York.

Thomas J. Joy, has just been appointed as manager of the Strand, and also the Hippodrome in Carthage. Both theatres have just been taken over by J. M. Schine, of Gloversville, who is reaching out and acquiring houses in a rapid manner.

Goldwyn is negotiating for the third floor of the block now occupied in Albany by the Universal Exchange and the Grand and North Exchange, for its temporary headquarters, which will be managed by "Vic" Bendel.

The Pine Hills theatre in Albany, which changed hands a couple of weeks ago, has started in with double features. The same policy is being followed a good part of the time by the Barcli and the Albany. Fred Elliott, of the Clinton Square theatre in Albany, was the first to try out double features in this section, as a means of bracing up his patronage. When Mr. Elliott's plan made good, others followed suit.

Patrick Conway, one of the well known band directors of the country, and who has been director of the Robbins-Eckel orchestra in Syracuse, has just resigned in order to devote his time to the band school at Ithaca.

Manager Bruner, of the Albany Pathe Exchange is right on the hustle these days in the hopes that his branch will repeat the record which Bert Moran made while handling the same office. For three years running, Mr. Moran and his salesmen captured the Eschmann contest. Pathe salesmen are going over this territory these days with a fine tooth comb.

## Florida Flashes

The combined orchestras of all of Tampa and Ybor City theatres, gave a big Movie Ball at the Cuban Club Wednesday night of last week. Members of the New Brunswick Films, Ltd., company, who are here at work on a picture, were the guests of honor.

Eustis, Fla., expects to get on the movie map as a production city. Dr. Edgar J. Banks recently arrived in that city, and it is reported that he has interested several prominent citizens in assisting him with the financial aid needed by a producing company. It is stated that a charter for a corporation, with a capital stock of $250,000 will be applied for; the name of the company to be Seminole Films, Inc. Dr. Banks is said to have recently resigned as vice-president, director, general manager and scenario writer of the Sacred Films Corporation of California.

Bonnie Brown has disposed of her interest in the Prince Theatre, Tampa, to Jack Minnis and Lew Mack. The new managers took charge last Monday.

Edison M. Ebanks, who gives picture shows down in the British West Indies, was a visitor in Tampa last week. Mr. Ebanks makes his headquarters on the Grand Cayman Island.

It is reported that the American residents on the Isle of Pines are going to erect a motion picture theatre there.


# FILM PRINTING BY EXPERTS

American Film Company Laboratories comprise a well-knit organization of experts. Men long-trained in their work apply themselves enthusiastically to the task of bringing out the very best results from your negatives.

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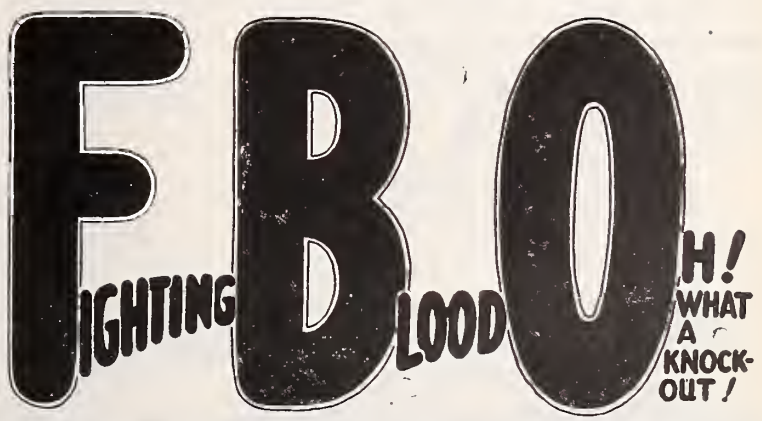
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.




2—H. C. Witwer has wound himself into millions of hearts by his wholesome, humor! His stuff snaps and sparkles with fun and zooms with big action. His name, as every showman knows, spells "BOX OFFICE" in great, golden letters. And as "THE FIGHTING BLOOD" stories are appearing right now in Collier's they are invested with box office power! When Witwer speaks he says a mouthful! And when he declares that this series tops anything he has ever done before—YOU CAN TAKE HIS WORD FOR IT! IT DOES! Produced and distributed by F. B. O.

OFFERINGS SALES PURCHASES

# In the Independent Field

Conducted by CHESTER J. SMITH

## Phil Goldstone to Release New Series

PHIL GOLDSTONE announces that he will release a series of six special features starring Snowy Baker, the celebrated Australian Athlete and Olympic Champion and his famous horse "Boomerang."

The first picture will be titled "Pals," and will be directed by Howard M. Mitchell, who has directed over twenty pictures for William Fox, and will contain an all star supporting cast.

The pictures will be human interest stories with lots of thrills and action. They will be released on the State Right Market.

NOW READY
for
Independent Exchanges
The first of SIX Showman Pictures

"FINGER PRINTS"
A Stirring Photo-Drama

Distributed by
HYPERION
Pictures Corporation
220 W. 42nd St. New York City


## Burr Studio Hums with Activity

### New Feature "Flaming Drum" Under Way; Third All-Star Comedy Begun

THE C. C. Burr Studio in Glendale is a veritable hive of industry these days judging from the enormity of production that the Burr organization is promulgating at this time. Aside from the next Johnny Hines feature comedy-drama "Luck" that is being "shot" at the studio, producer Burr is also importantly concerned with executive supervision of the "Flaming Drum" which Edgar Lewis is now producing at the studio with such stars as Doris Kenyon, Robert Edeson, Edmund Breese and little Russell Griffin, all of whom appeared to such excellent advantage in support of Johnny Hines in "Sure-Fire Flint." Edeson, Breese and that talented youngster Russel Griffin, who was hailed as a second Jackie Coogan for his rich and varied interpretations in "Reported Missing" with Owen Moore and in "Sure-Fire Flint" with Johnny Hines, are all ready at work at the studio, where production began last week. Doris Kenyon will, in all probability begin work in her important role the early part of this week. Her role in "Flaming Drums" is reported to be the most pretentious of her highly successful screen career, and both Lewis and Burr feel that she will more than do justice to the important part assigned her. While Producer Burr has not definitely announced the names of the other prominent members of the cast for this production, it is reported that the industry in general will be pleasantly surprised when the complete cast is announced shortly. This is in line with C. C. Burr's standard policy of a big cast, big story and big director for each of his feature productions.

Production on the third of the "All-Star" comedies is also under way at the studio with Ray McKee, Charlie Murray and Mary Anderson in the feature roles. The first two of the series, respectively titled "Faint Heart" and "The Four Orphans" have already been accorded test showings at the Gotham Theatre in New York City and have been very favorably received.

## Betty Blythe Picture Completed

### "The Darling of the Rich," Second of Series Soon Ready for Exhibition

B. B. PRODUCTIONS, INC., announces that the second Betty Blythe picture in the series of four State Rights productions has been completed and will be ready for exhibition within the next two or three weeks.

The title of this picture is "The Darling of the Rich," an original story especially devised for Miss Blythe, and written by Dorothy Farnum, who is now doing Marshall Neilan's script for "Tess of the D'Urbevilles." "The Darling of the Rich,' it is claimed, is more elaborate even than the first Blythe production, "How Women Love," which has been exhibited in the New York City territory for the last two weeks with success.

The cast for "The Darling of the Rich" includes, in addition to Miss Blythe, Gladys Leslie, Charles Gerard, Montague Love, Leslie Austin, Walter Walker, Julia Swayne Gordon, Jane Jennings, Albert Hackett, Rita Maurice and Arthur Gowin.

At the same time as B. B. Productions, Inc., announces the completion of "The Darling of the Rich," this company also announces preparations for the third Blythe picture, which has heretofore been advertised under the title of "The Girl Who Got Everything," but which will be produced under the title of "The Garden of Love." This is a high society melodrama of extremely emotional character.

## Edith Roberts Returns to New York

Edith Roberts arrived in New York last week, having left the coast immediately upon completion of her work in B. P. Schulberg's production "Thorns and Orange Blossoms" to fill an engagement to play in a forthcoming release of Distinctive Productions.

In her latest picture "Thorns and Orange Blossoms" which Gasnier directed, she is featured along with Estelle Taylor and Kenneth Harlan.

## "Success" All Ready for Cutting

WORK of cutting "Success," the big special feature directed by Ralph Ince for Murray W. Garsson, Inc., will be begun next week.

The production, adapted from the Broadway stage hit of the same name, has been over three months in the making. From the outset, and as the picture progressed, Mr. Garsson, Mr. Ince, the players—in fact everyone concerned with the making of "Success" were unanimous in agreeing that the picture would be one of the biggest of the year—a production that would really be remembered.

Hence the original time schedule was abandoned and while the production cost is practically double that estimated for the picture, the results achieved are said to be more than commensurate for the time, labor and money expended.

No announcement regarding distribution arrangements on "Success" has been made by Mr. Grasson's office.

## Warner Floats Helping "Rags to Riches"

"Rags to Riches," the Warner Brothers picture featuring Wesley Barry, is said to be blazing a trail of approval throughout the country, and manifestations of this fact are evidenced in the many telegrams being received at the Warner offices. The Warner Brothers transcontinental float advertising their seven forthcoming productions is said to have aided in putting over a big campaign for the Broadway Strand, Detroit.

The floats have been built by the Warner's to advertise their productions. One is en route to the coast, and the other is aiding exhibitors put over the picture in the east. Phil Gleichman, of the Broadway-Strand, wired the Warner offices as follows: "Opened 'Rags to Riches' to absolute capacity all day long including supper show. Big opposition at other houses."

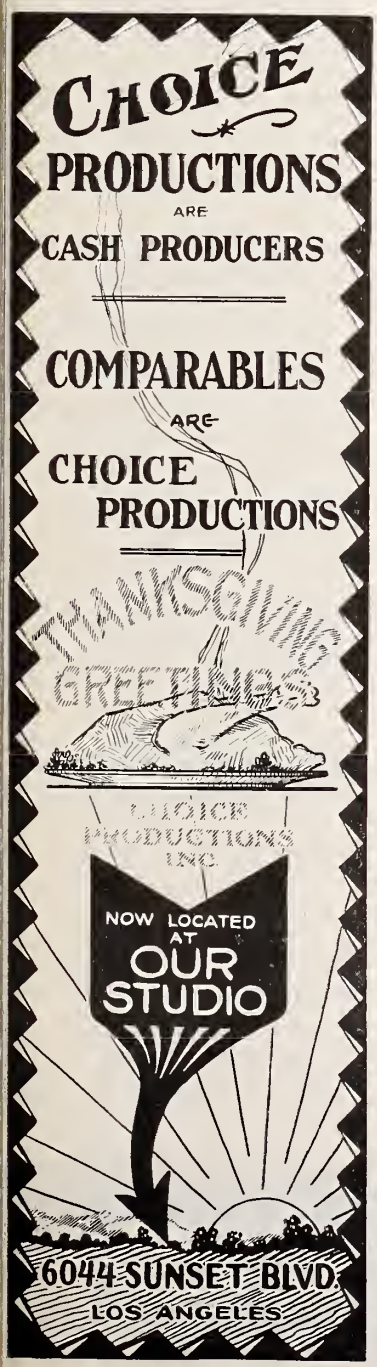
M. Fitzer, manager of the Empire Theatre, Syracuse, wired: "'Rags to Riches' holds my box-office record for the Empire Theatre."


HOLD YOUR DATES FOR
"ONLY A SHOP GIRL"

## "Luck" Said to Be Unusually Humorous

Producer C. C. Burr, sponsor for the Johnny Hines features, promises some extraordinarily humorous moments in the next Hines special, temporarily titled "Luck," from the story by Jackson Gregory. One of the big punches in this next feature comedy-drama occurs during a fight scene with the ever-funny Charlie Murray creating no end of laughs in conjunction with Flffiora Finch and Polly Moran, both of whom are cast prominently. Violet Mersereau is seen as Hines's leading woman in "Luck." Also included in the cast are Edmund Breese, Robert Edeson, Joe King and Mathew Betts.

Production plans call for the completion of "Luck" about the seventh of December and releases to territories will go forward no later than January 1 of next year.




# Warners Offer Many Accessories

## Unique Advertising Novelties Designed for "The Beautiful and Damned

AN unusual number of advertising accessories are said to have been devised for the Warner Brothers' production of F. Scott Fitzgerald's novel, "The Beautiful and Damned," featuring Marie Prevost. The picture was directed by William A. Seiter, and it was adapted for the screen by Olga Printzlau.

An eight-page broadside press sheet, containing novel ideas for exploitation and publicity purposes, has been compiled by the publicity department. In addition to the many angles of publicity the lithographs and the advertising novelties are declared to be distinctly out of the beaten track.

The lithographs were especially drawn by Bennett Prival, a well-known German poster artist, who is said to have injected into the work a process that has never been used in this country.

For exploitation purposes exhibitors will have at their disposal what is declared to be a unique telephone doll in striking colors, with regular billing matter and space on bottom for theatre names, suitable for use on all telephones. The other advertising accessories include a series of three window cut-outs of original design. To carry out the idea of the novel the exact reproduction of cover design on the book has been made into a door knob hanger, a sticker, and it has also been used to adorn the front page of a herald.

"The Beautiful and Damned" is said to reveal with devastating satire a section of American society which has never before been recognized as an entity.

The complete cast in support of Miss Prevost includes Kenneth Harlan, Harry Meyers, Louise Fazenda, Tully Marshall, Cleo Ridgeley, Walter Long, Parker McConnell, Emmett King, Kathleen Key, Charles McHugh, Clarence Burton and George Kuwa.

# News Trailer for "Notoriety"

## Unique Exploitation Stunt Permits Tie-up with Live News of the Day

THE Advertising and Exploitation Department of L. Lawrence Weber and Bobby North have added an extra trailer to the regular film teaser accompanying the accessories on their Will Nigh release "Notoriety." The second trailer is purely an exploitation "stunt" and was suggested by the title of the picture.

The connection of the daily newspaper with the title of the Weber & North release is natural, as the word notoriety automatically recalls newspaper headlines. With this association as their basis the propaganda staff of Weber & North have devised a publicity tie-up that combines the advantages of a screen announcement and a local newspaper hook-up. The exploitation trailer is simple and inexpensive and can be put in practice in every type of house and town, with minor changes due to local events.

The Trailer, which is altogether about 300 feet, opens up with the question—"Did you read this morning's Herald?"—The mention of the paper is part of the local press tie-up. Following the question a flash of the front page of the paper in question appears. The day's accounts of divorces, crime and sensations are prominent in the paper. Where there are not enough of such "notoriety" stories on the front page, the inside pages are flashed, with close-ups of the desired stories.

After each newspaper flash of a notoriety story, the printed account is illustrated with a scene. A murder story is followed up with a murder scene, taken from the picture "Notoriety," showing the society clubman in the story being shot in his room. A divorce headline in the local paper is illustrated with a scene of Maurine Powers, star of "Notoriety," showing her on the witness stand, defended by Rod La Rocque. Other parts of the film, such as the cabaret scene, the stage-dance, and the tenement house scene where the girl's guardian reads of her ward's involvment in the society crime, are also used to illustrate any similar episodes in the headlines of the local paper.

## Territories Sold for Dick Talmadge Films

Phil Goldstone announces the sale on the first series of Richard Talmadge pictures for the Denver and Seattle territories to the Arrow Photoplays Company, of Denver; to Mr. Zambreno, of the Progress Feature Company of Chicago, for Northern Illinois and Indiana; Western Pictures Company of Cleveland for Ohio.

## "Love's Old Sweet Song" Ready for Market

WITH the announcement of the completion of "Love's Old Sweet Song," by Augustus Bertilla, built around the verses of the world-beloved melody by Molloy, and produced under the direction of O. A. C. Lund, the veteran director of more than ninety pictures, the new organization known as "Lund Productions Company" states that the new picture will be marketed immediately and that the company is now preparing to make the second of a series of four Lund pictures to be presented during the coming year.

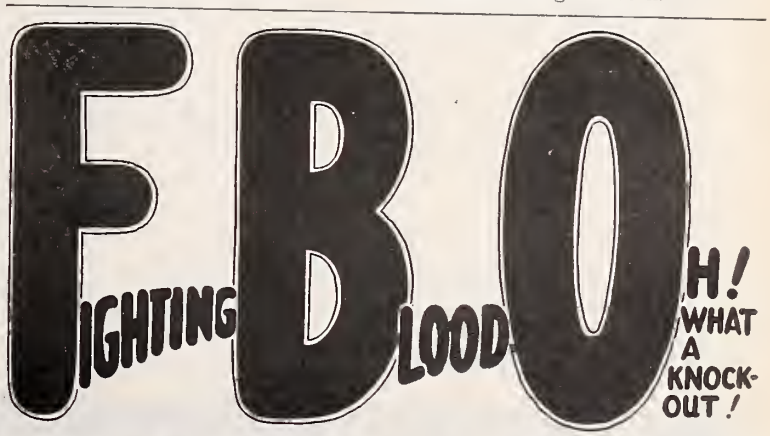
Depending upon melodrama, spectacle, mystery, pathos and music, it is claimed by Hopp Hadley that "Love's Old Sweet Song" gives promise of starting the new company off with a decided hit for its initial offering.

Prominent in the cast is Louis Wolheim, who starred in "The Hairy Ape," Donald Gallaher of George M. Cohan's "So This Is London," Helen Weir, Ernest Hilliard, Helen Lowell, Warren Cooke, John Tansey, Ray Allen and Baby Margaret Brown. The picture is in six reels.

## New Photoplay Series For Second National

Five new pictures, for release in the current season, have been contracted for by Second National Pictures Corporation. The first of these, "Waster Lives," has just been completed by Mission Film Corporation at the Hollywood, California, studios, and the second, "The Barefoot Trail," is in production there. The initial series of five pictures is to be completed within the next twelve months.

"Waster Lives" will be released by Second National late in November, making the third fall release by this distributing concern.




3—Witwer has flung open the treasure chest of his superb imagination for the "FIGHTING BLOOD" stories. He is supervising every step of production—has given them his personal, heart-and-soul endorsement as THE GREATEST PICTURES THAT EVER BORE HIS NAME! They're not just FIGHT PICTURES but wonderful love stories with all the favorite characters—just as they are appearing RIGHT NOW in Collier's before the eager eyes of millions! Gale Galen, the knockout kid himself; lovely Judy Wilcox, old Ajariah Stubbs, "Rags" Dempster, Nate Shapiro and K. O. Kelly—all masterfully portrayed—all masterfully directed by Mal St. Clair. Produced and distributed by F. B. O.

## "Madonna in Chains" Title Changed

With the announcement of the release of the first production of the Amalgamated Exchanges of America, Inc., starring E. K. Lincoln, Mrs. Rodolph Valentino, Martha Mansfield, W. H. Tooker, Joseph Striker, Coit Albertson, comes the notice of the change of title, from "The Madonna In Chains" to "The Woman In Chains."

This change was made necessary through the large number of pictures with Madonna titles now on the market.

## Second Nat'l Pictures in South America

South American rights to five current releases by Second National Pictures Corporation have been sold to the Sociedad General Cinematografica of Buenos Aires, Argentine. The distribution rights disposed of by the agreement in the designated territories, are for "David and Jonathan," by E. Temple Thurston, featuring Madge Titheradge; "The Night Riders," from the novel by Ridgewell Cullum, with Maudie Dunham, Albert Ray and Andre Beaulieu; "Her Story," by Dion Titheradge, with Madge Titheradge; "Broken Shadows," from the novel, "Nance," by Charles Garvice, with Isobel Elson, and "One Moments Temptation," a Maryland picture play with Marjorie Villis, James Knight and Bernard Dudley.

## Brazil Rights Sold on "Rich Men's Wives"

The Compania Brazil Cinematografico has purchased from the Al Lichtman Corporation the rights for Brazil to "Rich Men's Wives." The picture which is a Gasnier production is B. P. Schulberg's first release through Al Lichtman's organization.

# Goldwyn in Touch with Field

### Executives Giving Personal Attention with Frequent Calls on Exchanges

GOLDWYN executives are keeping in close personal touch with the branch exchange offices, their managers and sales force through swings about the country. James E. Grainger, personal representative of F. J. Godsol, president, was no sooner back from a trip, than W. F. Rodgers started out. He visited the Indianapolis, Chicago, St. Louis, Kansas City and Omaha offices.

Mr. Rodgers returned early in the week and J. E. Flynn started on a trip that will cover the offices in Cleveland, Cincinnati, Indianapolis, Detroit, Pittsburgh and Buffalo.

By keeping in such close touch with the branch offices, executives are able to help solve without undue delay the problems of distribution and salesmanship which daily arise because of their familiarity with the conditions prevailing in the territory served by each branch and with the individuals comprising the staffs.

Then, too, with only a limited number of big super-features instead of the many "program pictures" of previous seasons, there are many new angles of salesmanship to be threshed out; in many cases the old methods are scrapped and new ways of approaching the exhibitor devised. It is a task to which Goldwyn is bringing new ideas and new enthusiasm and keeping them aroused through close personal touch.

# Del Ruth Plans New Production

### Acquires Balboa Studios and Will Produce Four Features and Comedies

THE Hampton Del Ruth studios, formerly known as the Balboa studios, where early motion picture history was made in Long Beach, California, were recently sold to a syndicate of Eastern capitalists.

The present policy of the studios, adopted when Hampton Del Ruth assembled his notable cast for "The Marriage Chance," will continue, and the productions will be distributed by American Releasing Corporation under the Hampton Del Ruth name.

Plans of the new company include the production of four feature pictures with casts as distinguished as that of "The Marriage Chance." Twelve two-reel comedies are also scheduled for production under the supervision of Del Ruth.

A tour of the country in a private car has begun, the object being to publicize not only the name of Del Ruth but that of Long Beach by means of photographs of the city and surrounding country. These will be distributed en route. The car will be thrown open to visitors everywhere it goes and the wonders of Southern California and Long Beach will be described and shown. Alta Allen, Milos Sills, Henry B. Walthall, Tully Marshall, Irene Rich and Mitchell Lewis—the cast of "The Marriage Chance"—will accompany the touring party for a portion of the journey.

## "Women Men Marry" Sales Completed

That Edward Dillon's first big independent production "Women Men Marry" has hit a responsive chord in picture circles is evidenced by the fact that two of the biggest territories were sold during the past week. New York and Northern New Jersey was sold to the Renowned Pictures, Inc., while Eastern Pennsylvania and Southern New Jersey were purchased by Robert Lynch of the Metro Exchange of Philadelphia.

The first foreign sale to be consummated was for Australia, New Zealand and Tasmania, which was signed by the Super Selected Pictures of Sydney, Australia.

At the offices of the Truart Film Corp., in New York, which is distributing "Women Men Marry" for Edward Dillon, inquiries are being received from all sections of the country.

## Still Picture Book For "Only a Shopgirl"

The innovation of a special album press book composed simply of still picture scenes from the production was so successful when carried out by C. B. C. Film Sales Corporation in connection with the launching of "More To Be Pitied," that this is to be a feature of all the exploitation campaigns, it is announced.

Accordingly a larger and handsomer leather-topped album giving in still resume a detailed idea of what the picture is about has been prepared, with the name "Only a Shopgirl" embossed on the cover, and is going out to every franchise holder of the features. The "Say It With Pictures" idea has met with enthusiasm both from exchange managers and for their convenience in showing exhbititors the idea of the picture.

## Buyers in N. Y. to See "Woman in Chains"

Twenty independent distributors scattered over the United States, franchise holders in the Amalgamated Exchanges of America, Inc., will be in New York City Sunday, November 18, to witness the first showing of the "Woman In Chains" the first production to be made under the banner of the new company.

Those in town to witness the premier showing of the picture includes J. C. Friedman, Celebrated Players Film Corp., Chicago; R. Lynch, Metro Film Exchange, Philadelphia; Herman Rifkin, Amalgamated Exchanges of New England, Boston; H. A. Lande and William Finkel, Quality Film Corp., Pittsburgh, Cincinnati and Cleveland; P. Oletsky, Federated Film Exchange, Baltimore; Emmick and Edmunds, Progress Features, San Francisco; Hurlburt and Saxe, Favorite Film, Inc., Detroit; Lennon and Sheffield, Greater Features, Inc., Salt Lake City; Al Kahn, Supreme Pictures Corp., Omaha; R. M. Savini, Amalgamated Savini Films, Atlanta, and Charles Stephenson, of Stephenson's Attractions, Canada.

## "Deserted at the Altar" For Nov. Release

Phil Goldstone announces the "Deserted at the Altar" will be released during November.

This photoplay is from the play by Pierce Kingsley and from the book by Grace Miller White, who is also authoress of "Way Down East," "From Rags to Riches," etc.

The cast includes: Bessie Love, Barbara Tennant, Tully Marshall, Eulalie Jensen, Wade Boteler, Frankie Lee, William Scott, Fred Kelso and Queenie the dog.


*A Limiting Factor*

in the sale of a picture is quite frequently the print. The negative price may run into the tens of thousands of dollars, be of the highest quality, but is represented to the buyer through an inferior print.

*Evans Individual Attention Prints* have always proved their worth because of the *Personal Interest* that is taken in every foot of film that goes through the Evans Laboratories. They reflect and intensify negative quality.

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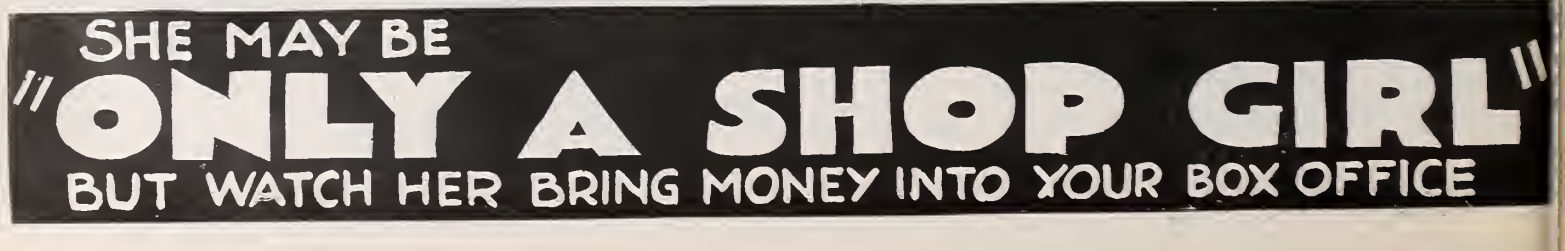


# Live News From Producers

Conducted by EDMOND F. SUPPLE

## Moreno to Play "Rupert of Hentzau"

ANTONIO MORENO has been engaged by Myron Selznick for the title role of Rupert in the forthcoming production of "Rupert of Hentzau," the sequel to the "Prisoner of Zenda." Moreno was engaged only after an exhaustive canvass was made of all available stars who were fitted to play the role.

The Selznick company has definitely decided to remain in California for a much longer period. November will mark the start of the filming of "Rupert of Hentzau." These facts are announced by Myron Selznick, production head of the company, who has just returned to the coast from a three weeks business trip to New York.

## European Star Here for Paramount Roles

Charles de Roche, Paramount's new star, arrived in New York Sunday on the France, enthusiastic over the opportunity to appear in American-made pictures and fired with the ambition to make good as he has in Europe, where he is regarded as the foremost screen actor appearing in romantic roles.

He is making his headquarters at the Commodore while in New York, and on Sunday will leave for California with Victor Fleming, who will direct him in his first picture. This will be "The Law of the Lawless," by Konrad Bercovici, in which he will play opposite Dorothy Dalton. Following the completion of that picture he will assume the title role in "The Spanish Cavalier," Paramount's adaptation of "Don Caesar de Bazan," in which Richard Mansfield scored one of the greatest successes of his stage career.

## Ex-Kaiser Wedding Views in Selznick News

As a special feature of Selznick News 1091, there are some views of the village of Doorn, Holland, where the ex-Kaiser was married. A close-up of the banns announcing the marriage of William Hohenzollern and Hermine of Reuss, a good picture of Baron Van Scheimmelpinnick, the magistrate who married the couple, and scenes of the castle where the wedding took place are included in the reel.

These scenes have been played up prominently in the news reel shown at the big Broadway theatres.

Madge Evans

Edgar Selden

## Distribution Contract Closed

### Associated Exhibitors Will Handle Four Pictures Starring Madge Evans

EDGAR SELDEN, acting for Worth While Pictures Corporation, closed a contract this week with John C. Ragland, secretary of Associated Exhibitors, under which the latter organization will distribute four productions starring Madge Evans, the popular girl player.

Announcement was made that the first feature which will be completed for Associated release by the charming little actress will be "On the Banks of the Wabash," after the internationally known song classic by Paul Dresser. The cast, Mr. Selden declared, will be composed only of players of wide reputation, and no effort or expense will be spared to make the completed photoplay a work of supreme artistry.

"On the Banks of the Wabash" is in six reels, with continuity by Forrest Halsey, who wrote also the scenarios for the George Arliss triumphs, "Disraeli," "The Ruling Passion" and "The Man Who Played God." The story is described as of the homey, human, grass roots type, but with its thrilling moments also, giving Miss Evans opportunity for a full display of her wide versatility as an actress.

Madge Evans made her first appearance before the footlights when she was yet in arms. On the speaking stage she played child parts with the three Barrymores, among other stars, and her Mimsey, in "Peter Ibbetson," with John Barrymore, is especially well remembered. In pictures she appeared for a considerable time under the sponsorship of William A. Brady, more recently having important parts in five Prizma productions, notably in "Heida."

Miss Evans has spent her entire life in New York City, and with her parents continues to live in the house in which she was born. In all her work she has displayed an outstanding ability which, with her beauty and her unaffected, girlish charm, have endeared her to a legion of screen fans.

## Films Shown with Election Results

For the first time in the history of motion pictures, high class attractions were shown to Election night throngs in Park Row, the home of American journalism, and were cheered with as much enthusiasm as were the returns. The New York *Tribune*, one of the oldest and most conservative newspapers in the United States, supervised the showing.

Included in the entertainment programme that filled the gaps between the arrival of election returns was Richard Barthelmess in "Sonny," Jackie Coogan in "My Boy," "Buster" Keaton in "The Boat," Ben Turpin in "Love and Doughnuts."

## Caricature Artist For Universal

J. HELD, JR., famour caricature artist has been engaged by Universal to make a series of drawings for use in material being put out by Universal for the Universal Joy Week, advertised for December 24 to January 2.

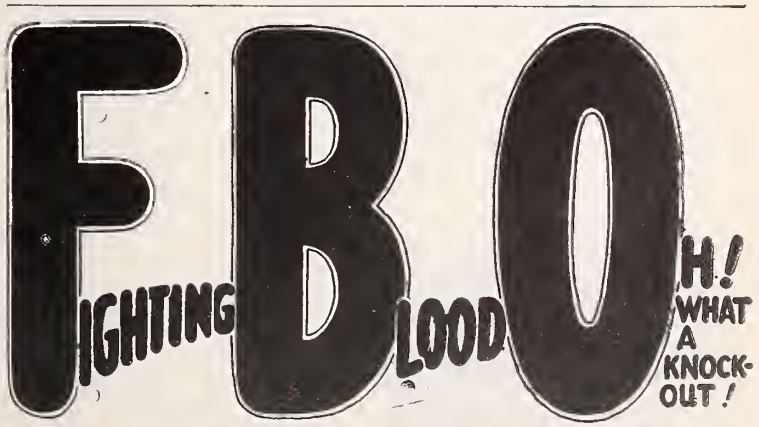
These drawings will include humorous sketches of the various Universal comedians, including Neelv Edwards, Lewis Sargent, Lee Moran, Baby Peggy, Joe Martin, Brownie, Queenie the horse, and Maudie the Mule.

The drawings, in Held's inimitable style, are being reproduced in posters, in window cards, in ad cuts and mats and in publicity material for the use of exhibitors cooperating with Universal Joy Week.

Many exhibitors already have signified their intention of putting over Universal Joy Week, during the holiday season, and of taking full advantage of Universal's gratis accessories, and the extraoddinary booking facilities offered for the showing of Universal comedies during the week.

## Shirley Mason Acrobat in Circus Picture

In "Shirley of the Circus," the Shirley Mason November 12th release, the little Fox star is said to have the best story of her career. The alluring actress does some excellent acrobatic work, as do George O'Hara and Alan Hale. Crawford Kent, Lulu Warrington, Maude Wayne and Mathilde Brundage form an excellent supporting cast. The picture was directed by Rowland V. Lee.




4—A word about the "FIGHTING BLOOD" stories. Imagine a lowly soda jerker in a small town who tumbles into fame overnight as a pugilist! Imagine what a master writer like Witwer can do with such a character. Imagine what romance, what humor and drama, what laughs and what thrills! And then imagine what a series to exploit with F. B. O.'s own special brand of super-showmanship—big-fisted advertising and accessories! Imagine, too, what it means to YOU to have them RUNNING RIGHT NOW IN COLLIER'S WITH MILLIONS OF READERS GOBBLING 'EM UP! If you ever had an honest-to-God clean-up staring you right in the face, Mr. Showman, HERE IT IS!

Produced and distributed by F. B. O.

## Laurette Taylor Back from Making "Peg"

LAURETTE TAYLOR is back in New York after several months at Hollywood where she enacted before the Metro camera her famous role in "Peg O' My Heart," directed by King Vidor. J. Hartley Manners, author of the play and husband of Miss Taylor, served in an advisory capacity during the production of the photoplay. Returning to New York with Miss Taylor and Mr. Manners was Madame Nazimova, star of stage and screen plays.

In the cast supporting Miss Taylor are Mahlon Hamilton, Russell Simpson, Ethel Grey Terry, Nigel Barrie, Lionel Belmore, Vera Lewis, D. R. O. Hatswell, Sidna Beth Ivans, Aileen O'Malley and Fred Huntly. Mary O'Hara made the screen adaptation. The photography is by George Barnes.

## Newspaper Publishes Booking Sheet

The growing popularity of motion pictures is strikingly illustrated by an elaborate booking sheet of screen plays which is published each Sunday in the Baltimore News. This is a new departure for a newspaper. According to the film expert who prepares the booking sheets, it has proved a good circulation getter for the News.

The arrangement of the sheet is along the lines of schedule of baseball games usually published in the sporting sections of the daily papers. In the case of the motion picture booking sheet, all worth while picture plays that are to be shown in Baltimore and vicinity during the forthcoming week are scheduled.

The sheet for the week beginning Oct. 30 gives a striking instance of the popularity of First National Attractions, showing that First National has about 75 days out of approximately 288 days in Baltimore Theatres.

## "The Man Who Waited" Is New Western

A Western, with everything this word implies, is said to describe "The Man Who Waited," the five-reel drama which Playgoers Pictures has set for release November 19th. It is a combination of a heart-throbbing romance with a succession o fthrills.

# Hodkinson Has Strong Releases

### Will Distribute Schertzinger Specials "Kingdom Within" and "Dollar Devils"

AN announcement emanates from the offices of the W. W. Hodkinson Corporation to the effect that "The Kingdom Within" and "Dollar Devils," two exceptional Victor Schertzinger specials, will be distributed by the W. W. Hodkinson Corporation in the near future.

Both productions, in the estimation of the Hodkinson Officials, are ones with sympathetic appeal and interest that will make them decided attractions for the coming season. "The Kingdom Within" is a story by Kenneth B. Clarke and will be the next release on the Hodkinson program following "Bulldog Drummond." It is said to be particularly strong both from a production value and a box office point of view. The photography was done by Jole S. Stumar. The cast is composed of many well-known players of proven popularity. They are Russell Simpson, Pauline Starke, G. Walt Covington, Gaston Glass and Hallam Cooley.

"Dollar Devils," which follows "The Kingdom Within" upon the Hodkinson release schedule, likewise is a production that should find a place in the class of first-rate productions, it is said. It has a most unique theme which brings some real wholesome comedy to the fore, interspersed with thrills and heart interest. It is about a town that suddenly becomes rich through the finding of oil and with the added richness the quiet little village becomes a greedy, grasping place, the people losing all interest in one another in their effort to amass fortunes. How the oil dries up and the little town again becomes a haven of happiness and contentment is said to give this production a charm that the Hodkinson officials feel will make it one of the best productions of the year.

"Dollar Devils" has a cast consisting of such well-known names as Joseph Dowling, Miles McCarthy, May Wallace, Eva Novak, Hallam Cooley, Cullen Landis, Ney Farrell and Lydia Knott.

# First National Films Endorsed

### Birmingham Better Films Committee Lists Six First Nat'l Attractions

FIRST NATIONAL has been honored in a special manner by the Better Films Committee of Birmingham, Ala. The Better Films unit in Birmingham is one of the many similar bodies that are being organized in various parts of the country for the endorsement of films attaining the high artistic and moral standards adopted by these groups. The plan is the best antidote for censorship that has yet been launched and its work in behalf of "cleaner and better films" is proving highly effective. Among the first pictures endorsed by the new Birmingham Committee were six First National pictures, as follows:

"Sonny," with Richard Barthelmess, is an exceptional picture, and one which would be enjoyed by all Birmingham, young and old alike. In it Richard Barthelmess, who plays a dual role, is at his best.

"One Clear Call."—We consider the picture unexcelled on the screen. We take pride in the fact that such a wonderful photoplay is based on a book by an Alabama woman, Miss Frances Nimmo Greene.

"Kindred of the Dust."—An excellent picture. A dramatic production, realistically brought to the screen.

"The Eternal Flame."—An excellent picture of dramatic and artistic nature, particularly for adults.

"The Bond Boy."—We recommend "The Bond Boy" as a fine picture, strongly dramatic.

"The Masquerader." — Great. This is the strongest endorsement we can give to any picture. "The Masquerader" is the best picture the Committee has seen since it had been reviewing pictures.

All of these endorsements were used by exhibitors and by Mrs. Myrtelle W. Snell, City Amusement Inspector, to help bring people to those theatres showing the pictures. They were posted in hotels, clubs, schools, all libraries and published in three newspapers. They were announced at men's luncheon clubs, women's clubs and in one church.

## "Breaking Home Ties" Gets Good Start

"Breaking Home Ties," released by Associated Exhibitors, Noovember 12th, got off to a splendid start, according to a statement given out at the offices of that organization. Previews of this six-part feature are said to have aroused much enthusiasm.

The characterizations in the productions are in the hands of a clever cast, with Richard Farrell, Arthur Ashley, Lee Kohlmar, Rebecca Weintraub and Betty Howe in the most important roles.

## Schenck Urged to Make Russian Picture

FROM the offices of Associated First National Pictures, Inc., comes word that Joseph M. Schenck, the Misses Norma and Constance Talmadge and their mother have completed their tour of Russia and have arrived in Berlin.

While in Russia, Mr. Schenck had several important conferences with representatives of the Soviet Government, who urged the producer to film a big motion picture in Russia at an early date, which would acquaint the world with conditions there. Mr. Schenck is reported to have the matter seriously under advisement.

The Talmadge party arrived in Paris last week and after a few days in that city will proceed to England, whence they will sail for America, according to present plans, on Nov. 16th.

Meanwhile Director Frank Lloyd has completed the continuity for Norma's next production, which is to be a picturization of Bayard Veiller's "Within the Law." Art director Steven Goosson is already designing the plans for the sets, under Mr. Lloyd's personal supervision.

## Florence Vidor Feature Due Dec. 10th

December 10th has been definitely announced as the release date of the next Associated Exhibitors—Florence Vidor feature, "Conquering the Woman," adapted from Henry C. Rowland's fiction success, "Judith the Conqueror." This feature, which is in six reels, represents a new departure for this popular star.

Romance and comedy are said to intermingle in the unrolling of the story. Florence Vidor has in her supporting cast such well-known players as Peter Burke, Mathilde Brundage, David Butler, Roscoe Karns, Bert Sprotte and Harry Todd. King W. Vidor directed the production, and the continuity was by Frank Howard Clark.

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## "Queen of Moulin Rouge" Shown in London

WARDOUR FILMS, Ltd., British distributors of Ameriean Releasing's produet, held a trade showing of unusual proportions when Pyramid's "Queen of the Moulin Rouge" oceupied the big stage of the London Pavilion on November 1.

Henry Hibbert, managing direetor and J. W. Thorpe, general manager of Wardour, made a further departure from preeedent by staging an elaborate prologue in the form of a daneing number requiring twenty girls.

At the same time, Will Bradley's "Moongold," another Ameriean Release, was shown and repeated its impression as an uneommonly artistic and original short subject.

## Ibanez Is Pleased with "Four Horsemen"

Coincident with the presentation of "The Four Horsemen of the Apocalypse" at the Teatro Royal in Madrid, Spain, Vicente Blasco Ibanez, author of the famous novel from which Rex Ingram made his spectacular production for Metro, has written a letter in which he expresses complete satisfaction for "the magnificent manner" in which his story was translated to the screen.

The distinguished Spanish novelist, writing to Mr. Saturnice Huguet of Madrid, tells enthusiastically of his delight upon learning from hundreds of newspapers of the tremendous scope of the production, and of the effective manner in which the huge cast had been marshalled by Rex Ingram, "A master of the seventh art."

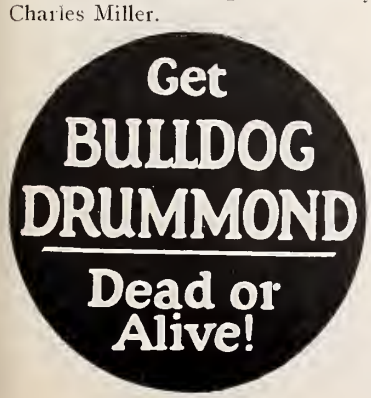
"The Four Horsemen of the Apocalypse" was adapted by June Mathis from the novel of Ibanez. John F. Seitz did the photography.

## Selznick Revival Goes to Select Branches

Another of the popular Selznick revivals has been shipped to Select branches throughout the country for release November 12. This time it is Norma Talmadge in "The Secret of the Storm Country."

During the last year the Select company has released a number of the pictures starring both Norma and Constance which were made early in the careers of these stars.

"The Secret of the Storm Country" is from the novel by Grace Miller White. The direction is by Charles Miller.




# F.B.O. Staff Nearing Completion

### Exploitation Experts Will Be in All Exchanges Before End of Month

THE work of enlarging the exploitation field force of the Film Booking Offices of America is nearing completion. Before the end of the present month each of the twenty-eight F. B. O. exchanges will be operating with an exploitation representative. The announcement of the policy of stationing an exploiteer permanently in all exchanges was made several weeks ago by J. I. Schnitzer, vice-president of F. B. O. when "In the Name of the Law," a widely-exploited production was first released.

To date eighteen men have been added to the staff. These men are working on all of the F. B. O. product and are preparing advance campaigns on "The Third Alarm," the second Emory Johnson production which will be issued as a special early in the new year.

The personnel of the exploitation staff to date is: Herbert Weill Albany; Gilbert P. Josephson, Buffalo; Louis P. Kramer, Chicago; Harold Wendt, Cleveland; Geo. Vivian Smith, Cincinnati; A. L. Mitchell, Dallas; Jesse Weil, Detroit; E. C. Hull, Indianapolis; Preston Hickey, Minneapolis; H. W. Fisher, New Orleans; Chas. Geigerich, New York; L. Pickrel, Oklahoma City; Albert Fischer, Philadelphia; Frank Leonard, Pittsburgh; A. H. Huot, Seattle; Philip Greenberg, St. Louis; C. W. Heath, Sioux Falls, S. D.; and Wallace L. Rockwell, Washington, D. C.

# Mary Pickford's "Tess" Praised

### Metropolitan Critics Uniformly Commend Star's Work in New Production

THE opening of Mary Pickford's new picture version of "Tess of the Storm Country" at the Mark Strand Theatre, New York, on last Sunday was hailed with uniform praise on the part of the Metropolitan critics. Comments from some of the reviews in the New York dailies follow:

"The new 'Tess of the Storm Country' is the greatest picture Mary Pickford ever made," said the critic for the Evening Mail. "It is more than that. It is one of the great pictures of motion picture history. Not spectacular, just human to the core, faithful to life, it reaches the heart, moving one to laughter or to tears at the impulse of the impish little figure about which it revolves. This new version fulfills every dream. It is the high water mark of the star's career."

"To say that we think 'Tess' was and is the best thing Mary Pickford has ever done is but to plagiarize, for it has been said many times before," said Don Allen in the Evening World. "Pictures have progressed and Miss Pickford's new 'Tess' has kept abreast of the rush of the times. Miss Pickford in her latest edition of the famous picture far outshines the Mary Pickford of eight years ago. And that, in itself, is the highest praise we can give. The entire picture seems to breathe the one word 'better.'"

"The new version of 'Tess of the Storm Country' is the finest achievement of Mary Pickford's career," said the reviewer for the Evening Telegram. "The story is closely knit and the pictures, as they melt before the eye, are rich in atmosphere and beauty."

"Mary Pickford's recreation of 'Tess of the Storm Country' is not only a vast improvement on her first picturization of this story, but it surpasses infinitely most movies that are now in their first blush," said the New York Sun's review. "It seems by far the best picture ever turned out by a film actress, and for an extremely adroit fusion of pathos, comdey and melodrama, it has all the other feminine pictures sinking for the third time. Miss Pickford says it was a work of devotion to revive her best beloved role, and it was a labor of love for the crowds to see it and to wait for her appearance in such a mass that the police had to be called to curb their enthusiasm. You will enjoy this picture."

"Mary Pickford is just as winsome in 'Tess of the Storm Country' as she was eight years ago," says the New York American critic. "Improved methods of photography and filming have brought the present version of this picture up to the best standards of today. Miss Pickford is just the last word in charm and attractiveness."

## New Insurance Policy Protects Producers

Monroe Flegenheimer, New York, Insurance specialist, announces a new insurance for the protection of motion picture producers. The policy when taken by producers will cover, it is stated, full loss caused by death, sickness or accident of any of the principles working in the production and named in the policy.

## Useful Press Book Ready for "Dr. Jack"

NUMEROUS novelties as well as other exploitation and advertising ideas are offered for Harold Lloyd's latest pieture for Patne distribution in a press book which has just been issued.

There are few comedians who offer wider exploitation possibilities than Lloyd and most of the possibilities have been taken full advantage of. Doetors' preseriptions, lobby eutouts, street bally-hoos, newspaper shop tieups, high hat eut-outs, eyeglass cutouts and many others are suggested.

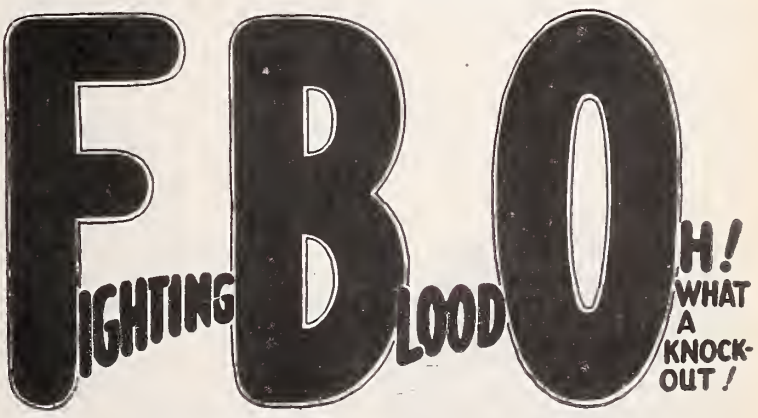
Colored lobby display photos and scenes in different sizes appear to be unusually attraetive. "Pep" phrases to attraet "patients," trailers, souvenir cabinet photos, display advertisements, Dr. Jaek's Happy Bags and other business getters are ineluded in the suggestions. In addition there are news stories and eritieisms; in faet a eomplete eampaign, whieh should be extremely helpful to exhibitors showing the pieture.

## Marguerite Clayton in Coast Production

Marguerite Clayton is making her first appearance in a California made production in "Canyon of the Fools," in which she plays the leading feminine role opposite Harry Carey. This will be the fourth Carey production for release through the Film Booking Offices of America.

Others in the cast include Carmen Arselle, Mignonne, Fred Stanton, Murdock MacQuarrie, Vester Pegg, Charles LeMoyne, Joseph Harris and Jack Curtis.

"Canyon of the Fools" is adapted from the novel of that name by Richard Matthews Hallett. It was put into scenario form by John W. Grey. The story has a mining locale.




5—F. B. O. is primed to GO THE LIMIT with "FIGHTING BLOOD." A national advertising and exploitation campaign in Collier's Magazine will start the ballyhoo—a ballyhoo that will DRAG MEN, WOMEN AND CHILDREN TO YOUR BOX OFFICE! Combine this with the fact that Witwer's stories are running in Collier's RIGHT NOW and you will have a better idea of the box office potentialities of these great comedy attractions! Produced and distributed by F.B.O.

## Lichtman Sales Chief Starts on Tour

LEON D. NETTER of Lichtman's sales force left Washington last week for a tour of the territory in which Harry Charnas handles the Lichtman product. His route includes Pittsburgh, Cleveland, Cincinnati and Detroit.

Netter recently resigned from Educational to join Al Lichtman's organization.

Henry Ginsberg, Al Lichtman's sales manager, is traveling through the west with St. Louis and Denver as his destinations. He will return the end of the month.

## "Adam's Rib" Cast Is Being Increased

As sequence follows sequence in "Adam's Rib," by Jeanie MacPherson, Cecil B. DeMille's newest production for Paramount Pictures, new faces are appearing in the cast.

Latest to be added are Geno Corrado, as aide-de-camp to the King of Morania, played by Theodore Kosloff, and Wedgewood Nowell, as secretary to the Moranian Minister. Mr. Corrado, who until recently has been known as Eugene Corey, has just finished a heavy role with Gloria Swanson in "My American Wife." Mr. Nowell, however, although a widely known player, is making his debut at the Paramount studio.

The featured players in "Adam's Rib" are Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon. Others are Julia Faye, Clarence Geldart, George Field, Robert Brower and Forrest Robinson.

## Wire to Neilan Tells of Progress

Marshall Neilan has received a cablegram from Frank Urson, his associate director, who is in England shooting scenes for Mr. Neilan's second production in association with Goldwyn's "Tess of the D'Urbervilles." Mr. Urson reports weather conditions very favorable for film work, with now and then a regular London fog to give atmosphere.

Urson, together with David Kesson, Neilan's chief cinematographer, will journey over the exact territory of Thomas Hardy's "Tess of the D'Urbervilles."

# Leading Houses Book "Pawned"

### J. Parker Read Jr. Production Gets Under Way on Fox Greater New York Circuit

"PAWNED," the big J. Parker Read, Jr., production which Select Pictures Corporation is distributing, has started its trip through the theatres of the country by grabbing off bookings in many of the leading houses. It has already started on the Fox Circuit in Greater New York and throughout the East and is firmly planted on a number of equally large circuits in the Middle West and West.

In the advertising and exploitation material gotten out by the Select Company, quite naturally considerable play was made on the title. One of the interesting exploitation accessories prepared was a replica in papier mache of a regulation pawnbroker's sign, with the three balls in gilt hanging from a black bracket; the word "Pawned," in gilt on a red panel, is the only lettering on the advertising piece which was designed principally to be suspended from the marquises of theatres in which the attraction was playing.

Jim Reilly, manager of the Select Branch in Kansas City, fired this wire through when he received his consignment of these pawnbrokers' signs: "The three-ball papier mache 'PAWN' ad is very effective. Put one up outside the exchange door this morning and within a half-hour four men came in with overcoats to pawn."

# Laemmle Nine for Winter Release

### Universal Announces New Group for Distribution Starting Christmas Day

A NEW group of nine pictures, to be released during mid-winter, is announced by the Universal Pictures Corporation, and will be known as the Laemmle Nine. Each of the pictures carries the personal endorsement of Mr. Carl Laemmle, president of the corporation.

The Laemmle Nine is the third group of nine attractions in the Universal 1922-1923 release schedule. The first group, the Winning Nine, was released in August, September and October, and the second group, called the Prosperity Nine, is now being released. The Laemmle Nine will be released, one each week, beginning on Christmas Day.

The new release group contains pictures by several of Universal's leading stars, as well as several special cast pictures. In the order of their release the Laemmle Nine consists of "A Dangerous Game," starring Gladys Walton; "The Flaming Hours," a Frank Mayo picture; "The Ghost Patrol," with a special cast; "Kindled Courage," starring Ed (Hoot) Gibson; "The Scarlet Car," starring Herbert Rawlinson; "The Power of a Lie," with a special cast; "The First Degree," Letter," another Gladys Walton picture, and "The Gentleman From America," a second Gibson vehicle.

Mr. Laemmle reached Universal City during the making of this group of pictures. Several of them he saw in completed shape. Others he saw being edited and cut. A few were in the last stages of production. He spent many days in critical study of the group and suggested certain changes and improvements. Finally, he announced to his staff that they promised to be the greatest group of pictures ever released by Universal. He placed his unqualified approval on them.

# De Mille Increases Idea Prizes

### Eight Instead of One Offer Suggestions Worthy of First Consideration

EIGHT prizes of $1,000 each instead of one, are to be awarded in the Cecil B. DeMille contest for an idea for his next Paramount production. This is due to the fact that eight persons in widely scattered sections of the country have submitted ideas which Mr. DeMille wants to use.

The prizes announced for the contest when Mr. DeMille started it several weeks ago were $1,000 for first, $100 for second and $50 each for third and fourth. All the Paramount producer wanted was an idea expressed in as few words as possible so that he could adapt it for his next Paramount picture. The contest closed on November 1.

Mr. DeMille and the contest editor of the Los Angeles Times started going over the manuscripts submitted immediately afterwards, and several days ago the producer found one that he liked. Seven others equally acceptable soon turned up in the mass of correspondence, so Mr. DeMille, to retain all eight and eliminate any possible basis for dissatisfaction, decided to give the first prize to the eight, and award the other prizes also.

The names of the winners are to be announced November 19 when it is expected that all of the manuscripts will have been studied.

## "Something for Nothing" Equity Release

"Something for Nothing" is the title of the next big "Special" production to be released by Equity Pictures Corporation from the pen and hand of Daniel Carson Goodman.

Months ago Equity Pictures promised to the independent market a series of five "Special" productions, written and produced by Daniel Carson Goodman, the first of which series was "What's Wrong With the Women."

## Coast Reviewers Praise "One Week of Love"

**ELAINE HAMMERSTEIN and Conway Tearle in "One Week of Love," the big Selznick superspecial played at the California theatre, Los Angeles, the week beginning Sunday, November 5.**

**Without exception the reviews in the Los Angeles newspapers were glowing tributes, the honors being divided amongst Elaine Hammerstein, Conway Tearle, Director George Archainbaud and Producer Myron Selznick.**

## "Bulldog Drummond" Ready for Release

The final editing and titling has been finished on the production "Bulldog Drummond," which will be released by the W. W. Hodkinson Corporation on December 3.

"Bulldog Drummond" is from the pen of "Sapper," who has given theatregoers and novel readers a thrill with this exciting tale.

Carlyle Blackwell plays the role of Captain Hugh Drummond, while Evelyn Greeley plays the part of Phyllis Benson. The balance of the cast consists of such names as Gerald Deane, Harry Bogarth, Horace Devere, Warwick Warde, William Browning and Dorothy Fane.

"Bulldog Drummond" was produced by the Hollandia Film Corporation and directed by Oscar Apfel.

## Report Heavy Bookings on Drink Picture

Information from J. J. Schrempp, head of the J. J. Schrempp Feature Attractions, St. Louis, points to one of the heaviest advance bookings on a state-right feature that that territory has ever known. It is only two weeks since Schrempp bought the Blaney melodrama, "The Curse of Drink," from L. Lawrence Weber and Bobby North and he already reports a number of contracts that is a surprise to most optimistic supporters of this five-star feature. The business that Schrempp has written on "The Curse of Drink" has already made it necessary for an additional print to be ordered from the laboratory, as well as additional accessories and added advertising material.

## "Mysteries of Paris" Going Over Strong

According to word from the C. C. Burr office, the Burr-Bennett screen version of Eugene Sue's "Mysteries of Paris" is being reported in highly favorable fashion by the various exchanges handling this subject. In Philadelphia it is stated there are not enough prints to satisfy the demand for the picture. An extensive campaign is being conducted for the production in Philadelphia. Mountain States Film Attractions in Denver and Major Films of Boston, are also laying the groundwork for elaborate campaigns in their territories.

O. A. C. Lund, director of "Love's Old Sweet Song," produced by Lund Production Company, for the State Right market

## Choice Productions to Occupy Ford Studio

What was formerly known as the Francis Ford Studio has been taken over by "The Choice Productions, Inc." now well established in their new quarters, which will be known hereafter as "The Choice Productions Studio," and where rapid progress is being made in completing their series of twelve "Comparables." This company has plans all made for intensive production extending into the fall of 1923, and the taking over of the new premises was found to be necessary in order to carry out their schedule. Their new quarters have been rearranged and equipped to care for their requirements. As careful attention is being given to every detail from scenario to distribution in order to insure the maximum of service to distributor and exhibitor, all department heads of the Choice Productions have been moved to the studio.

## "Streets of New York" Sale Concluded

C. R. Seelye, Vice-president and General Manager of Arrow Exchanges, Inc., New York City, has purchased "The Streets of New York" for New York and Northern New Jersey and reports heavy bookings on the picture.

At the premiere presentation of the production, which took place in Frank Hall's three Jersey theatres simultaneously, the production in each case—at the Strand, the State and Rialto—rolled up tremendous attendance records.

Get BULLDOG DRUMMOND Dead or Alive!

# MacLean Affiliation Causes Stir

### Alignment of Popular Star With Associated Exhibitors Well Received

THE announcement last week that Douglas MacLean is to be an Associated Exhibitors star caused a sensation among exhibitors and men in the industry generally, it is claimed.

Arthur S. Kane's recent trip to the Pacific coast had given rise to the prediction that he would align a number of new stars with his organization, and there was interested speculation as to the identity of the players whom he might enlist under Associated's banner. Whatever other developments may come from Mr. Kane's Los Angeles visit, it seems certain that none will be received with greater enthusiasm than the alliance with Mr. MacLean. Until J. C. Ragland, secretary of Associated, formally announced this tie-up, it had not been known that Mr. Kane, Mr. MacLean and the latter's business associates had conferred in Los Angeles, and that a contract was signed before the executive left the coast.

Always a popular player, Douglas MacLean's prestige has continued to enjoy a steady growth, and the most recently produced features in which he appears are declared to be the best he has ever done. Among the productions but lately completed and yet to be released are "The Hottentot," an adaptation of Willie Collier's stage triumph, and in which Mr. MacLean, portraying the principal role, is supported by Madge Bellamy; "The Sunshine Trail" and "A Man of Action."

Mr.2 MacLean's announced decision, in the selection of subjects for his Associate Exhibitors features, to use only successful plays or well-known stories by noted authors also has been received with enthusiasm by exhibitors.

Word from Associated Exhibitors is to the effect that announcement of the first MacLean feature for that organization may be expected soon It is known that he already holds options on two stage successes.

Douglas McLean who will star under Associated Exhibitor's banner

## New Locations Found in California

The old saying that "every corner of California has been photographed" does not hold good in the case of new locations found by Robert North Bradbury who is directing "Forbidden Trails," a story from his own pen, featuring Jack Hoxie for Sunset Productions. The company of eighteen principals including Frank Rice, Joe McDermott, Tom Lingham, Marin Sais, William Lester and Evelyn Nelson were last heard from at Bishop, California, near the Nevada border line.

"Forbidden Trails" will be released as the fifth of the Sunset-Hoxie series. "Barb-Wire," "The Crow's Nest," "Riders of the Law" and "Back Fire" preceeded this new production on this series.

# "Dr. Jack" Has Coast Opening

### World's Premiere of Harold Lloyd Picture Breaks Mission Theatre Record

LOS ANGELES is again bearing witness to the box office prowess of Harold Lloyd, according to word from Pathe. Overflow crowds are said to have swarmed the Mission theatre, where "Dr. Jack," his first feature comedy for Pathe under his new contract, is having its world's premiere.

Information received from the West Coast indicates that the opening day of the "Dr. Jack" run was one of the biggest in the history of the theatre.

The following wire was received at the Pathe Home Office from its representative in Los Angeles, following the premiere of the new Lloyd feature:

"Lloyd opening wonderful. Yesterday one of the Mission's biggest days. Today will break all house records. Mission, as you know, has played all big features for long runs. Lloyd bucking attractions like 'When Knighthood Was in Flower' and 'Robin Hood.' All theatres have good, strong attractions, but Lloyd line is block long each way."

From other sources it is learned that the opening of "Dr. Jack" even overshadowed the tremendous reception given "Grandma's Boy" when it had its premiere in Los Angeles. This production established the world record run of nineteen weeks at the Symphony theatre here.

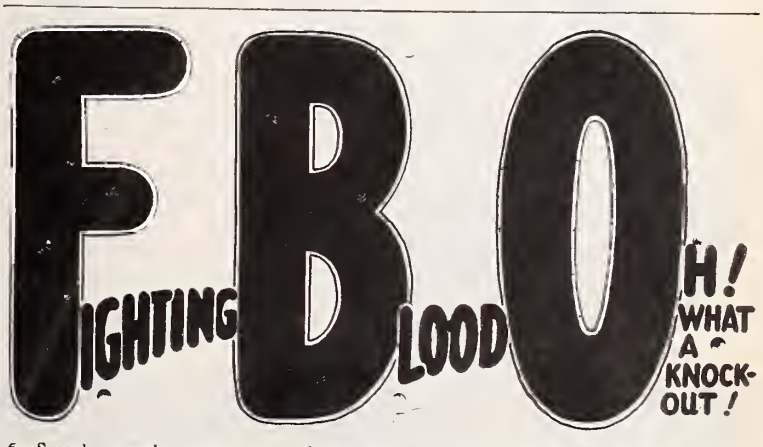
## C. B. C. Closes Deals on Features

Actual sold territory on the C. B. C. Film Sales Corporation series of six features, of which "More to Be Pitied" is already running big throughout the country, and the second, "Only a Shopgirl," has just been completed, hit the ninety-three per cent. mark this week.

## Prince Here to Study Picture Making

PRINCE SASCHA, a member of the ancient house of Thurn-and-Taxis, of Czecho-Slovakia, and a captain in the Czecho-Slovakian army, is now enroute from New York to Universal City, Cal., where he will study motion picture production with a view to the establishment of his own producing company in Czecho-Slovakia.

The prince is said to be wealthy in his own right. He is the son of Prince Alexander, a wealthy sugar manufacturer of Czecho-Slovakia. He will remain at Universal City for many months, learning production from the scenario department, down to the final editing and cutting. Then he will study the marketing and distribution of films in the Universal home office and exchanges.




6—Smash comedy—romance—action—packing all the crash and tingle of a Jack Dempsey knockout! Every one a roaring circus of laughs and thrills! Prize ring climaxes hot enough to knock 'em out of their seats—love scenes big enough to squeeze their hearts—everything big and fine and wholesome—everything the wizardry of Witwer has created—poured and jammed into these amazing thunderbolts of entertainment that are coming to you out of the pages of Collier's National Magazine as rapidly as efficient production will bring them to you! WATCH FOR THEM! WAIT FOR THEM! COMMUNICATE RIGHT NOW WITH YOUR NEAREST F. B. O. EXCHANGE OR GET LOST IN THE SHUFFLE! Produced and distributed by F. B. O.

## Smallwood on Coast for Pyramid

Pyramid Pictures, Inc., announces the arrival of Director Ray Smallwood in Los Angeles, accompanied by his assistant, George MacGuire, and Art Director Ben Carre.

Among the Coast specials to be made by Mr. Smallwood are "Talbot's Revenge," by Maximilian Foster, and "The Deerslayer," the first J. Fennimore Cooper classic to reach the screen.

In the East at Pyramids Art Studio, production commences in the course of a few days on "Wife in Name Only," under George Terwilliger's direction. This is one of the Bertha M. Clay stories.

Other stories to go into production in the East will be "Captain Eri," by Joseph C. Lincoln, and "What Is Love?" which will be a big special.

## Century is to Star Buddy Messenger

Julius Stern, president of Century Film Corporation, will shortly announce a series of small town boy stories featuring Buddy Messenger, the first of which will be called "Kid Gladiators." Among the supporting cast will be Marjorie Marcel and Joe Bonner. Stern brothers had been looking for a youngster to do regular boys' stories. Several were tried out, but they lacked screen personality.

Buddy, who has a large following of his own, has done both juvenile support and short subject work. He shared honors in many scenes with Lon Chaney as "Mista Bad Boy" in "Shadows," and also distinguished himself in The Fox Kid series, the Edgar series, with Helen Jerome Eddy in Jess Robbins "Oh Be Reasonable" and the Universal-Jewel "The Flirt."

Julius and Abe Stern will spare no expense in procuring the right scenarios for young Messenger; the entire series will be supervised by either one or the other members of the firm, and players of reputation will support him.

Get BULLDOG DRUMMOND Dead or Alive!

# New "Leather Pushers" Ready

### Universal Will Release Series of Six Ring Classics From Witwer Stories

"THE New Leather Pushers," a series of six more screen classics adapted from H. C. Witwer's inimitable prize ring stories, and translated to the screen for Universal by Director Harry Pollard, with Reginald Denny in the starring role, is ready for release, the Universal Pictures Corporation announces.

The same director, the same star and in many instances, the same supporting cast have been used in order to hold up to the high standard set by the first six "Leather Pusher" pictures. The new series is said to be even better than the first.

The first of the new series is called "Young King Cole." The series will be released at two week intervals. In the order of their release, they are: "He Raised Kane," "The Chickasha Bone Crusher," "When Kane Met Abel," "Strike Father, Strike Son," and "Joan of Newark."

"The Leather Pushers" made Reginald Denny a star. His great work as "Kid" Roberts, the millionaire prize fighter of the famous Witwer stories, stamped him as an actor of the first water, and as especially good in screen epics of the prize ring. Denny is a boxer of considerable ability, having been the heavy-weight champion of his brigade in the British Air Service during the war.

The fights he puts on for the screen are real "mills." In these fights, many well-known pugilists have appeared opposite him. Popular "box fighters" like Sam McVey, Jack Renault, Danny Hayes, Frankie Ryan, Bob Armstrong, Sailor Ivans and others have squared off against the Universal star in one or another of the series.

# Campaign For "Fighting Blood"

### National Advertising Planned With Running of Each of Witwer Stories

THE release of the series of F. B. O. "Fighting Blood" pictures will be preceeded by a national advertising campaign which will start immediately. H. C. Witwer is responsibe for the stories.

The campaign has been arranged so that the F. B. O. advertisement will run in each issue of Collier's, together with one of the Witwer's stories. There are twelve stories in this series.

While all of these pictures carry the same characters and the same theme, each is distinct and complete in itself and is not to be considered in any way as an episode. The twelve pictures will show the rise of young Gale Galen, a typical American youth, ambitious in his search for an education, from soda jerker to middleweight champion of the world.

This career carries him through a number of ring battles which will feature each individual picture. However, states F. B. O., these pictures will not be simply the history of a pugilistic career, but rather a wholesome story of American youth, its comedies and its struggles.

Two subjects have already been completed at the R-C Studios under the direction of Mal St. Clair, who was selected for this important position and taken from the Carter De Haven unit, where he had been directing the F. B. O. comedy star in his series of domestic two-reelers. The first is entitled "Fighting Blood," giving its name to the entire series. "The Knight in Gale," is the second picture.

## Cameraman in Thrace Sends Pathe Negative

Brilliant air-views of burning farms in war-ravaged Thrace are screened in Pathe News No. 90. The same issue presents spectacular scenes of the forest fires which so seriously threatened inhabitants of the suburbs of Los Angeles that many residents are shown carrying their household goods to safer quarters.

The graphic pictures of the situation in Thrace, taken from a Turkish Army airplane, were secured by Georges Ercole, Pathe News cameraman, and are pictures covering the horrors of the burning of Smyrna. He is shown making his flying start from Constantinople, and audiences have the sense of accompanying him as he flies low over the Thracian country, with a panorama of burning farms whirling distinctly below.

## "East Is West" in Third Week in S. F. Tivoli

"East is West" is entering its third week next week at the Tivoli theatre, San Francisco. Despite three days of heavy rain the showing during the second week was so exceptional that the decision to hold this First National attraction a third week resulted, bearing out pre-release predictions.

## "Jungle Goddess" Sold in So. Western States

The Export & Import Film Company announces the sale of its Fifteen Episode Serial, "The Jungle Goddess" for Texas, Oklahoma, and Arkansas, also for Louisiana and Mississippi.

These territories were closed following the publication of the letter received by the Export & Import Film Company from the Eltabran Film Company, who purchased this serial for North and South Carolina, Georgia, Florida, Alabama and Tennessee, in which Mr. Brannon, the President of this concern, stated that "The Jungle Goddess" had been a life saver to his business. He further stated that he had played the serial in houses that had never run a serial before and at prices that were considerably higher than had ever been received from serial houses.

## Arrow Will Distribute Tom and Jerry Series

Arrow Film Corporation will distribute a series of twelve one-reel subjects which will be known as the "Tom and Jerry Comedies." These little one-reelers were produced by Lloyd C. Haynes under the Roop patents and will be released one a month beginning December first. All the actors are clay manikins, the featured characters being Tom, a colored boy and Jerry his mule, and it is said that the reels are filled with laughs from beginning to end. They were recently given a pre-release showing at the California Theatre in Los Angeles and excited a great deal of newspaper comment. Arrow is arranging first run bookings in all the key-cities prior to placing the pictures on the State Right Market.

## Two More Territories Buy Hallroom Series

The new Hallroom Boys Comedies, C. B. C. Film Sales Corporation's series of two-reelers, were signed up in two additional territories this week.

The sales were to United Film Service of St. Louis, through Sam Werner, and to Crescent Film Service of Kansas City, the company headed by Al Kahn. This disposes of three more states, United taking the franchise to Eastern Missouri and Southern Illinois, and Crescent holding rights to Western Missouri and Kansas.

This leaves only one territory open on these comedies, C. B. C. announces.

"Taking Chances," a recent Hallroom Boys Comedy, was described by T. E. Edmundson, of the Lyric Theatre, Grangeville, Idaho, as a "two-reel pippin," and David Bernbaum, manager of the Dixie in Dallas, says that he is featuring them on his lights and advertising

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P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

# Lighting for the Various Sections of the Theatre

## Different Means Employed for Securing the Best Results

*By J. L. Stair**

THE photoplay is becoming an instrument of culture with practically unlimited possibilities. With the growing appreciation of the public, the demand for special effects in the presentation of the photoplay is increasing. Resourceful producers and exhibitors are supplying the demands of a critical public for more genuine art and as a result the silent drama demands for its temple a specially constructed building of architectural magnificence equipped with the best mechanical devices, most perfect ventilation, and an attractive and harmonious system of illumination.

Because the theatre is used largely at night, light is one of the best means of making it attractive. The lighting of the theatre has ceased to be merely a matter of engineering detail. The illuminating engineer and others responsible for the lighting of a playhouse, must possess imagination. The illumination effects should be designed to supplement the drama by producing an atmosphere harmonizing with the play and not detracting from it.

### Difference in Problem

The problem of lighting in the photoplay house differs in many ways from that in the so-called legitimate theatre, especially with reference to the auditorium, orchestra pit, stage and proscenium arch, and consists not so much in providing the proper and sufficient intensity of light, but in securing the correct gradation of light and color.

No attempt will be made here to trace the history of the theatre lighting art; the development of which has been, in the opinion of some, retarded by playhouse traditions; but to present some of the methods of present practice in theatre lighting. The development of lamps and their accessories has brought about many important changes in the lighting of this class of interior, and their application has taught us much about the value of lighting

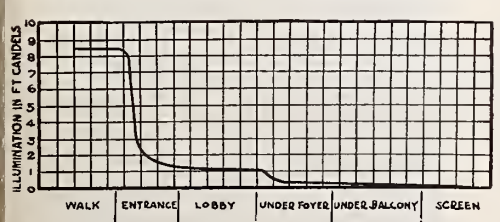



*Fig. 3—Chart showing variation of illumination intensity from entrance to screen in photoplay house*

* Paper before Soc. Mot. Pict. Eng.

*Fig. 1—Flood lighting of theatre at night by means of projectors of type shown in Fig. 2. Note how clearly the detail of the building is shown.*

as a medium for advertising, as well as for artistic and spectacular effects.

The best results in the art of theatre lighting can be attained only by careful study of the various means that can be used, and by noting the effects of each method, on the actual operation of the house. The method that furnishes satisfactory illumination, that is novel and effective, is greatly desired by the prospective theatre owner.

It should be kept in mind that good lighting properly applied, will do as much as any other feature to elevate the theatre to the point of its maximum usefulness and attractiveness.

### Lighting the Exterior

Even from a distance of several blocks away, patrons can be attracted to the playhouse by special lighting effects. The recent development of flood lighting, using projector units, provides the theatre owner a means of effective advertising in addition to the usual signs, etc. The system gives very attractive results at a comparatively small cost, and does not mar the building surface since in most cases the units can be placed in an accessible location at a considerable distance from the building.

The method of bringing the building into prominence by outlining with bare lamps has been used. Although this method is satisfactory in some cases, it does not light the building, but rather obliterates the details of design. The newer scheme for lighting the exterior, an example of which is shown in Figure 1, fixes the shape, design and location of the building on the mind of the observer. This in reality is the first step in the process of attracting the patron to the playhouse.

In some instances, the most effective results are obtained by combining outline lighting with the flood-lighting method. Architects are often willing to alter architectural details so that flood-lighting may be employed. In some cases special cornices are constructed or in others architects extend marquees out from the building for the accommodation of the flood-lighting projectors.

An illustration of a type of lighting unit that has been very successful for the flood-lighting of a theatre is shown in Figure 2. The flood-lighting projector is not designed to throw a concentrated beam such as is obtained with a searchlight, but rather to spread the lighting evenly over a large area. Projector units can now be obtained for use with lamps ranging from 200-watts up to 1,500-watts.

### Entrance

A bright, warm, and attractive lighting scheme should be adopted for the entrance of the theatre. This is probably the brightest spot in the whole lighting scheme of the playhouse with the possible exception of the stage, and the lighting should therefore be carefully planned so as to have the maximum attractiveness with a minimum of glare.

One of the fundamental points to be kept in mind in planning theatre lighting is that the whole illumination scheme should be arrange

(*Continued on page* 2710)

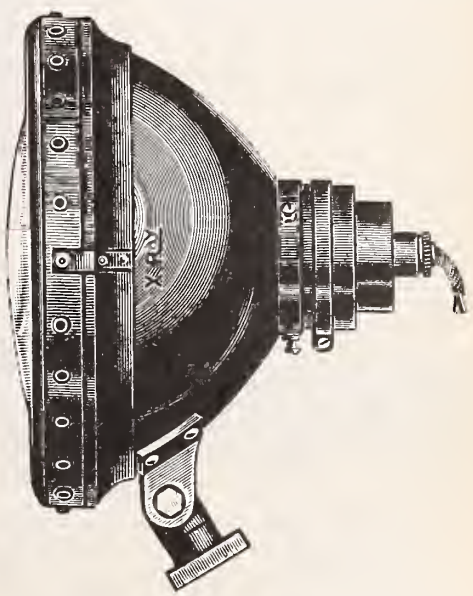


*Fig. 2—A type of flood lighting projector designed for use with a 250-watt lamp*

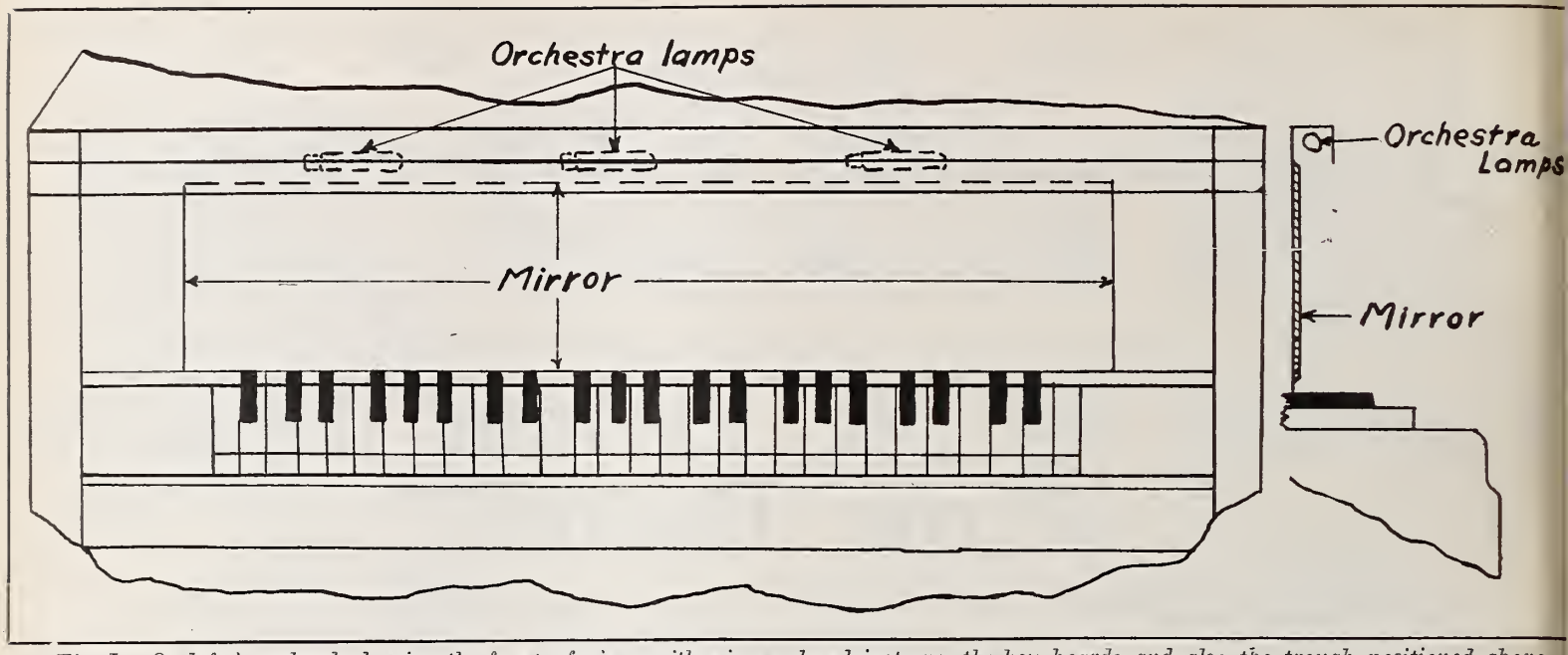



*Fig. I.—On left is a sketch showing the front of piano with mirror placed just over the key boards and also the trough positioned above the mirror in which are the orchestra lamps to secure the lighting effect. On the right is a cross section view of the front of the piano showing the position of the mirror, lamps and trough*

# Weird Effect of Six Keyboards with Only Three Pianos

AN extremely striking act was employed by Edward L. Hyman, Managing Director of the Strand Theatre, Brooklyn, N. Y., when he used three grand pianos arranged with special mirrors, etc., so that to the audience there appeared to be six pair of hands and six keyboards playing on the stage. Nothing else was to be seen on the darkened stage. The act went over in such magnitude that it was continued for four weeks.

The apparatus required and the arrangement of same is of such a simple nature that it can be employed by most any theatre with sufficient stage. In fact, the size of the stage has little bearing as one piano or any number of pianos may be used to good effect.

The accompanying views give a comprehensive layout of the stage and also the arrangement used in placing the mirror and lights on each piano. It will be noted from Figure 2 that the pianos are arranged on the stage so that the hands of the artist playing the piano and the keyboard of the piano are in the view of the audience. From Figure 1 can be seen the simple arrangement of the lighting and mirrors used. In the front of each one of these musical instruments the lights are concealed in the trough-like arrangement on the top of the piano and allow the light to fall only on the mirror and down on the key board and the artist's hands.

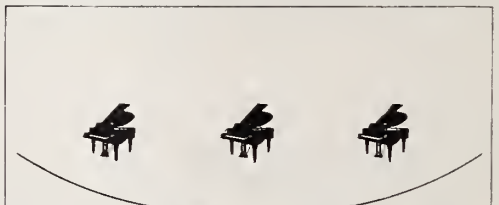


*Fig. 2—Position of pianos on stage*

It will be clearly appreciated that if there are no other lights on the stage and the artist playing the piano is dressed in black that no objects will be seen excepting the keyboard and a pair of hands along with their reflected image in the mirror. Everyone who saw this act commented on its weirdness.

# Kurtz Made General Sales Manager of Bartola Organ Co.

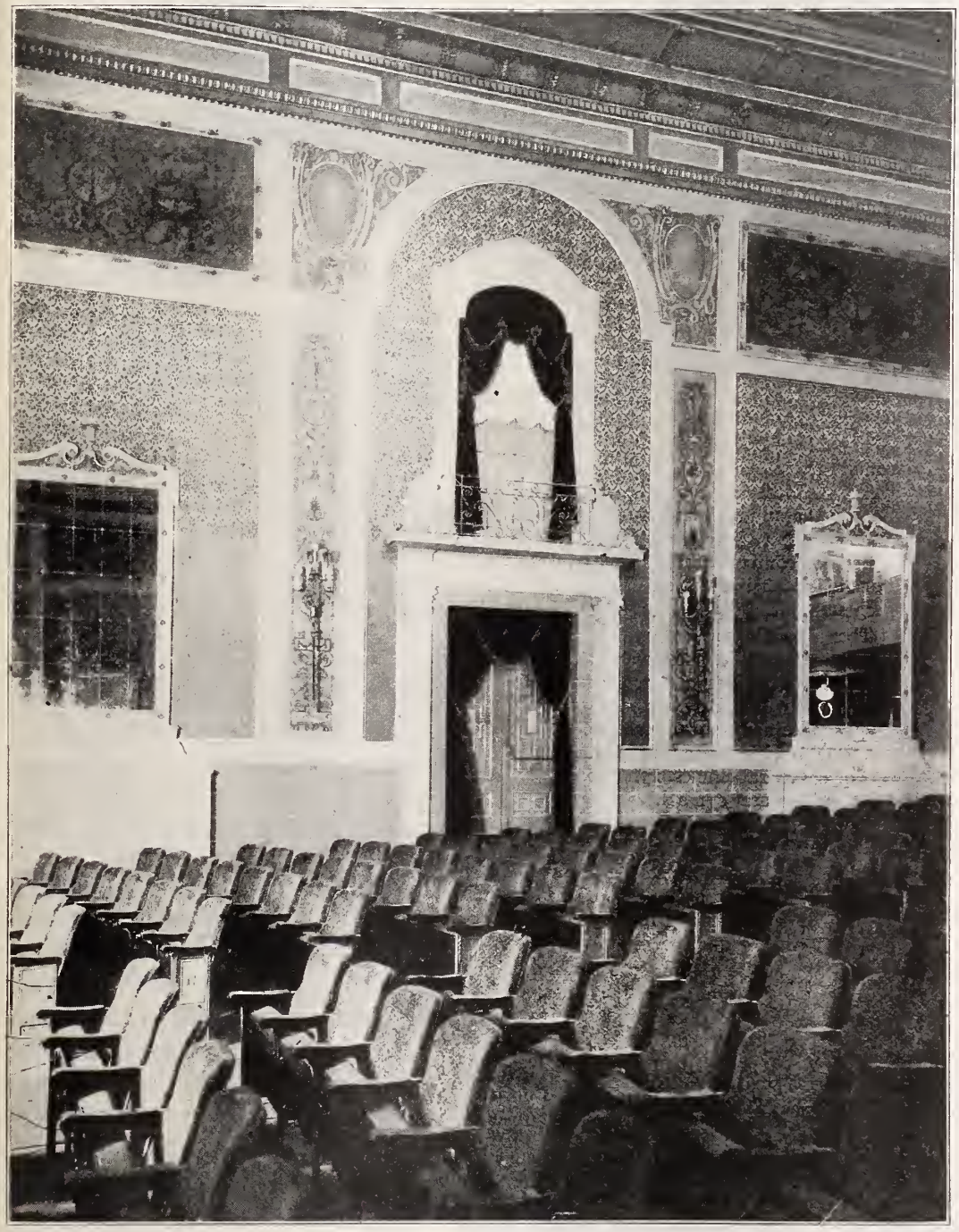
K. G. KURTZ has just been advanced to the position of General Sales Manager for the Bartola Musical Instrument Company. Mr. Kurtz has earned this position by a long faithful service in the musical end of the motion picture industry. Mr. Kurtz's early life was spent in the musical end of the theatrical production and was started at a very early age as pianist for a hypnotic show. This was followed by a long series of adventures with various troupes until at about the age of twenty, he became musical director for Mr. B. C. Whitney who at that time had various musical successes on the road. Mr. Kurtz became general musical director for the Whitney Company and composed some of the song hits which were then in vogue.

When the motion picture industry first started, Mr. Kurtz drifted into that end of the business and claims to be one of the original drum and piano slammers of the good old motion picture days. Mr. Kurtz relates how for a long time he was manager of one of the first motion picture theatres in the City of Indianapolis where his duties consisted of posting the show in front of the theatre, relieving the operator during the supper show, helping to do the clean-up work in the morning and for ten hours a day slamming the old piano with the idea of making so much noise that it could be heard in front of the theatre to attract the people in off the street. Mr. Kurtz was attracted early to the possibilities of the pipe organ as used in motion picture theatres, and was one of the first motion picture theatre pipe organists that worked in the City of Chicago.

He became identified with the Bartola Musical Instrument Co. when the Company was organized—was the Bartola Company's first demonstrator and later had charge of the Company's school of players. It was at this time Mr. Kurtz developed business instinct which led to his advancement into business life and out of the musical end of the production. In the absence of salesmen, Mr. Kurtz closed several deals for instruments which gave him the incentive of becoming a salesman and for the last eight years has been in the sales end of the Bartola Company. The organization has grown very rapidly and has recently made a large extension to their factory and has added to their force of salesmen. Mr. Kurtz was selected to take over the sales management. He is following Mr. Dan Barton in this capacity who now finds, with the great growth of the Bartola Company and with the many other details, he can no longer handle this part of the work. He will have charge of the newly appointed sales office and demonstrating room of the Bartola Musical Instrument Company located at No. 314 Mallers Building, Chicago, Ill.

*K. G. Kurtz, who has been advanced to the position of Sales Manager of the Bartola Musical Instrument Company*

# In America's Foremost Theatres



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## Gundlach Manhattan Optical Issues Catalogue

The Gundlach Manhattan Optical Company, of Rochester, N. Y., has just published a very complete catalogue on photographic lenses and Korona cameras. This book is very well gotten up and not only gives a detailed description of all photographic lenses and cameras manufactured by this company but also contains other valuable information.

## Pryor Bros. House in Richmond, Va., Being Rushed

The foundations of the new Pryor Brothers house in Richmond, Va., have been completed and work is being rushed on the remainder of the structure with the hope of having the theatre completely finished for opening by the first of the new year.

# Reports Big Increase in Membership of Equipment Dealers' Ass'n

It has been reported by the chairman of the Membership Committee, Joe Hornstein, that the Association of Motion Picture Equipment Dealers of America has been striking a splendid stride in securing memberships. From all appearances this association is going to be one of the leading features in the supply field. However, it is disappointing to note that the supply dealers in the New York district have not been as progressive and enterprising in submitting their membership to the association as various other districts.

The following is a list of officers, directors and advisory board for the Association.

Officers: Leo F. Dwyer, president, Theatre Supply Co., Cleveland, Ohio; Henry Jay Smith, 1st vice-president, Hollis, Smith Morton Co., Pittsburg, Pa.; B. A. Benson, 2nd vice-president, Amusement Supply Co., Chicago, Ill.; C. E. Cornwall, 3rd vice-president, Charleston Elec. Supply Co., Charleston, W. Va.; Sid Louis, 4th vice-president, Rialto Theatre Supply Co., Minneapolis, Minn.; Dr. Otto Dieckmann, secretary-treasurer, Dwyer Bros. & Co., Cincinnati, Ohio. Directors: Leo E. Dwyer, Cleveland; Henry Jay Smith, Pittsburg; B. A. Benson, Chicago; C. E. Cornwell, Charleston; Sid Louis, Minneapolis; Dr. Otto Dieckmann, Cincinnati; Harry K. Lucas, Atlanta; Robt. L. Hosmer, Boston; G. H. Mohrbacker, Denver. Advisory Board: Will H. Hays, Fred K. Landis, H. A. R. Dutton, D. C. Cookingham.

## A New Speed Record

One of the quickest installations of projectors on record is reported by the Enterprise Optical Manufacturing Company, which prides itself on its service department.

The "continuity" briefly, was as follows:

On October 31, at 11:30 A. M., a North Side Chicago theatre placed a rush order for two Motiograph De Luxe machines with Manager Spahr, of Enterprise. He immediately gave instructions to his factory foreman to get busy, and at 11:50, or twenty minutes after the order was received, a motor truck left the factory with the machines and started on its five-mile drive to the theatre, where it arrived at 12:30 noon.

Expert mechanics, who had ridden out on the truck, immediately got to work and the machines that had been in use were torn down, the new battery of Motiograph De Luxe machines put in place, and had a picture on the screen at 2 P. M. sharp.

The projectionists at the theatre state that the machines gave perfect performances immediately following their installation and have run at every performance since without a hitch.

Manager Spahr states that he is proud of the record his staff made in this installation, but that it is only an example of what can be accomplished by a thoroughly efficient organization.

# Fine Instrument Furnishes Music for Productions at the Hawaii

IN conformity with everything that The Consolidated Amusement Company are doing to give the public of Honolulu the very best that can be procured for the New Hawaii Theatre one of the outstanding features is the mammoth Robert Morton orchestral pipe organ.

Mr. Cohen, during his visit to the mainland, heard many types of organs, and finally decided on this particular instrument. The order was given for the very best model that the American Photo Player Co. could produce to conform with the size of the house.

The organ took six months to make, and three months to assemble in the specially built chambers of the theatre.

Mr. Gail Seward, one of the organ company's most expert workmen, was sent to Honolulu to do this work.

The organ is a four-manualed instrument, and contains 72 tablets or stops. Each tablet represents a different tone or pitch, all of these are distributed among the various rows of keys or manuals.

The heavy tones are all played with the feet and are called pedals. It can easily be realized what possibilities there are for the blending of innumerable tonal colors, together with the faintest whisper of music swelling to the glorious power of the full organ.

The pipes and effects are enclosed in two concrete weather and air-proof chambers, situated on either side of the proscenium arch. Facing the auditorium but covered with beautifully designed grill work are wooden shutters which are controlled by balanced pedals at the console, which is situated in the center of the orchestra pit.

These pedals are worked by the organist and are termed expression pedals, and have the effect of making the music increase or decrease at will. Beside the regular type of stops contained in the average organ, there are to be found on the Hawaii instrument, two sets of cathedral chimes, xylophones, orchestral bells, drums and cymbal.

In addition to the regular touch on the various keyboards, a new innovation is a second touch, by which various stops can be played in conjunction with those on the ordinary touch, by the organist pressing the keys a little harder and releasing another set of springs.

The console is set on a platform which can be raised or lowered at will by means of hydraulic power, the organist simply pressing a button at the keyboard.

*Percy S. Burraston at the console of the new Robert-Morton organ installed in the Hawaii theatre, Honolulu, T. H.*

## Claremont Film Laboratories Change Name

Due to the expansion of its business, the Claremont Film Laboratories, Inc., of 430 Claremont Parkway, New York City, has been reorganized, under the name Claremont Laboratories, Inc., and its capital increased. The new corporation has taken over the entire business of the former corporation and has assumed all its obligations. No change has been made in the personnel of the corporation or its officers.

## Report Installations

C. H. Fulton, president Fulco Schaffer Sales Company, has sold two Powers 6B Improved Model Projectors, equipped with Powers G. E. high intensity arc lamps, and a Fort Wayne generator set to the Princess theatre, Joliet, Illinois.

Fulton has also sold the Dundee Community High School, at Dundee, Ill., a Powers 6B Improved Model Projector, equipped with Powers G. E. Mazda unit and a complete Fulco Safety Unit. H. C. Stiff, technical engineer, is now supervising the above installations.

# What does light mean to you?

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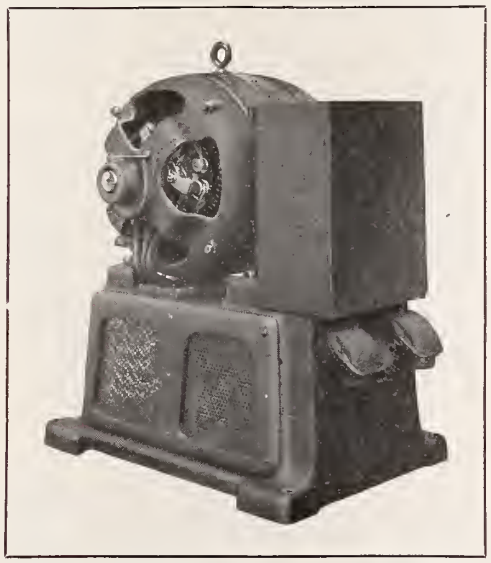
One of the most desirable qualities of light for motion picture projection is that it should be white. The whiter the light the clearer the picture. All light is produced by heat. And the hotter it is the whiter it is.



Wagner White-Light Converter, Type S. C. includes converter, transformer element and starting switch. Ballast resistance, polarity switch and ammeter are included as part of the equipment and furnished in separate units.

The temperature of positive carbon—used with the direct current arc of the Wagner White-Light Converter—is approximately 4000° C. compared with that of the Tungsten filament lamp which is only 2700° C.

Whiteness is only one quality of the light furnished by the Wagner White-Light Converter. We would like to discuss further this subject of Light, so vital to every theatre owner. But space here will not permit.

Our book "Light For Motion Picture Projection" is written for theatre owners and operators. It is well worth your reading. The form below is for your convenience in requesting a copy.

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# National Anti-Misframe League Forum

## Determining Narrowest Part of the Light Beam Beyond Lens

WE have had several inquiries asking for information concerning the location of the narrowest part of the light beam from the projection lens to the screen. There have been many theories and practical proofs submitted concerning this subject and in most every case the conclusions to be derived from these discussions differ.

It was therefore with the idea of securing authentic data and reaching a conclusion which could be relied upon that the Editor requested Dr. William L. Story, Jr., formerly of the General Electric Company and at present consultant optical and electrical engineer at Clark University, Worcester, Mass., to give a simplified discussion and proof for the determination of the narrowest part of the light beam beyond the projection lens. It is recommended that this discussion as here presented, be carefully studied, as the proof is relatively simple provided a little time is taken in analyzing statements. The conclusions which are drawn from this proof are clearly stated at the conclusion so that no doubt pertaining to this subject should be left in the mind of the projectionists.—Editor.

### The Proof

The figure represents diagramatically a section made by a plane through its optical axis of the light beam in and beyond a motion-picture projector. The section will, of course, depend somewhat upon the particular plane chosen, since the film aperture is not circular.

Let ABC be the condenser, FG the aperture and HI the projection lens of focal length HE, arranged along the optical axis BEHL as shown. In order to avoid complication due to the size and position of the light source, this is assumed to be sufficiently large and so situated, that the entire condenser appears illuminated when viewed from any point of the aperture. It is also assumed that the projection lens is a thin lens projecting a sharp image of the aperture at a distance so large that the aperture is approximately in the focal plane of the lens.

The usual graphical method may be employed to find the location of the image by the projection lens, of the edge C of the condenser. Since the lens HI does not change the direction of the rays through its optical center, a ray from C passing through H will continue on in the same direction; or CHP is a straight line. Again, since all rays falling on a lens from its focus are parallel when they emerge, the ray CE intersecting HI at M′ will leave the lens in M′Q parallel to the axis. The point M where CHP and M′Q cross is then the image of the Point C. Similarly N can be found to be the image of the point A and MLN is the image of the condenser. This means that all the rays from any single point of ABC will pass through a single point of MLN, and the size of the light beam at L will be the size of the image MLN.

It is obvious that if the ray CE meets the lens within its extreme diameter as shown in the figure, there will be rays such as CI striking the lens farther from the axis, which, since they, too, must pass through M, will be approaching the axis between I and M. In other words the diameter of the beam will be greater at all points between H and L than that of the image of the condenser. Similarly there will be rays CG striking the lens at J, which, also passing through M, will then be getting farther from the axis; that is, the diameter of the beam continually increases beyond the image of the condenser. Under these conditions the beam is, then, smallest at this image.

Suppose, now, the diaphragm of the projection lens is reduced till all that light is cut off which falls on the lens farther from the axis than some point K, closer to the axis than M′. This reduction of diaphragm, while decreasing the brightness of the image at MN, will, of course, change neither its size nor position. The beam diameter at the projection lens has, however, been reduced to twice HK, and since the ray KM is getting farther from the axis as it leaves the lens, the beam is now smallest at the lens.

### Conclusions

It will be seen from the above that the smallest section of the light beam from a motion picture projector is at the projection lens or at the image by this lens of the condenser, according as a line drawn from the edge of the condenser through the center of the aperture strikes inside or outside the free aperture of the projection lens when it focuses the aperture on a distant screen. If this line strikes the extreme edge of the free aperture of the projection lens, the beam will be the same size as lens to condenser image.

---

### Submits Samples

The editor has received a letter from a projectionist in Grenada, Miss., who submitted samples of gaskets which he is making for use in the Power's 6B intermittent oil well. This projectionist has also submitted a few remarks concerning why he has gone to this trouble.

Dear Sir:

Enclosed you will find two gaskets which I am making for use in the Power's 6B intermittent oil well, that is, the gasket is to fit in between the case and the cover of the well. You will notice that these gaskets are a little heavy. Well, that is for the specific reason to give the user more service, as I find that they last longer than a gasket of lighter weight. In fact, one of these gaskets has been doing steady oil retaining for the last year in one of my machines without leaking a bit. Rather extraordinary, you'd call it. Am willing to make these gaskets for any of the projectionists.

### Change Needed

In inserting the gaskets between the cover and the case, it will be found necessary to grind down the heads of the two screws that fit into the cover next to the gears to prevent the heads rubbing the gears when the framing lever comes into play. Outside of this there is nothing else for the projectionist to do but to put the gasket between the cover and the case and forget all about shellac and oil leakage, since the shellac cracks and the leaks follow.

Very truly yours,
MAURICE E. CLARK,
Grenada Opera House,
Grenada, Miss.

This suggestion is possibly worth while considering although the matter of reducing the screw heads raises the question of the practicability of the heavier gaskets.—Editor.

---

Dear Ed:

Your kind favor of the 6th at hand and in reply to same wish to state that I am leaving my present employment. I doubt very seriously whether I will go back to the projection room or not.

With reference to the slide changer. I am still working on same and as soon as I can get it perfected and a patent on it I will be very glad to send you a copy of the blueprint. I have spent considerable time and money on this and I want to try to get something out of it.

It might be of interest to you to know that I am to take charge of a theatre in Greenville, N. C., this being a much better position in every respect than the present one. If my operator there is not a member of the League, I will see that he joins.

Thanking you for your many kindnesses, and trusting that the League will continue its growth, and good work, I remain,

Very truly yours,
E. E. Rawl.
Greenville, N. C.

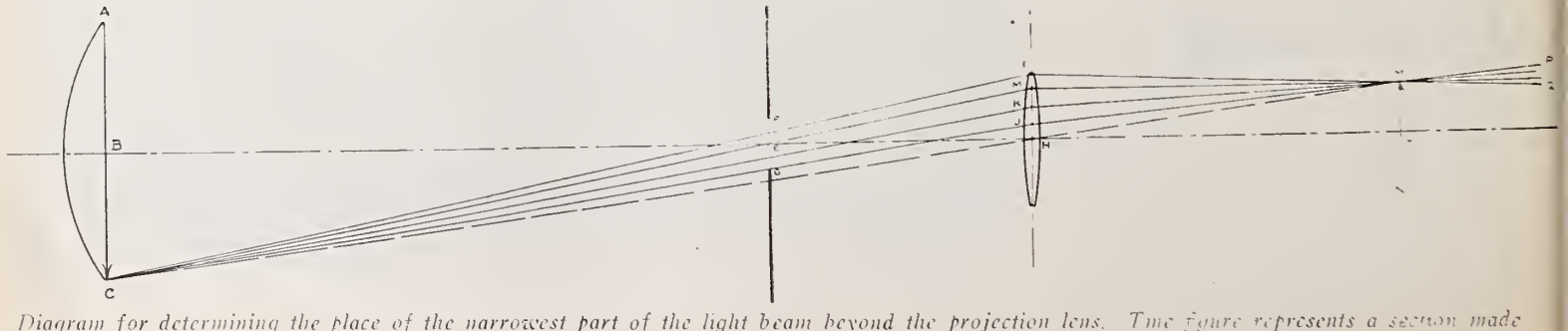


*Diagram for determining the place of the narrowest part of the light beam beyond the projection lens. The figure represents a section made by a plane through the optical axis of the light beam.*

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# DEPEND UPON POWER'S

## Negro Theatre for Cincinnati

Construction of the new Roosevelt theatre for negroes, on the site of the old Lyceum theatre, 423-27 Central avenue, will start as soon as the old structure is razed. When completed the theatre will be occupied by the Lincoln Amusement Company, owned by John Bruner, which company now is operating the Lincoln theatre, Fifth and John streets, also a colored house.

It will be erected by Frank W. Folz & Co., builders and general contractors, at a cost of $150,000. Seating capacity will amount to nearly 1,000 persons.

*Secretary Denby is shown presenting chief electrician's mate Ellwood R. Murphy (also shown in the picture) with a handsome souvenir after complimenting him on the excellent film program and projection on the United States transport "Henderson" which recently took Mr. and Mrs. Denby and a distinguished party to Japan. This visit was at the invitation of the Japanese Government and the party included the class of 1881 of the United States Naval Academy*

## Joseph R. Miles Gives Storage Plans

The Lloyd Film Storage Corporation announces to the motion picture industry that their warehouse has now been bonded under the regulations embodied in the new tariff bill, and that it is mandatory that film shipments be liquidated and removed from the United States Appraiser's Stores within forty-eight hours after their arrival. The bonding of the warehouse means that you may now permit your incoming film shipments to remain in bond until it is convenient for you to pay the duty and have them removed.

## Report Corrected

In our issue of November 4, this department published an article to the effect that John Praggastis has let contract calling for the erection of a 650-seat theatre in Kelso, Wash., and that the house was to be equipped by B. F. Shearer, Inc. We have been advised that the latter part of this statement is incorrect in that the General Supply & Repair Company, Inc., of Portland, Ore., is to install Powers 6B projectors along with draperies, curtains, screens, interior decorations, etc.

## American Optical Society Holds Convention

The American Optical Society adjourned Saturday, after sessions covering half the week at the Bureau of Standards. Various phases of optical science were discussed by the delegates, many of whom were on the staff of the Bureau of Standards and were greeted Wednesday by Dr. Stratton, who is retiring as director to accept a position outside the governmental field.—Knappen.

## Roy Crawford Plans $300,000 Theatre for Wichita, Kansas

Plans are being formulated by Roy Crawford, vice president of the Associated Exhibitors' Corporation of New York, who for many years was theatre owner and operator in Topeka. Mr. Crawford leaves for Wichita immediately for a conference with L. M. Miller, from which conference will emerge the final plans for the house. Theatre will be built with capacity for 1,900 persons, with stage capable for use for legitimate shows. The structure will be fireproof, the house equipped with large pipe organ.

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*Fig. 5—Lobby and palm room illustrating use of cove lighting and indirect portable art lamps*

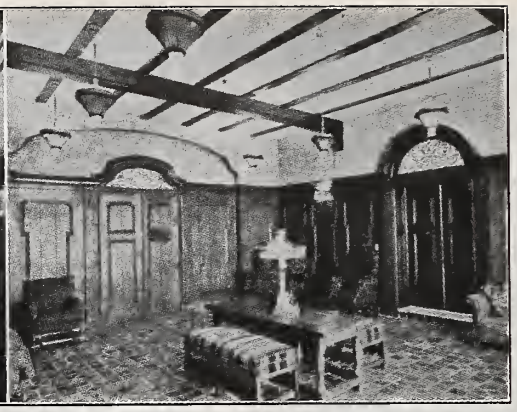

*Fig. 6—Men's lounge in a theatre—a rich lighting effect is produced by silk fixtures*

## Lighting the Various Sections of Theatre

(*Continued from page* 2701)

so that a suitable transition in brightness is afforded in passing from the street through the entrance and lobby into the dimly lighted auditorium. The visual shocks that come with sudden changes of intensity will be practically eliminated if this principle is carefully applied. The eye thus becomes accustomed to the darkened surroundings gradually.

The accompanying diagram in Fig. 3 shows in a graphical way the small steps or differences in illumination value in various portions of the Merrill theatre in Milwaukee, Wis. It will be noted that the intensity varies from 8 ft. candles at the entrance to practically zero at the screen.

### Lobby and Foyer

The foyer and lobby afford probably better than any other portion of the theatre an opportunity for working out novel and individual methods of lighting treatment. Attractive and impressive results can be obtained here without the use of glaring exposed lamps that so often create an atmosphere of garish cheapness. The intensity of light should be more subdued than for the entrance of the theatre as in Fig. 3, thus reducing the contrast between the bright street illumination and that of the dimly lighted auditorium. Many schemes have been adopted for lobby lighting. Hanging fixtures of metal, composition, glass or crystal, illumination from coves and cornices, lighting standards, portable lamps, wall brackets, etc. The lobby shown in Fig. 4, illustrates the use of special lighting standards. This lobby is 30 ft. by 50 ft.—has a ceiling 20 ft. high. Four 8 ft. standards light the entire space. Each is equipped with four 100-watt lamps burning in silvered indirect lighting reflectors.

When we consider that the wattage expenditure is only slightly more than one watt per square foot, this is a very effective and economical way to illuminate the lobby. The method eliminates glare and tends to bring out the decorative touches that have been carefully added to make the lobby attractive.

With much the same effect, but with the lighing accomplished in an entirely different manner, the lobby in Fig. 5 is given as an example or cove or cornice lighting. Cove lighting has been known for many years to be an ideal method, but only since the production of the high efficiency lamps have the many possibilities for illumination of interiors by this method become apparent. One of the pleasing features of the cove method is that it uniformly illuminates the ceiling and when properly

(*Continued on page* 2711)

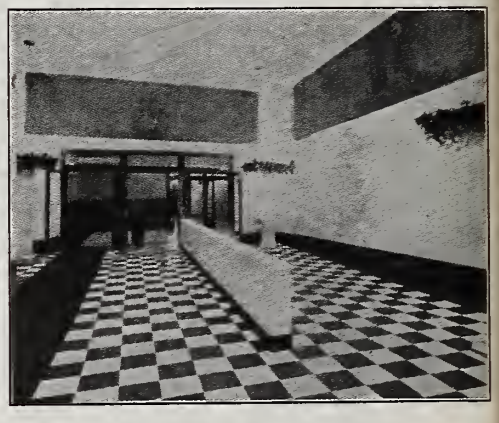

*Fig. 4—Lobby of theatre showing use of the pedestal lighting method.*

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## Lighting the Various Sections of Theatre

(*Continued from page* 2710)

planned no splashes of light or shadows are present to indicate the position of the individual lighting units in the cove. Cove lighting requires more careful planning than the ordinary lighting problem in order that the results be economical and pleasing.

RESTROOM AND LOUNGE.

Comfort is the essential feature to be kept in mind in the illumination of restrooms and lounges. The lighting should be of a subdued intensity. One of the usual methods consists in the employment of decorative units such as portable lamps and wall brackets that provide a tinted lighting effect.

A typical example of lounge lighting is shown in Fig. 6—the men's room in a theatre in Milwaukee. In this case a silk bowl fixture produces general illumination of a diffused character. The warmth of the colored silk bowl adds to the artistic value of the interior.

*This article will be continued in the next (Dec. 2) issue of the* NEWS, *in which will be described the lighting of the remaining sections of the theatre that are not treated in this issue. (Editors Note.)*

## New House for Stanley Co.

An announcement of importance to residents of the Logan section of the city and to amusement lovers in general is that made by Jules E. Mastbaum, President of the Stanley Company of America, that the corporation has secured a large plot of ground at the southwest corner of Broad and Louden streets, and work has been begun preliminary to the erection of a theatre building which will be the handsomest of its kind in all North Philadelphia and one of the most substantial and beautiful edifices devoted to amusements in the United States.

## Crandall's Metropolian Remodeling Auditoritum

The installation of the marble wainscoting down the side walls of the auditorium of Crandall's Metropolitan in Washington, D. C., to a height of six feet was completed last week. New satin tapestry wall coverings were set in above the marble.

## Maryland Theatre, Washington, D. C., Installs New Equipment

The Maryland theatre has installed new equipment at a cost of over $20,000 and reopened last week. A $15,000 M. P. Moller organ of the orchestral type and two handsome new Stieff pianos, one an artist's grand for stage and concert and the other an upright for orchestra pit. Two new Simplex machines were added to the projection room—Knappen.

## New "Rivoli" to Be Built in Washington, D. C.

Marcus Notes announces erection of a 2,000 seat theatre to be known as the "Rivoli" on the East side of Georgia Ave. between Garfield & Hamilton Streets, N. W. Theatre will cost about one quarter of a million with an outdoor al fresco theatre adjoining for use in warm weather. Walls and floors of this summer house are to be concrete. Building will have no basement, but on either side of the lobby there will be stores—Knappen.

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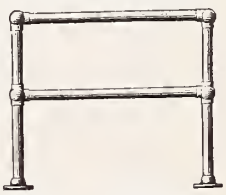

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EAST AND WEST COAST PRODUCTION NOTES

# Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

## At Universal City

"Flesh," an original story and continuity by Rupert Julian, has been assigned to George Archainbaud to direct, who has just finished "The Power of a Lie." This is a story of human nature and Grace Darmond has been engaged to play the important leading role.

Tod Browning has completed editing "White Tiger" and is now casting "Drifting."

"When Carey Came to Town," a novel by Edith Barnard Delao, for which a continuity by Hugh Hoffman has been written, will serve as the next starring vehicle for Gladys Walton, under the direction of King Baggott, who has now completed "The Madonna of Avenue A," and which has been re-titled "The Love Letter." Edward Hearne, George Cooper and Kate Price have been engaged in support of the star.

"The Oregon Trail" will be the title of the Edward Laemmle-Art Acord serial. The company are now at Big Bear on exteriors, encountering snow and cold weather.

Hobart Henley and "The Abysmal Brute" company are back from a week at Big Bear.

Universal has obtained the film rights for "The Chicken That Came Home to Roost," a story by Frederic Arnold Kummer, which has just appeared in the November issue of Cosmopolitan. It will be used as a Gladys Walton vehicle.

Baby Peggy Montgomery is ill with pneumonia, which is holding up production of her next comedy, titled "Grandma's Girl," to be directed by Alf Goulding. She is now out of danger.

Marjorie Marcal has been signed by Stern Brothers to play opposite Buddy Messenger. The first Messenger comedy, titled "School Room Romance," is to be directed by Harry Edwards.

Herman Raymaker has directed "The Mischievous Pup," featuring Brownie, the Dog.

Title changes include: "Farmerettes," renamed "Farm Follies"; "The Freshman," renamed "The College Flapper"; Morgan's "The Boarder," renamed "American Plan," and Morgan's "Out of Home," renamed "Atta Boy."

## R-C Production Notes

Johnny Walker's "Captain Fly-By-Night" was previewed at the Ambassador theatre last Saturday night. William K. Howard will direct Walker in his next, "The Fourth Musketeer," by H. C. Witwer.

Carter DeHaven is directing himself in "The Waggin' Tale," story and continuity by Monte Bryce.

Harry Carey, directed by Val Paul, has completed filming "The Canyon of Fools."

Emory Johnson has completed editing "The Third Alarm," and is now preparing a new story for his next production.

## Here and There

The Holubar-Phillips company has gone to Sierra mountains in the vicinity of Truckee to film exteriors for "The White Frontier."

Milton Sills and Anna Q. Nillson have been engaged as leads for Tourneur's "Isle of Dead Ships," on which filming begins the 20th.

Bryant Washburn will play the name role in "Rupert of Hantzau" instead of Antonio Moreno, as was previously announced.

Frank Campeau and Victor Potel have been added to the cast of "One Dollar Down," the Selznick special which Victor Heerman is making.

Victor Schertzinger is beginning "Refuge," starring Katherine McDonald, with Orville Caldwell opposite. The story and continuity are by Lois Zellner.

Those signed for Louis J. Gasnier's sequel to "Rich Men's Wives," titled "Poor Men's Wives," are Barbara LaMarr and David Butler, who will play the poor couple, Richard Tucker and Zazu Pitts.

Arrow Film corporation received this week from Eddie Lyons "Chicken Feed," the newest Mirthquake comedy featuring Bobby Dunn.

Several months ago the trade and general press acclaimed three two-reel screen productions written by Arthur Maude and produced by Triart. Now, it is announced, a company known as the Arthur Maude productions will continue to produce these short films from the works of famous painters.

Carlton King productions are using space at the Hollywood studios for a series of rural comedy dramas, each two reels in length, featuring Carlton King. Martin Justice is directing and Vivian Rich is the female lead. The first three stories are titled "His Own Law." "In Sheep's Clothing" and "Detectin'." The general release title will be "Home Town Sketches." Harry McCabe is production manager, Carl Widen cameraman. King was for five years with Edison, two years with Vitagraph, and for seventeen years was an actor and director.

Popular Pictures are filming "Robin Hood, Jr.," featuring Frankie Lee, under direction of Clarence Bricker. All players with exception of Lee play dual roles. The supporting cast includes Patrick Harmon as Richard and his father, Ashley Cooper, Prince John and the doctor, Peggy Cartwright as Marian and a chum, Leslie Bates as Sir Guy and a butler. Story and continuity are by Irving Lundy, and Vernon Walker is cameraman.

A Popular Pictures unit directed by Bruce Mitchell will begin "Long Skirts," featuring Fatty Karr. Lilly Mae Wilkinson is leading woman. The story is by Ward Hayes.

It is probable that when Constance Talmadge returns to Los Angeles she will be accompanied by John Emerson and Anita Loos, who will work with her on the preparation of her next screen story. No definite choice of vehicle has as yet been made to follow "East is West."

Mary Alden is the first screen star to become identified with a venture of a standard magazine in the film field. The Woman's Home Companion better films is a series of two reel dramas and comedies picturing American home life from the view point of the Woman's magazine and is announced as a distinct departure from photoplay tradition.

Louis Gasnier, director of special productions for B. P. Schulberg of Preferred Pictures, has finished work on Gilbert Emery's play "The Hero," the cast for which includes Barbara La Marr, Gaston Glass, Doris Pawn and David Butler. The film is now being edited.

Blazed Trail Productions, who are at work now upon "Lost in a Big City," to be released as an Arrow Special, report that they will finish actual camera work within a week.

Dell Henderson, who is at work upon "Jacqueline," a James Oliver Curwood story scheduled for release by Arrow Film corporation, has taken his company to Maine for the making of the final scenes of the production.

## With Paramount Units

Frank Borzage is casting "The Nth Commandment," a Fannie Hurst story, for Cosmopolitan. Colleen Moore and James Morrison are to play the leads.

Sam Wood has selected the cast for the next Gloria Swanson starring vehicle, which includes Ralph Graves as leading man, George Fawcett, Theodore Roberts, Louise Dresser, Charles Clary and Robert Agnew. It is titled "Prodigal Daughters" from the Joseph Hocking novel. Monte Katterjohn has done the continuity.

Antonio Moreno is to be the leading man for Mary Miles Minter in "The Trail of the Lonesome Pine," under the direction of Charles Maigne. The continuity is by Will M. Ritchey.

Betty Compson, Julia Crawford Ivers, and the remainder of the company filming "The White Flower," sail from Honolulu Nov. 18.

Cecil B. DeMille will finish "Adams's Rib" this month.

Joseph Henabery has begun "The Tiger's Claw," from a continuity by Jack Cunningham. Eva Novak is playing the lead and George Periolat, Frederick Vroom, Bertram Grassby, George Field, Robert Dudley, Evelyn Selbie, Frank Butler,

## On the Goldwyn Lot

Rupert Hughes' cast for "Souls for Sale," as announced, includes Claire Windsor as a girl who leaves a small town to become a motion picture star, Richard Dix, as a director, Frank Mayo as a motion picture star and Lew Cody as the villain. This is Hughes' story of motion picture life, which he will direct, title and edit.

Goldwyn has purchased screen rights for "The Gambling Chaplain."

The wardrobe and technical departments are preparing for production of "Ben Hur."

Hugo Ballin's "Vanity Fair" will have 73 characters in it.

## Warner Brothers Items

Pauline Starke has been added to the cast of "The Little Church Around the Corner," being directed by William A. Seiter. A mammoth mine, set with all necessary building, costing approximately twenty-five thousand dollars has been built for this production. Fifteen hundred people are being used this week on this set.

Frank Keenan and Miss Dupont have been added to the cast for "Brass," being directed by Sidney Franklin, Charles G. Norris, author of "Brass," will aid in titling and editing.

Monte Blue has been engaged to play the role of Doctor Kennicott, and Louise Fazenda the part of "Bee," the Swedish maid, in "Main Street."

## Around Metro Studios

Enid Bennett will play the lead in "Your Friend and Mine," Sawyer-Lubin production adapted from sketch by Willard Mack, in which the author will also appear. "Rosemary Theby" is also in the cast. The production is under the direction of Clarence Badger.

The Viola Dana company, and director Harry Beaumont, engaged in filming "Noise in Newboro," returned from making exteriors at Visalia, this week.

The complete cast for "The Woman of Bronze," starring Clara Kimball Young, directed by King Vidor, includes John Bowers, Katherine McGuire, Edwin Stevens, Lloyd Whitlock, and Edward Kimball.

Joe Engle arrvied from New York this week.

Believing that theatre-goers have had their fill of war scenes in pictures and plays, Fred Niblo has eliminated the actual war element entirely from the screen version of "The Famous Mrs. Fair" which he is now making for Louis B. Mayer presentation through Metro.

# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March**

## MARCH

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Back to Yellow Jacket | Stewart-Kirkham | Arrow-S. R. | 6 reels | Sept. 16 |
| Belle of Alaska | Special Cast | Amer. Releasing | 5 reels | Apr. 29 |
| Blaze Away | Big Boy Williams | Herbst-Lorenzo-S. R. | 5 reels | Apr. 1 |
| Bluebeard, Jr. | Special Cast | Amer. Releasing | 5 reels | May 20 |
| Bobbed Hair | Wanda Hawley | Paramount | 5 reels | Apr. 1 |
| Boy Crazy | Doris May | Film Book. Offices | 5 reels | Mar. 11 |
| Come On Over | Colleen Moora | Goldwyn | 5 reels | Mar. 25 |
| Cradle Buster, Tha | Glenn Hunter | Amer. Releasing | 6 reels | May 20 |
| Dangerous Little Demon | Marie Prevost | Universal | 5 reels | Mar. 18 |
| Desert Bridegroom, A | Jack Hoxie | Arrow-S. R. | 5 reels | |
| Desert's Crucible | Jack Hoxie | Arrow-S. R. | 5 reels | Sept. 23 |
| Don't Doubt Your Wife | Leah Baird | Assoc. Exhib | 5 reels | Mar. 25 |
| Extra, Extra | Walker-Murphy | Fox | 5 reels | Mar. 18 |
| Fair Lady | Special Cast | United Artists | 7 reels | May 27 |
| Fool's Paradise | Special Cast | Paramount | 8 reels | Dec. 24 |
| Forever | Special Cast | Paramount | 7 reels | Oct. 29 |
| Glass Houses | Viola Dana | Metro | 5 reels | Feb. 25 |
| Gypsy Passion | Special Cast | Vitagraph | 6 reels | Apr. 8 |
| Her Husband's Trademark | Gloria Swanson | Paramount | 5 reels | Mar. 4 |
| I Can Explain | Gareth Hughes | Metro | 5 reels | Feb. 25 |
| Iron to Gold | Dustin Farnum | Fox | 5 reels | Mar. 25 |
| Island Wives | Corinne Griffith | Vitagraph | 5 reels | Apr. 1 |
| Isle of Zorda | Special Cast | Pathe | 10 reels | Mar. 25 |
| Jan of the Big Snows | Special Cast | Amer. Releasing | 5 reels | June 24 |
| Lady Godiva | Special Cast | Assoc. Exhib | 5 reels | Mar. 25 |
| Love's Masquerade | Conway Tearle | Selznick | 5 reels | Apr. 22 |
| Lying Truth | Special Cast | Amer. Releasing | 5 reels | Apr. 29 |
| Man to Man | Harry Carey | Universal | 6 reels | Feb. 11 |
| Mistress of the World | Special Cast | Paramount | 20 reels | Mar. 18 |
| Night Riders, The | Special Cast | Second Nat.-S. R. | | Apr. 29 |
| Pardon My Nerve | Chas. Jones | Fox | 5 reels | Mar. 4 |
| Price of Youth, The | Neva Gerber | Arrow-S. R. | 5 reels | Sept. 30 |
| Question of Honor, A | Anita Stewart | First National | 6 reels | Mar. 25 |
| Ragged Heiress | Shirley Mason | Fox | 5 reels | Mar. 25 |
| Rounding Up of the Law | Big Boy Williams | Aywon-S. R. | 5 reels | Sept. 16 |
| Sheik's Wife, The | Special Cast | Vitagraph | 6 reels | Mar. 18 |
| Stage Romance, A | William Farnum | Fox | 7 reels | Feb. 25 |
| Tracked to Earth | Frank Mayo | Universal | 5 reels | Feb. 25 |
| Travelin' On | William S. Hart | Paramount | 5 reels | Mar. 4 |
| Vermillion Pencil, The | Sessue Hayakawa | Film Book. Offices | 5 reels | Mar. 18 |
| Watch Him Step | Richard Talmadge | Goldstone-S. R. | 5 reels | May 13 |
| Wild Honey | Priscilla Dean | Universal | 5 reels | Mar. 11 |
| Wise Kid, The | Gladys Walton | Universal | 5 reels | Mar. 4 |
| Woman's Side | Kath'rine M'D'nald | First National | 6 reels | Apr. 29 |
| Woman, Wake Up | Florence Vidor | Assoc. Exhib | 6 reels | Mar. 4 |
| World's Champion, Tha | Wallace Reid | Paramount | 5 reels | Mar. 11 |
| Yankaa Doodle, Jr. | Special Cast | Burnside-S. R. | 5 reels | Mar. 25 |

## APRIL

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Angel of Crookad Streat, Tha | Alice Calhoun | Vitagraph | 5 reels | Apr. 29 |
| Arabian Love | John Gilbert | Fox | 5 reels | Apr. 15 |
| Bear Cat, The | Hoot Gibson | Universal | 5 reels | Apr. 8 |
| Blonde Vampire, The | Jacia Mooers | Wid Gunning | 5 reels | June 24 |
| Bootleggers, The | Special Cast | Wid Gunning | 5 reels | Apr. 22 |
| Border Scouts | Bert Hall | State Rights | 5 reels | Apr. 22 |
| Bought and Paid For | Special Cast | Paramount | 5 reels | Mar. 25 |
| Chain Lightning | Ann Little | Arrow-S. R. | 3 reels | Sept. 16 |
| Channing of tha Northwest | Eugene O'Brien | Selznick | 5 reels | May 6 |
| Cradle, The | Ethel Clayton | Paramount | 5 reels | Apr. 1 |
| Crimson Challenge, The | Dorothy Dalton | Paramount | 5 reels | Apr. 22 |
| Destiny's Isle | Special Cast | Amer. Releasing | 6 reels | Aug. 19 |
| Devil's Pawn, The | Pola Negri | Paramount | 5 reels | May 20 |
| Elope If You Must | Eileen Percy | Fox | 5 reels | Apr. 1 |
| Face Between, The | Bert Lytell | Metro | 6 reels | Mar. 25 |
| Fascination | Mae Murray | Metro | 5 reels | May 6 |
| False Fronts | Special Cast | Amer. Releasing | 5 reels | Mar. 11 |
| Find the Woman | Special Cast | Paramount | 5 reels | Apr. 29 |
| First Woman, The | Mildred Harris | Film Book Offices | 5 reels | Apr. 29 |
| Free Air | Special Cast | Hodkinson | 5 reels | Apr. 15 |
| Gas, Oil, Water | Charles Ray | First National | 5 reels | Apr. 15 |
| Give Me My Son | Pauline Brunius | Geo. Hamilton-S. R | 6 reels | Mar. 4 |
| Good Provider, Tha | Special Cast | Paramount | 6 reels | Apr. 22 |
| Greater Duty, The | Special Cast | East Coast Prod.-S.R. | 5 reels | Aug. 26 |
| Green Temptation, The | Betty Compson | Paramount | 6 reels | Apr. 1 |
| Heart of a Texan, Tha | Neal Hart | Wm. Steiner-S. R. | 5 reels | Sept. 9 |
| Heart Specialist, The | Mary Miles Minter | Paramount | 5 reels | Apr. 8 |
| Hidden Woman, Tha | Special Cast | Amer. Releasing | 5 reels | Sept. 2 |
| Che Infidel | K. MacDonald | First National | 6 reels | Apr. 22 |
| In Self Defense | Special Cast | G. H. Hamilton-S. R. | 6 reels | May 13 |
| Is Matrimony a Failura? | Special Cast | Paramount | 5 reels | Apr. 22 |
| Kisses | Alice Lake | Metro | 5 reels | Mar. 25 |
| Ladies' Man, A | Bull Montana | Metro | 5 reels | Sept. 16 |
| Lariat Thrower, The | | W. M. Smith-S. R. | 5 reels | |
| Lonesome Corners | Special Cast | Playgoers (Pathe) | 5 reels | Aug. 19 |
| Love Slave, The | Lucy Lorraine | Russell Clark-S. R. | 6 reels | July 29 |
| Lure of Gold | Neal Hart | Wm. Steiner-S. R. | 5 reels | |
| Madness of Love, The | Special Cast | Wid Gunning | 5 reels | Apr. 22 |
| Man From Downing Street, The | Earle Williams | Vitagraph | 5 reels | Apr. 15 |
| Man Under Cover, The | Herbert Rawlinson | Universal | 5 reels | Apr. 15 |
| Man's Law and God's | Special Cast | Amer. Releasing | 5 reels | July 8 |
| Money to Burn | William Russell | Fox | 5 reels | Apr. 22 |
| My Old Kentucky Home | Special Cast | Amer. Releasing | 6 reels | May 6 |
| Pasteboard Crown, A | Special Cast | Playgoers (Pathe) | 6 reels | June 3 |
| Queen of the Turf | Special Cast | Film Book. Offices | 5 reels | May 20 |
| Reckless Youth | E. Hammerstein | Selznick | 5 reels | Apr. 15 |
| Reported Missing | Owen Moore | Selznick | 6 reels | Apr. 22 |
| Shackles of Gold | Wm. Farnum | Fox | 7 reels | May 27 |
| Silas Marner | Special Cast | Asso. Exhib | 6 reels | June 3 |
| Silent Vow, Tha | Wm. Duncan | Vitagraph | 5 reels | Apr. 15 |
| Sisters | Special Cast | Amer, Releasing | 7 reels | Apr. 22 |
| Sleepwalker, The | Constance Binney | Paramount | 5 reels | Apr. 22 |
| Smiling Jim | Franklyn Farnum | Goldstone-S. R. | 5 reels | Aug. 26 |
| So This Is Arizona | Special Cast | W. M. Smith-S. R. | 5 reels | Aug. 19 |
| Soul of a Woman | Jane Novak | Assoc. Photoplays | 5 reels | |
| Spanish Jade, The | Special Cast | Paramount | 6 reels | May 13 |
| Sunshine Harbor | Margaret Beecher | Playgoers (Pathe) | 6 reels | Aug. 26 |
| Table Top Ranch | Neal Hart | Wm. Steiner-S. R. | 5 reels | |
| Three Buckaroos, Tha | Special Cast | Amer. Releasing | 5 reels | Aug. 12 |
| Through a Glass Window | May McAvoy | Paramount | 5 reels | Apr. 15 |
| Too Much Business | Special Cast | Vitagraph | 7 reels | Apr. 15 |
| Trail's End | | W. M. Smith | 5 reels | |
| Truthful Liar, Tha | Wanda Hawley | Paramount | 5 reels | Apr. 29 |
| Two Orphans | Foreign Cast | Russell Clark-S. R. | 6 reels | |
| Up and Going | Tom Mix | Fox | 5 reels | Apr. 8 |
| West of the Pecos | Neal Hart | Wm. Steiner-S. R. | 5 reels | Sept. 9 |
| When Knights Were Bold | Special Cast | G. H. Hamilton-S. R. | 5 reels | |
| Why Not Marry? | Margery Wilson | Nat. Exchanges-S. R. | | |
| Without Fear | Pearl White | Fox | 6 reels | Apr. 29 |
| Woman's Woman | Special Cast | Rus. Clark Syn.-S. R. | 5 reels | |
| Wonderful Wife, A | Miss DuPont | Universal | 5 reels | Apr. 29 |
| Worldly Madonna, The | C. Kimball Young | Equity—S. R. | 6 reels | May 13 |
| Your Best Friend | Vera Gordon | Warner Bros.—S. R. | 5 reels | Apr. 15 |

## MAY

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Angel Citizens | Franklyn Farnum | W. M. Smith Prod. | 5 reels | Aug. 12 |
| Bachelor Daddy, The | Thomas Meighan | Paramount | 5 reels | May 6 |
| Beauty Shop, The | Raymond Hitchcock | Paramount | 6 reels | May 20 |
| Beauty's Worth | Marion Davies | Paramount | 6 reels | Apr. 8 |
| Beyond the Rocks | Gloria Swanson | Paramount | 8 reels | May 13 |
| Brenda's Heritage | Special Cast | Second National | 5 reels | |
| Broken Silence, The | Zena Keefe | Arrow-S. R. | 6 reels | May 6 |
| Crossroads of New York | Special Cast | First National | 6 reels | June 3 |
| Deuce of Spades | Charles Ray | First National | 6 reels | May 13 |
| Dollar Devils | Special Cast | Wid Gunning | 5 reels | |
| Don't Write Letters | Gareth Hughes | Metro | 6 reels | May 13 |
| Evidence | E. Hammerstein | Selznick | 5 reels | June 10 |
| Fighting Streak, The | Tom Mix | Fox | 5 reels | May 13 |
| Fools First | Special Cast | First National | 5 reels | June 3 |
| Gay and Devilish | Doris May | Film Book. Offices | 6 reels | May 27 |
| Glory of Clementine, Tha | Pauline Frederick | Film Book. Offices | 5 reels | June 10 |
| Gray Dawn, The | Special Cast | Hodkinson | 6 reels | May 6 |
| Great Alone, The | Monroe Salisbury | Amer. Releasing | 6 reels | June 24 |
| Hate | Alice Lake | Metro | 6 reels | May 13 |
| Head Over Heels | Mahel Normand | Goldwyn | 5 reels | May 13 |
| His Wife's Husband | Betty Blythe | Amer. Releasing | 5 reels | May 27 |
| Impulse | Neva Gerher | Arrow-S. R. | 2 reels | Nov. 4 |
| Kissed | Marie Prevost | Universal | 5 reels | May 27 |
| Man From Beyond, The | Houdini | Houdini Pictures —S. R. | 5 reels | Apr. 15 |
| Man From Hell's River | Irving Cummings | Irving Lesser-S. R. | 5 reels | Apr. 15 |
| Man From Home, The | Special Cast | Paramount | 6 reels | May 13 |
| Man Who Married His Own Wife, The | Frank Mayo | Universal | 5 reels | May 6 |
| Marshall of Moneymint, The | Jack Hoxie | Arrow-S. R. | | |
| Me and My Gal | Special Cast | Amer. Releasing | 5 reels | Aug. 26 |
| Men of Zanzibar | Wm. Russell | Fox | 6 reels | June 10 |
| Missing Husbands | Special Cast | Metro | 5 reels | May 27 |
| Mohican's Daughter, The | Special Cast | Amer. Releasing | 5 reels | Oct. 14 |
| North of the Rio Grande | Holt-Daniels | Paramount | 6 reels | May 27 |
| Ordeal, The | Agnes Ayres | Paramount | 6 reels | May 13 |
| Prisoner of Zenda, The | Special Cast | Metro | 8 reels | May 6 |
| Primitive Lover, The | C. Talmadge | First National | 6 reels | May 27 |
| Real Adventure, The | Florence Vidor | Assoc. Exhib | 6 reels | May 27 |
| Referee, The | Conway Tearle | Selznick | 5 reels | May 20 |
| Restless Souls | Earle Williams | Vitagraph | 5 reels | May 27 |
| Ridin' Wild | Roy Stewart | Irving Lesser-S. R. | 5 reels | May 13 |
| Second Hand Rose | Gladys Walton | Universal | 5 reels | May 13 |
| Seeing's Believing | Viola Dana | Metro | 6 reels | Apr. 8 |
| Sheik of Araby, Tha | T. B. Warner | Film Book. Offices | 6 reels | Aug. 26 |
| Sonny | R. Barthelmess | First National | 7 reels | June 10 |
| Step On It | Hoot Gibson | Universal | 5 reels | May 20 |
| Strange Idols | Dustin Farnum | Fox | 5 reels | June 10 |
| Tracks | Special Cast | Playgoers (Pathe) | 5 reels | June 24 |
| Trail of Hate, The | Big Boy Williams | Lorenzo-S. R. | 5 reels | June 3 |
| Trap, The | Lon Chaney | Universal | 6 reels | May 13 |
| Very Truly Yours | Shirley Mason | Fox | 5 reels | May 20 |
| Wall Flower, The | Colleen Moore | Goldwyn | 6 reels | Apr. 29 |
| Western Speed | Chas. Jones | Fox | 5 reels | May 13 |
| When Romance Rides | Special Cast | Goldwyn | 5 reels | Apr. 22 |
| Wife Trap | Mia May | Paramount | 6 reels | May 13 |
| Woman He Married, The | Anita Stewart | First National | 6 reels | Apr. 22 |
| Woman's Sacrifice, A | Corinne Griffith | Vitagraph | 5 reels | May 13 |
| Yellow Men and Gold | Special Cast | Goldwyn | 6 reels | Apr. 8 |
| Yellow Stain, The | John Gilbert | Fox | 5 reels | May 27 |

## JUNE

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Across the Continent | Wallace Reid | Paramount | 6 reels | May 6 |
| Always the Woman | Betty Compson | Goldwyn | 5 reels | July 22 |
| Black Bag, The | Herbert Rawlinson | Universal | 5 reels | June 17 |
| Bring Him In | Special Cast | Chas. Miller Prod. | 5 reels | |

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Broken Shadows | Special Cast | Second National-S. R | 5 reels | |
| Daddy's Love | Special Cast | Roy H. Klumb Prod. | 5 reels | |
| Eyes of the Mummy | Pola Negri | Paramount | 5 reels | June 10 |
| Fatal Marriage, The | Reid-Gish | Film Book Offices | 5 reels | July 1 |
| For Big Stakes | Tom Mix | Fox | 5 reels | July 1 |
| Girl in His Room, The | Alice Calhoun | Vitagraph | 5 reels | May 27 |
| Golden Dreams | Special Cast | Goldwyn | 6 reels | June 17 |
| Half Breed, The | Wheeler Oakman | First National | 6 reels | July 1 |
| Her Night of Nights | Marie Prevost | Universal | 5 reels | July 1 |
| Hidden Light | Dolores Cassinelli | Arrow | 5 reels | |
| Hurricane's Gal | Dorothy Phillips | First National | 6 reels | Aug. 5 |
| I Am the Law | Special Cast | Affil. Dist.-S. R. | 7 reels | May 27 |
| John Smith | Eugene O'Brien | Selznick | 5 reels | July 8 |
| Lights of the Desert | Shirley Mason | Fox | 5 reels | June 24 |
| Love Nest, The | Special Cast | Wid Gunning | 5 reels | June 3 |
| Mr. Barnes of New York | Tom Moore | Goldwyn | 5 reels | Apr. 29 |
| Mr. Pim Passes By | Special Cast | Sec. National-S. R. | 6 reels | |
| Mrs. Dane's Confession | Special Cast | Wid Gunning | 6 reels | June 10 |
| Nanook of the North | Special Cast | Pathe | 6 reels | June 24 |
| No Trespassing | Irene Castle | Hodkinson | 7 reels | Apr. 29 |
| One-Eighth Apache | Roy Stewart | Arrow-S. R. | 5 reels | |
| Our Leading Citizen | Thomas Meighan | Paramount | 6 reels | June 24 |
| Out of the Silent North | Frank Mayo | Universal | 5 reels | June 24 |
| Over the Border | Betty Compson | Paramount | 6 reels | June 17 |
| Putting It Over | Richard Talmadge | Goldstone-S. R. | 5 reels | Sept. 23 |
| Rough Shod | Charles Jones | Fox | 5 reels | June 17 |
| Sherlock Brown | Bert Lytell | Metro | 6 reels | June 10 |
| Son of the Wolf | Special Cast | Film Book. Offices | 5 reels | June 24 |
| Smudge | Charles Ray | First National | 6 reels | July 15 |
| Texas | Franklyn Farnum | Goldstone-S. R. | 5 reels | |
| They Like 'Em Rough | Viola Dana | Metro | 5 reels | June 10 |
| Trouble | Jackie Coogan | First National | 6 reels | June 3 |
| Understudy, The | Doris May | Film Book. Offices | 5 reels | July 8 |
| Up in the Air About Mary | Lorraine-Moore | Asso. Exhib | 5 reels | July 1 |
| Way of a Man, The | Josephine Earle | Lee-Bradford-S. R. | 5 reels | |
| When the Devil Drives | Leah Baird | Asso. Exhib | 5 reels | June 3 |
| White Hell | Special Cast | Bartlett Prod.-S. R. | 5 reels | May 27 |
| Wolf's Fang, The | Wilfred Lytell | Producers Security | 5 reels | |
| Woman of No Importance | Fay Compton | Selznick | 5 reels | June 24 |
| Woman Who Walked Alone, The | Dorothy Dalton | Paramount | 5 reels | June 17 |

## JULY

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Afraid to Fight | Frank Mayo | Universal | 5 reels | July 29 |
| Alias Julius Caesar | Charles Ray | First National | 6 reels | Aug. 19 |
| Another Man's Boots | Special Cast | Anchor-S. R. | 5 reels | |
| Black Orchids | Special Cast | Metro | 7 reels | |
| Borderland | Agnes Ayres | Paramount | 6 reels | Aug. 5 |
| Colleen of the Pines | Jane Novak | Film Book. Offices | 5 reels | July 15 |
| Daring Danger | Pete Morrison | Amer. Releasing | 5 reels | July 22 |
| Domestic Relations | K. MacDonald | First National | 6 reels | June 24 |
| Dust Flower, The | Helene Chadwick | Goldwyn | 6 reels | July 15 |
| For the Defense | Ethel Clayton | Paramount | 5 reels | May 6 |
| Freshie, The | Big Boy Williams | Di Lorenzo-S. R. | 5 reels | |
| Greater Redemption, The | David Butler | Burston-S. R. | 5 reels | |
| Greatest Truth, The | Special Cast | Paramount | 6 reels | June 17 |
| Gun Shy | Franklyn Farnum | Goldstone-S. R. | 5 reels | |
| Her Majesty | Mollie King | Playgoers (Pathe) | 5 reels | July 22 |
| Iron Heart | Pete Morrison | Sanford Prod.-S. R. | 6 reels | |
| Man from Glengarry, The | Special Cast | Ernest Shipman-S. R. | 6 reels | |
| Man Unconquerable, The | Jack Holt | Paramount | 6 reels | July 29 |
| Married Flapper, The | Marie Prevost | Universal | 5 reels | Aug. 5 |
| My Dad | Johnny Walker | Film Book. Offices | 5 reels | July 22 |
| One Clear Call | Special Cast | First National | 6 reels | July 1 |
| Orphan of the Ghetto, The | Special Cast | Arista-S. R. | 6 reels | |
| Proof of Innocence | Louise DuPre | Amer. Releasing | 5 reels | Oct. 28 |
| Red Hot Politics | Richard Talmadge | Goldstone-S. R. | 5 reels | |
| Rose O' the Sea | Anita Stewart | First National | 7 reels | Aug. 12 |
| Self Made Man, A | William Russell | Fox | 5 reels | July 15 |
| Shadow Eater, The | Richard Travers | Barlett Prod. | 5 reels | |
| South of Suva | Mary Miles Minter | Paramount | 5 reels | June 24 |
| Stranger of the Hills | Special Cast | Anchor-S. R. | 5 reels | |
| Stroke of Midnight | Victor Seastrom | Metro | 6 reels | June 17 |
| Trail of the Axe | Dustin Farnum | Amer. Releasing | 5 reels | |
| Trimmed | Hoot Gibson | Universal | 5 reels | July 8 |
| Trooper O'Neil | Tom Mix | Fox | 5 reels | July 29 |
| Trouper, The | Gladys Walton | Universal | 5 reels | July 29 |
| Woman Who Came Back, A | Evelyn Brent | Playgoers (Pathe) | 6 reels | July 29 |

## AUGUST

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| After Six Days | | Weiss Bros.-S. R. | 11 reels | |
| Big Stakes | J. B. Warner | East Coast-S. R. | 5 reels | |
| Bonded Woman, The | Betty Compson | Paramount | 5 reels | Aug. 12 |
| Dictator, The | Wallace Reid | Paramount | 5 reels | July 1 |
| Don't Shoot | Herbert Rawlinson | Universal | 5 reels | Aug. 26 |
| Dusk to Dawn | Florence Vidor | Asso. Exhib | 5 reels | Sept. 2 |
| Fast Mail, The | Charles Jones | Fox | 5 reels | July 1 |
| Heroes and Husbands | K. MacDonald | First National | 8 reels | Sept. 16 |
| Honor First | John Gilbert | Fox | 5 reels | Sept. 30 |
| If You Believe It, It's So | Thomas Meignan | Paramount | 7 reels | July 22 |
| In the Name of the Law | Walker-Hall | Film Book Offices | 6 reels | July 28 |
| In the Night | Special Cast | Prod. Security-S. R. | 5 reels | |
| Just Tony | Tom Mix | Fox | 5 reels | Aug. 19 |
| Loaded Door, The | Marie Prevost | Universal | 5 reels | Aug. 19 |
| Loves of Pharaoh, The | Emil Jannings | Paramount | 7 reels | Mar 4 |
| Masquerader, The | Guy Bates Post | First National | 8 reels | Aug. 12 |
| Mme. Sans Gene | Special Cast | Prod. Security-S. R. | 5 reels | |
| Moonshine Valley | William Farnum | Fox | 5 reels | Sept. 16 |
| More To Be Pitied Than Scorned | Special Cast | C. B. C.-S. R. | 6 reels | Aug. 12 |
| Mr. Bingle | Maclyn Arbuckle | Prod. Security | 5 reels | |
| New Teacher, The | Shirley Mason | Fox | 5 reels | Aug. 12 |
| Oathhound | Dustin Farnum | Fox | 5 reels | Aug. 5 |
| Paid Back | Gladys Brockwell | Universal | 5 reels | Sept. 2 |
| Silver Wings | Mary Carr | Fox | 8 reels | June 1 |
| Sure-Fire Flint | Johnny Hines | Affiliated-S. R. | 6 reels | Oct. 28 |
| Thoroughbred, The | Helen Gibson | Clark-Cornelius-S. R. | 5 reels | Oct. 21 |
| Through the Storm | Stockton-Kimbell | Playgoers (Pathe) | 6 reels | Sept. 2 |
| Top of New York, The | May McAvoy | Paramount | 5 reels | July 1 |
| Under Oath | E. Hammerstein | Selznick | 5 reels | Aug. 19 |
| Up and At 'Em | Doris May | Film Book. Offices | 5 reels | Aug. 19 |
| When Husbands Deceive | Leah Baird | Asso. Exhib | 6 reels | July 15 |
| Why Do Men Marry? | Edy Darclea | Unity-S. R. | 6 reels | Sept. 23 |
| Winning of the West | Special Cast | Aywon-S. R. | 5 reels | |
| Young Diana, The | Marion Davies | Paramount | 5 reels | Aug. 19 |

## SEPTEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Barb-Wire | Jack Hoxie | Aywon-S. R. | 5 reels | Sept. 2 |
| Blood and Sand | Rodolph Valentino | Paramount | 5 reels | Aug. 19 |
| Broadway Rose | Mae Murray | Metro | 8 reels | Sept. 16 |
| Caught Bluffing | Frank Mayo | Universal | 5 reels | Sept. 23 |
| Confidence | Herbert Rawlinson | Universal | 5 reels | Sept. 30 |
| Crimson Clue | Rich'rds'n-Sedgwick | Clark-Cornelius | 5 reels | |
| Crusader, The | William Russell | Fox | 5 reels | |
| Deserted at the Altar | Special Cast | Phil Goldstone-S. R. | 7 reels | Oct. 7 |
| Divorce Coupons | Corinne Griffith | Vitagraph | 5 reels | July 1 |
| Eternal Flame, The | Norma Talmadge | First National | 6 reels | Sept. 23 |
| Face to Face | Marguerite Marsh | Pathe (Playgoers) | 5 reels | Sept. 16 |
| Five Dollar Baby | Viola Dana | Metro | 6 reels | June 17 |
| Fools of Fortune | Marg. de la Motte | Amer. Releasing | 5 reels | Aug. 19 |
| Fool There Was, A | Special Cast | Fox | 5 reels | July 29 |
| Galloping Kid, The | Hoot Gibson | Universal | 5 reels | Sept. 16 |
| Girl's Desire, A | Alice Calhoun | Vitagraph | 5 reels | Aug. 26 |
| Hands of Nara, The | Clara K. Young | Metro | 6 reels | Aug. 19 |
| Her Gilded Cage | Gloria Swanson | Paramount | 5 reels | Aug. 12 |
| How Women Love | Betty Blythe | B. B. Prod.-S. R. | 6 reels | Aug. 19 |
| Isle of Doubt, The | Special Cast | Playgoers (Pathe) | 5 reels | Sept. 2 |
| Kindred of the Dust | Special Cast | First National | 8 reels | Feb. 11 |
| Ladder Jinx, The | Special Cast | Vitagraph | 6 reels | July 22 |
| Love Is An Awful Thing | Owen Moore | Selznick | 5 reels | Sept. 16 |
| Man She Brought Back | Special Cast | Pathe (Playgoers) | 5 reels | Sept. 23 |
| Manslaughter | Thomas Meighan | Paramount | 9 reels | Sept. 30 |
| Married People | Mabel Ballin | Hodkinson | 6 reels | Aug. 5 |
| Monte Cristo | Special Cast | Fox | 5 reels | Apr. 8 |
| My Wild Irish Rose | Special Cast | Vitagraph | 7 reels | June 10 |
| Nero | Special Cast | Fox | 11 reels | June 3 |
| Nice People | Special Cast | Paramount | 7 reels | Aug. 19 |
| Night Life in Hollywood | | Arrow-S. R. | | |
| Orphan Sally | Special Cast | Lee-Bradford-S. R. | 5 reels | Nov. 4 |
| Peaceful Peters | Wm. Fairbanks | Arrow-S. R. | | |
| Prisoner of Zenda, The | Special Cast | Metro | 8 reels | May 6 |
| Queen of the Moulin Rouge | Martha Mansfield | Amer. Releasing | 6 reels | Aug. 19 |
| Secrets of Paris | Special Cast | Affiliated-S. R. | 6 reels | |
| Siren Call, The | Dorothy Dalton | Paramount | 6 reels | Sept. 30 |
| Skin Deep | Sills-Vidor | First National | 6 reels | Sept. 30 |
| Slim Shoulders | Irene Castle | Hodkinson | 6 reels | July 8 |
| Storm, The | House Peters | Universal | 8 reels | July 1 |
| Thundering Hoofs | Peggy O'Day | Aywon-S. R. | | |
| Timothy's Quest | Special Cast | Amer. Releasing | 5 reels | Sept. 23 |
| Top O' the Morning | Gladys Walton | Universal | 5 reels | Sept. 9 |
| Under Two Flags | Louise Vale | Clark-Cornelius | 5 reels | |
| Valley of Silent Men | Alma Rubens | Paramount | 6 reels | Sept. 9 |
| Veiled Woman, The | Marguerite Snow | Hodkinson | 5 reels | June 24 |
| West of Chicago | Charles Jones | Fox | 5 reels | Aug. 26 |
| While Satan Sleeps | Jack Holt | Paramount | 5 reels | July 8 |
| Woman's Woman, A | Mary Alden | Allied Prod. & Dist. | 8 reels | Sept. 30 |
| Yosemite Trail, The | Dustin Farnum | Fox | 5 reels | Sept. 30 |

## OCTOBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Above All Law | | Paramount | 7 reels | |
| Bond Boy, The | Rich. Barthelmess | First National | 7 reels | Oct. 21 |
| Broad Daylight | Mulhall-Wilson | Universal | 5 reels | Nov. 4 |
| Burning Sands | Hawley-Sills | Paramount | 7 reels | Sept. 16 |
| Cowboy and the Lady, The | Minter-Moore | Paramount | | |
| East Is West | Con. Talmadge | First National | 8 reels | Sept. 9 |
| Face in the Fog, The | Lionel Barrymore | Paramount | 6 reels | Oct. 14 |
| Flapper Love | Special Cast | Amer. Releasing | 6 reels | |
| Forget-Me-Not | Special Cast | Metro | 6 reels | July 29 |
| Ghost Breaker, The | Reid-Lee | Paramount | 5 reels | Sept. 23 |
| Girl Who Ran Wild, The | Gladys Walton | Universal | 5 reels | Oct. 14 |
| Heart's Haven | Adams-McKim | Hodkinson | 6 reels | Aug. 12 |
| House of Solomon, The | Wm. H. Straus | Amer. Releasing | 6 reels | |
| Human Hearts | House Peters | Universal | 7 reels | July 8 |
| June Madness | Viola Dana | Metro | 6 reels | Oct. 7 |
| Light in the Dark, The | Hope Hampton | First National | 6 reels | Sept. 9 |
| Lights of New York | Marc McDermott | Fox | | |
| Lone Hand, The | Hoot Gibson | Universal | 5 reels | Oct. 21 |
| Long Chance, The | Special Cast | Universal | 5 reels | |
| Lorna Doone | Special Cast | First National | 6 reels | Oct. 28 |
| Old Homestead, The | Theodore Roberts | Paramount | 7 reels | |
| Pals of the West | Special Cast | Clark-Cornelius-S. R. | 5 reels | |
| Pillagers, The | | Amer. Releasing | 6 reels | |
| Pink Gods | Daniels-Kirkwood | Paramount | 7 reels | Oct. 7 |
| Quincy Adams Sawyer | Special Cast | Metro | 6 reels | |
| Remembrance | | Goldwyn | 6 reels | Sept. 9 |
| Rogue's Romance, A | Rodolph Valentino | Vitagraph | 5 reels | Sept. 23 |
| Sherlock Holmes | John Barrymore | Goldwyn | 7 reels | May 29 |
| Sign of the Rose, The | George Beban | Amer. Releasing | 6 reels | Aug. 5 |
| To Have and To Hold | Compson-Lytell | Paramount | 7 reels | Oct. 28 |
| When the Desert Calls | Violet Heming | Amer. Releasing | 6 reels | |
| White Shoulders | K. MacDonald | First National | 6 reels | Nov. 4 |
| Who Are My Parents? | Special Cast | Fox | 8 reels | Sept. 2 |
| Wolf Law | Frank Mayo | Universal | 5 reels | Oct. 28 |
| Woman He Loved, The | Wm. V. Mong | Amer. Releasing | 6 reels | Sept. 16 |
| Youth to Youth | Special Cast | Metro | 6 reels | Oct. 28 |

## NOVEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Anna Ascends | Alice Brady | Paramount | | |
| At the Crossroads | Seena Owen | Amer. Releasing | 6 reels | Nov. 4 |
| Brothers Under the Skin | Special Cast | Goldwyn | | |
| Clarence | Reid-Ayres-McAvoy | Paramount | | Oct. 28 |
| Deerslayer, The | Special Cast | Amer. Releasing | 6 reels | |
| Famous Mrs. Fair, The | Special Cast | Metro | 6 reels | |
| Hungry Hearts | Special Cast | Goldwyn | | |
| Lavender Bath Lady | Gladys Walton | Universal | 5 reels | |
| Man Who Saw Tomorrow, The | Thomas Meighan | Paramount | | |
| Miles Brewster and Super-Sex | Special Cast | Amer. Releasing | 6 reels | |
| My Friend the Devil | Special Cast | Fox | 9 reels | Sept. |
| On the High Seas | Dalton-Holt | Paramount | 5 reels | Oct. 14 |
| Other Side, The | Special Cast | Amer. Releasing | 6 reels | |
| Peg O' My Heart | Laurette Taylor | Metro | 6 reels | |
| Ridin' Wild | Hoot Gibson | Universal | 5 reels | |
| Sin Flood, The | Special Cast | Goldwyn | 7 reels | Jan. 29 |
| Trifling Women | Special Cast | Metro | 8 reels | |
| Under Two Flags | Priscilla Dean | Universal | 7 reels | Oct. |

# Comedy Releases

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Accidents Will Happen. | Neely Edwards.... | Universal | 1 reel | |
| All Balled Up | Roy Atwell | Universal | 1 reel | |
| All is Fair | Eddie Lyons | Arrow | 2 reels | |
| All Wet | Al St John | Fox | 2 reels | |
| All Wrong | Bobby Dunn | Arrow | 2 reels | |
| Amid the Pyramids | Mutt & Jeff C'rtoon. | Fox | ½ reel | |
| Anvil Chorus, The | Snub Pollard | Pathe | 1 reel | Apr 15 |
| Any Ice Today | Mutt & Jeff C'rtoon. | Fox | ½ reel | |
| Any Old Port | | Educational | 2 reels | Apr. 29 |
| Apartment Wanted | Lee Moran | Universal | 2 reels | Sept. 23 |
| Back Yard, The | Jimmy Aubrey | Vitagraph | 2 reels | |
| Barnstormer, The | | Fox | 2 reels | |
| Bath Day | Sweet & Queenie | Universal | 2 reels | |
| Bed of Roses | Paul Parrott | Pathe | 1 reel | |
| Blacksmith, The | Buster Keaton | First National | 2 reels | Sept. 30 |
| Bow Wows, The | Snub Pollard | Pathe | 1 reel | Mar. 18 |
| Breaking Into Jail | Smith-Adams | Federated-S. R. | 1 reel | |
| Bride-to-Be, The | Paul Parrott | Pathe | 2 reels | Oct. 21 |
| Broadcasting | Johnny Jones | Pathe | 2 reels | |
| Broker, The | Lupino Lane | Fox | 2 reels | |
| Bucking Broadway | Neal Burns | Educational | 2 reels | July 8 |
| Busy Bees | Paul Parrott | Pathe | 1 reel | |
| But a Butler | | Arrow-S. R. | 2 reels | |
| Cabby, The | L. Lorraine and Maud | Universal | 2 reels | |
| Cashier, The | Mutt & Jeff C'rtoon. | Fox | ½ reel | |
| Caesar's Ghost | Roy Atwell | Universal | 1 reel | |
| Chauffeur, The | Clyde Cook | Fox | 2 reels | |
| Cheerful Credit | Brownie | Universal | 2 reels | |
| Chicken Parade, The | Jimmy Aubrey | Vitagraph | 2 reels | |
| Circus Days | | Educational | 2 reels | |
| Clear Case, A | Mutt & Jeff C'rtoon. | Fox | ½ reel | |
| Cold Feet | | Educational | 2 reels | Apr 22 |
| Coming and Going | Vernon Dent | Folly-Pacific | 1 reel | |
| Cops | Buster Keaton | First National | 2 reels | July 22 |
| Court Plastered | Mutt & Jeff C'toon. | Fox | ½ reel | |
| Cured | Queenie (horse) | Universal | 2 reels | Nov. 4 |
| Cured by Radio | Roy Atwell | Universal | 1 reel | |
| Dandy Dan | | Fox | 2 reels | |
| Danger | Lige Conley | Educational | 2 reels | Apr |
| Dark Horse, A | | Universal | 2 reels | May 27 |
| Days of Old | Snub Pollard | Pathe | 1 reel | May 20 |
| Dentist, The | Smith-Adams | Federated-S. R. | 2 reels | |
| Doing 'Em Good | Neely Edwards | Universal | 1 reel | |
| Do Me a Favor | Snub Pollard | Pathe | 1 reel | May 6 |
| Don't Be Foolish | | C. B. C.-S. R. | 2 reels | |
| Double Trouble | Lee Kids | Fox | 2 reels | |
| Duck In | Lloyd Hamilton | Educational | 2 reels | |
| Dumb-Bell, The | Snub Pollard | Pathe | 1 reel | July 8 |
| Dynamite | Lloyd Hamilton | Educational | 2 reels | |
| Easy Pickin' | Jack Richardson | East Coast-S. R. | 2 reels | Sept. 23 |
| Easy to Cop | Neely Edwards | Universal | 1 reel | |
| Electric House, The | Buster Keaton | First National | 2 reels | Nov. 4 |
| El Toro | | Fox | 2 reels | |
| Eskimo, The | Clyde Cook | Fox | 2 reels | |
| Excuse Me, Sheriff | | Fox | 2 reels | |
| Face the Camera | Paul Parrott | Pathe | 1 reel | |
| Fair Enough | Dorothy Devore | Educational | 2 reels | Apr 29 |
| Falls Ahead | Mutt & Jeff C'toon. | Fox | ½ reel | |
| False Alarm, A | | Educational | 2 reels | June |
| Fans and Flappers | Hal Stephens | C. B. C.-S. R. | 2 reels | |
| Fat and Sassy | Vernon Dent | Folly-Pacific | 1 reel | |
| Fire! Fire! | | Sanford-S. R. | 2 reels | |
| Fly Time | | Roy Klumb Prod.-S.R. | 2 reels | |
| Follow Me | Eddie Lyons | Arrow-S. R. | 2 reels | |
| Foolish Lives | Lee Moran | Universal | 2 reels | |
| For Love of Money | | First National | 2 reels | |
| Fresh Kid | Fox-Gregory | Universal | 2 reels | |
| Fresh Paint | | Arrow-S. R. | 2 reels | |
| Fresh Start, A | | Educational | 2 reels | |
| Friday the 13th | Paul Parrott | Pathe | 1 reel | July 22 |
| Friend Husband | Lupino Lane | Fox | 2 reels | |
| Frozen North, The | Buster Keaton | First National | 2 reels | Oct. 21 |
| Full of Pep | Snub Pollard | Pathe | 1 reel | Apr 1 |
| Gasoline Trail | | Roy Klumb Prod.-S.R. | 1 reel | |
| Gay Deceiver, The | Roy Atwell | Universal | 1 reel | May 27 |
| Gee Whizkers | Neely Edwards | Universal | 1 reel | Apr 15 |
| Get the Hook | Vernon Dent | Folly-Pacific | 1 reel | |
| Getting Even | Mutt & Jeff C'rtoon. | Fox | ½ reel | |
| Give Him Air | Bobby Dunn | Arrow | 2 reels | |
| Golfing | Mutt & Jeff C'rtoon. | Fox | ½ reel | |
| Golf Insect, A | Roy Atwell | Universal | 1 reel | May 6 |
| Gymnasium Jim | Billy Bevan | First National | 2 reels | Nov. 4 |
| Hale and Hearty | Snub Pollard | Pathe | 1 reel | |
| Hands Up | | Arrow-S. R. | 2 reels | |
| Hands Up | Geo. Ovey | Folly-Pacific | 1 reel | |
| Hello Mars | Harry Sweet | Universal | 2 reels | |
| Hennessy of the Mounted | Geo. Ovey | Folly-Pacific | 1 reel | |
| Henpecked | Lee Moran | Universal | 2 reels | |
| Hickory Hick, A | Bobby Vernon | Educational | 2 reels | May 20 |
| Hickville's Romeo | Lee Moran | Universal | 2 reels | |
| High and Dry | | Educational | 2 reels | |
| High Fliers | Neely Edwards | Universal | 1 reel | |
| Highly Polished | Bill Franey | O'Conor-S. R. | 2 reels | |
| High Tide | George Rowe | Pathe | 1 reel | |
| His First Job | Lewis Sargent | Universal | 1 reel | |
| His Inheritance Taxi | Neely Edwards | Universal | 1 reel | |
| His Mushing Bride | Bill Jones | C. B. C.-S. R. | 2 reels | |
| His Prehistoric Blunder | Roy Atwell | Universal | 1 reel | |
| His Wedding Daze | Joe Rock | Federated-S. R. | 2 reels | |
| His Wife's Son | | Fox | 2 reels | |
| Hither and Thither | Mutt & Jeff C'rtoon. | Fox | ½ reel | |
| Holding His Own | Geo. Ovey | Folly-Pacific | 1 reel | |
| Home-Made Movies | Ben Turpin | First National | 2 reels | |
| Hoot Mon! | Mutt & Jeff C'rtoon. | Fox | ½ reel | |
| Hop, Skip and Jump | Mutt & Jeff C'rtoon. | Fox | ½ reel | Oct. 21 |
| Horse Tears | Queenie | Universal | 2 reels | |
| Hot and Cold | Bill Franey | O'Conor-S. R. | 2 reels | |
| Hot Dog | Clyde Cook | Fox | 2 reels | May 20 |
| Hot Off the Press | Snub Pollard | Pathe | 1 reel | Apr 1 |
| Hound of Tankerville | Otis Harlan | Educational | | |
| House of 1,000 Trembles | Neely Edwards | Universal | 1 reel | |
| Husband and Strife | | Arrow-S. R. | 2 reels | |
| In at the Finish | Vernon Dent | Folly-Pacific | 1 reel | |
| Janitor's Wife, The | | Arrow-S. R. | 2 reels | |
| Jump Your Job | Snub Pollard | Pathe | 1 reel | |
| Kickin' Fool, The | Maude (mule) | Universal | 2 reels | |
| Kid Love | Century Kids | Universal | 2 reels | Oct. 21 |
| Kids and Skids | Lee Kids | Fox | 2 reels | |
| Kill the Nerve | Snub Pollard | Pathe | 1 reel | May 27 |
| Landlord, The | | Fox | 2 reels | |
| Last Shot, The | Mutt & Jeff C'rtoon. | Fox | ½ reel | |
| Late Hero, The | Geo. Ovey | Folly-Pacific | 1 reel | |
| Late Lamented, The | Eddie Boland | Pathe | 1 reel | |
| Laughing Gas | | Fox | 2 reels | |
| Lazy Bones | Clyde Cook | Fox | 2 reels | |
| Light Showers | Snub Pollard | Pathe | 1 reel | |
| Little Rascal, The | Baby Peggy | Universal | 2 reels | |
| Live Wires | Queenie (horse) | Universal | 2 reels | |
| Look Before You Sleep | Polly Moran | C. B. C.-S. R. | 2 reels | |
| Loose Nuts | Roy Atwell | Universal | 1 reel | |
| Love Drops | Neely Edwards | Universal | 1 reel | |
| Ma and Pa | Bevan-June | First National | 2 reels | Sept. 16 |
| Makin' Movies | Johnny Jones | Pathe | 2 reels | |
| Man Haters, The | Eddie Boland | Pathe | 2 reels | |
| Many Happy Returns | Eddie Boland | Pathe | 1 reel | |
| Matinee Idles | Neely Edwards | Universal | 1 reel | |
| Mile a Minute Mary | Dorothy Devore | Educational | 2 reels | July 1 |
| Minute Man, The | Roy Atwell | Universal | 1 reel | |
| Model Messenger, A | Lewis Sargent | Universal | 1 reel | |
| Modern Fishing | Mutt & Jeff C'rtoon. | Fox | ½ reel | |
| Movie Mix-Up, A | Roy Atwell | Universal | 1 reel | |
| Movies, The | Snub Pollard | Pathe | 1 reel | |
| Mummy's Nightmare | Geo. Ovey | Folly-Pacific | 1 reel | |
| Mutts | Brownie | Universal | 2 reels | |
| My Hero | Lupino Lane | Fox | 2 reels | |
| My Mistake | Eddie Lyons | Arrow | 2 reels | |
| My Wife's Relations | Buster Keaton | First National | 2 reels | Aug. 26 |
| Mysterious Stranger | Jimmy Aubrey | Vitagraph | 2 reels | |
| Nearing the End | Mutt & Jeff C'toon. | Fox | ½ reel | |
| Nobody Home | Geo. Ovey | Folly-Pacific | 1 reel | |
| No Brains | Harry Sweet | Universal | 2 reels | Apr 29 |
| No Brains | Bill Franey | O'Conor-S. R. | 2 reels | |
| No Luck | Bobby Dunn | Arrow | 2 reels | |
| No Money to Guide Them | Smith-Adams | Federated-S. R. | 2 reels | |
| Now or Never | Vernon Dent | Folly-Pacific | 1 reel | |
| Off the Earth | Neely Edwards | Universal | 1 reel | |
| Oh Daddy | Bevan-June | First National | 2 reels | |
| Off His Beat | Harry Sweet | Universal | 2 reels | |
| Oh Promise Me | Neal Burns | Educational | 2 reels | Mar. 18 |
| Once to Every Boy | Lewis Sargent | Universal | 1 reel | Oct. 28 |
| One Terrible Day | Children | Pathe | 2 reels | |
| On Patrol | Billy Bevan | First National | 2 reels | Oct. 21 |
| On the Jump | Vernon Dent | Folly-Pacific | 1 reel | |
| One Horse Town | Harry Sweet | Universal | 2 reels | Apr 1 |
| Our Gang | Snub Pollard | Pathe | 1 reel | |
| Pair of Aces, A | Lee Kids | Fox | 2 reels | |
| Pair of Kings, A | Larry Semon | Vitagraph | 2 reels | Aug. 19 |
| Panky Pullman, A | Roy Atwell | Universal | 1 reel | |
| Papa's Night Out | | Arrow-S. R. | 2 reels | |
| Pardon Me | Snub Pollard | Pathe | 1 reel | Mar. 18 |
| Pardon My Glove | Bobby Vernon | Educational | 2 reels | Sept. 23 |
| Pay Day | Charles Chaplin | First National | 2 reels | Apr. 15 |
| Peace in Pieces | Bill Franey | O'Connor-S. R. | 2 reels | |
| Peggy Behave | Baby Peggy | Universal | 2 reels | |
| Penny Reward, A | | Educational | 2 reels | May 20 |
| Piper, The | | Fox | 2 reels | |
| Pirate, The | Lupino Lane | Fox | 2 reels | |
| Please Be Careful | Chas. Doherty | Fox | 5 reels | Sept 30 |
| Poor Boy | Lloyd Hamilton | Educational | 2 reels | May 27 |
| Pop Tuttle's Clever Catch | Dan Mason | Film Book. Offices | 2 reels | |
| Powder Romance | Roy Atwell | Universal | 1 reel | |
| Punch the Clock | Snub Pollard | Pathe | 1 reel | July 8 |
| Puppy Love | | Fox | 2 reels | |
| Radio Hound, The | Brownie (dog) | Universal | 2 reels | Oct. 7 |
| Rag Doll Romance, A | | Educational | 2 reels | |
| Rainmaker, The | Lloyd Hamilton | Educational | 2 reels | |
| Rapid Fire | Lige Conley | Educational | 2 reels | July 1 |
| Red Hot | Mutt & Jeff C'rtoon. | Fox | ½ reel | |
| Red Hot Rivals | Lee Moran | Universal | 2 reels | |
| Rented Trouble | | Arrow-S. R. | 2 reels | |
| Reporter, The | Lupino Lane | Fox | 2 reels | Oct. 28 |
| Rice and Old Shoes | Carter DeHavens | Film Book. Offices | 2 reels | |
| Riding the Goat | Mutt & Jeff C'toon. | Fox | ½ reel | |
| Romance of Curly Squirrel | | Lee-Bradford-S. R. | 1 reel | |
| Rough on Romeo | Paul Parrott | Pathe | 1 reel | |
| Rubberneck, The | Lee Moran | Universal | 2 reels | |
| Safe in the Safe | | Fox | 2 reels | |
| Shaky Family Tree, A | Neely Edwards | Universal | 1 reel | |
| Sheik, The | | Fox | 2 reels | |
| She Loved Him But— | Earl Montgomery | C. B. C.-S. R. | 2 reels | |
| Short Weight | Brownie-Fox | Universal | 2 reels | |
| Should Watchmen Sleep | Neely Edwards | Universal | 1 reel | |
| Show, The | Larry Semon | Vitagraph | 2 reels | Oct. 21 |
| Sic 'Em Brownie | Brownie | Universal | 2 reels | May 27 |
| Simply Shocking | Jack Duffy | Universal | 1 reel | |
| Skipper's Policy, The | Dan Mason | Educational | 2 reels | May 6 |
| Sleeping Sickness | Vernon Dent | Folly-Pacific | 1 reel | |
| Sleepyhead, The | Harry Sweet | Universal | 2 reels | |
| Sleuth, The | Paul Parrott | Pathe | 1 reel | |
| Society Hoboes | Neely Edwards | Universal | 1 reel | |
| Society Sailors | Neely Edwards | Universal | 1 reel | |
| Some Baby | Snub Pollard | Pathe | 1 reel | |
| Some Class | Brownie | Universal | 2 reels | |
| Some Family | Lee Moran | Universal | 2 reels | |
| Speeder, The | Lloyd Hamilton | Educational | 2 reels | |
| Special Delivery | Al St. John | Fox | 2 reels | July 1 |
| Speed 'Em Up | | Universal | 2 reels | July 15 |
| Spirited Affair, A | Roy Atwell | Universal | 1 reel | Sept. 3 |
| Splitting Hairs | | Fox | 2 reels | |
| Spooks | Lige Conley | Educational | 2 reels | Apr. 8 |
| Stand Pat | Paul Parrott | Pathe | 1 reel | |

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Step Forward | Ben Turpin | First National | 2 reels | |
| Stone Age, The | Snub Pollard | Pathe | 1 reel | |
| Straight from the Farm | Al St. John | Fox | 2 reels | |
| Strictly Modern | Snub Pollard | Pathe | 1 reel | |
| Studio Rube, The | Al St. John | Fox | 2 reels | |
| Such Is Life | Billy Bevan | First National | 2 reels | |
| Supply and Demand | Johnny Jones | Pathe | 2 reels | |
| Sweet Thirteen | Gloria Joy | Film Book. Offices | 2 reels | |
| take a Tip | | Santord-S. R | 2 reels | |
| Take Next Car | Paul Parrott | Pathe | 1 reel | Sept. 23 |
| Taking Things Easy | Neely Edwards | Universal | 1 reel | |
| Telephone Troubles | Earl Montgomery | C. B. C.-S. R | 2 reels | |
| Tell 'Em Notbing | Bill Jones | C. B. C.-S. R | 2 reels | |
| Ten Seconds | Lee Moran | Universal | 2 reels | July 8 |
| That Son of a Sheik | Neal Burns | Educational | 2 reels | |
| That's It | Eddie Lyons | Arrow | 2 reels | |
| Their First Vacation | Carter DeHaven | Film Book. Offices | 2 reels | |
| They're Off | Vernon Dent | Folly-Pacific | 1 reel | |
| Three Hundred and Sixty-Five Days | Snub Pollard | Pathe | 1 reel | |
| Three Weeks Off | | Universal | 2 reels | June 17 |
| Throbs and Thrills | | Roy Klumb Prod.-S.R. | 1 reel | |
| Tin Broncbo, The | | Fox | 2 reels | |
| Tin Foiled | Mutt & Jeff C'rtoon | Fox | ½ reel | |
| Tis the Bull | Bobby Vernon | Educational | 2 reels | |
| Tom's First Flivver | | Roy Klumb Prod.-S.R. | 1 reel | |
| Toonerville Blues | Dan Mason | Educational | 2 reels | June 10 |
| Toonerville Trials | Dan Mason | Educational | 2 reels | |
| Torchy and Orange Blossoms | Johnny Hines | Educational | 2 reels | |
| Torchy's Feud | Johnny Hines | Educational | 2 reels | |
| Torchy's Hold Up | Johnny Hines | Educational | 2 reels | May 6 |
| Torchy's Ghost | Johnny Hines | Educational | 2 reels | |
| Torchy's Nut Sunday | Johnny Hines | Educational | 2 reels | |
| Torchy Steps Out | Johnny Hines | Educational | 2 reels | June 10 |
| Touch All Bases | Paul Parrot | Pathe | 1 reel | |
| Treasure Bound | Lige Conley | Educational | 2 reels | July 22 |
| Truth Juggler, The | Paul Parrott | Pathe | 1 reel | |
| 'Twas Ever Thus | Viola Daniel | Educational | 2 reels | Mar. 11 |
| Twin Husbands | DeHavens | Film Book. Offices | 2 reels | Oct. 7 |
| Two of a Kind | Harry Sweet | Universal | 2 reels | Sept. 23 |
| Unfermented Bricks | Neeley Edwards | Universal | 1 reel | |
| Upper and Lower | Lee Moran | Universal | 2 reels | Apr. 15 |
| Village Sheik, The | Al. St. John | Fox | 2 reels | Oct. 7 |
| Wall Nut, The | Roy Atwell | Universal | 1 reel | |
| Wedding Dumb Bells | | C. B. C.-S. R | 2 reels | |
| West is Worst | Jack Richardson | East Coast-S. R | 1 reel | Sept. 23 |
| Wet Weather | Paul Parrott | Pathe | 1 reel | |
| What Next | Barry-Reynolds | Arrow-S R | 2 reels | |
| Whose Husband Are You? | Barry-Reynolds | Arrow-S R | 2 reels | |
| Wise Duck, The | | Fox | 2 reels | |
| Why Not Now | Eddie Lyons | Arrow-S R | 2 reels | |
| You and Me | Century Kids | Universal | 2 reels | Sept. 23 |
| You'd Be Surprised | Billy West | C. B. C-S. R | 2 reels | |
| Young Ideas | Roy Atwell | Universal | 1 reel | |

# Short Subjects

| Title and Star | Distributed By | Length | Reviewed |
|---|---|---|---|
| Abraham Lincoln (Urban Classics) | Vitagraph | 1 reel | |
| Adventures of Robinson Crusoe (Serial) | Universal | 18 episodes | Apr. 1 |
| Algeria, The Ancient (Scenic) | Prizma | 1 reel | |
| Alice in Wonderland (Serial) | Warner Bros. | 15 episodes | |
| Alphabetical Zoo, The (Urban Classics) | Vitagraph | 1 reel | |
| An Arctic Hike on the Great Aletsch Glacier (Scenic) | Truart | 1 reel | Apr. 22 |
| At Large (Drama), Tom Santschi | Universal | 2 reels | |
| Ballad of Fisher's Boarding House (Drama) | Pathe | 1 reel | Apr. 15 |
| Bar Cross War, The (Drama), Leo Maloney | Pathe | 2 reels | Oct. 28 |
| Beersheba (Holy Land Series) | Amer. Releasing | 1 reel | |
| Bending the Twig (Urban Classics) | Vitagraph | 1 reel | |
| Better Mild (Urban Classics) | Vitagraph | 1 reel | |
| Beyond the Jordan (Holy Land Series) | Amer. Releasing | 1 reel | |
| Beyond the Trail (Wes. Drama), Tom Sanchi | Pathe | 2 reels | |
| Big Flood, The (Aesop's Fables) | Pathe | 2/3 reel | |
| Big Ranger, The (Drama) | Universal | 2 reels | |
| Blue Blood and Red (Drama), Roy Stewart | Universal | 2 reels | |
| Borneo Venice, A (Scenic) | Truart | | |
| Boy and His Dog, The (Aesops Fables) | Patbe | 2/3 reels | May 27 |
| Boy and the Bear, The (Aesop's Fables) | Pathe | 2/3 reel | |
| Brewing Trouble (Aesop's Fables) | Pathe | 2/3 reels | |
| By the Still Waters (Travelogue) | Lee-Bradford-S. R | 1 reel | |
| Call of Courage, Tbe (Drama) | Universal | 2 reels | Mar. 18 |
| Cap'n Kidd (Serial), Eddie Polo | | 15 episodes | |
| Case of Identity, A (Sherlock Holmes) | Educational | 2 reels | |
| Cat and tbe Pig, The (Aesop's Fables) | Pathe | 2/3 reels | |
| Cavy and the Rat, The (Urban Classics) | Vitagraph | 1 reel | |
| Channel Raiders, The (Drama), Jack Mulhall | Universal | 2 reels | |
| Come and Get Me (Drama), Leo Maloney | Pathe | 2 reels | |
| Come Clean (Drama), Tom Santschi | Universal | 2 reels | |
| Copper Beecbes, Tbe (Sherlock Holmes) | Educational | 2 reels | |
| Country Mouse and City Cat, The (Aesop's Fables) | Pathe | 2/3 reels | |
| Crime in a Big City (Aesop's Fables) | Pathe | 2/3 reels | |
| Crowning King Blizzard (Scenic) | Educational | 1 reel | Aug. 26 |
| Cruise of the Princess Maguinna (Travelogue) | Lee-Bradford-S. R | 1 reel | |
| Dangerous Adventure, A (Serial) | Warner Bros. | 15 episodes | |
| Daring Dangers (Drama), Tom Santschi | Universal | 2 reels | |
| Dead Game (Drama), Art Acord | Universal | 2 reels | |
| Death Trap, The (West. Dr.), Tom Santschi | Pathe | 2 reels | |
| Deputized (Drama), Leo Maloney | Pathe | 2 reels | |
| Desperation (Drama) | Universal | 2 reels | |
| Devil's Foot, The (Sherlock Holmes) | Educational | 2 reels | Feb. 11 |
| Dog and the Wolves, The (Aesop's Fables) | Patbe | 2/3 reels | |
| Drifters, The (Wilderness Tales) | Educational | 1 reel | |
| Dwellers of the Deep (Urban Classics) | Vitagraph | 1 reel | |
| Dying Detective, The (Sherlock Holmes) | Educational | 2 reels | Feb. 11 |
| Empty House, The (Sherlock Holmes) | Educational | 2 reels | |
| Expose of Sawing a Lady in Half (Novelty) | Clarion-S. R | 1½ reels | Sept. 30 |
| Eternal Triangle, Tbe (Aesops Fables) | Pathe | 2/3 reels | |
| Fable of the Hated Rivals (Aesop's) | Pathe | 2/3 reel | |
| Famous Northwest Mounted (Sport Review) | Goldwyn | 1 reel | |
| Farmer and His Cat, The (Aesop's Fables) | Pathe | 2/3 reels | Sept. 23 |
| Farmer and the Ostrich, The (Aesop's Fables) | Pathe | 2/3 reels | Apr. 1 |
| Fearless Fido (Aesop's Fables) | Pathe | 2/3 reel | |
| Felix All at Sea | Winkler-S. R | 1 reel | May 6 |
| Felix Saves the Day (Cartoon) | Winkler-S. R | 1 reel | Feb. 11 |
| Forty-Four Calibre Mystery (Drama), Harry Carey | Universal | 2 reels | |
| Getaway, The (Drama), Neal Hart | Universal | 2 reels | |
| Giants of the Open (Drama), Roy Stewart | Universal | 2 reels | |
| Gibeah (Holy Land Series) | Amer. Releasing | 1 reel | |
| Go Get 'Em Hutch (Serial) | Pathe | 15 epis'des | Apr. 15 |
| Good Things of Life (Novelty) | Wld Gunning | 1 reel | |
| Grandfather's Clock (Urban Classics) | Vitagraph | 1 reel | |
| Great American Authors (Series) | Hodkinson | 1 reel | |
| Grit (West. Drama), Shorty Hamilton | McGovern & Egler | 2 reels | |
| Guilty Cause, A (Drama), Tom Santschi | Universal | 2 reels | |
| Gypsy Trail, The (Drama), Art Acord | Universal | 2 reels | |
| Heap Busy Indian (Travelogue) | Lee-Bradford-S. R | 1 reel | |
| Hebron the Ancient (Holy Land Series) | Amer. Releasing | 1 reel | |
| His Last Case (Tenement Tales) | Clark-Cornelius | 2 reels | |
| His Own Law (Drama), Leo Maloney | Pathe | 2 reels | |
| Hook, Line and Sinker (Travelogue) | Lee-Bradford-S. R | 1 reel | |
| Hour of Doom, The (Drama), Tom Santschi | Universal | 2 reels | |
| How to Grow Thin (Novelty) | Educational | 1 reel | Mar. 18 |
| Hunter and His Dog, The (Aesops Fables) | Pathe | 2/3 reels | |
| Hunting Ground of Hiawatha (Urban) | Vitagraph | 1 reel | |
| In the Days of Buffalo Bill (Serial) | Universal | 18 e's'd's | Sept. 18 |
| Island of Surprise (Scenic) | Truart | | |
| It Is the Law (Drama), Tom Santschi | Universal | 2 reels | |
| Japan, the Garden of the East (Scenic) | Kineto | 1 reel | Apr. 29 |
| Jaws of Steel (Drama), Reginald Denny | Universal | 2 reels | |
| Juggernauts of the Jungle (Educational) | | 1 reel | |
| Jungle Belles of Borneo (Novelty) | Truart | | |
| Jungle Goddess, The (Serial) | Exp. & Imp.-S. R | 15 episodes | Feb. 4 |
| Leather Pushers, The (Series), Reginald Denny | Universal | 2 reels | Jan. 28 |
| Lion and the Mouse, The (Aesop's Fables) | Pathe | 2/3 reels | |
| Love at First Sight (Aesops Fables) | Pathe | 2/3 reels | |
| Lochinvar of the Line (Drama), Edgar Jones | Pathe | 2 reels | |
| Magic Gems (Study) | Prizma | 1 reel | |
| Matching Wits (Drama), Art Acord | Universal | 2 reels | |
| Missing Men (Drama) | Educational | 1 reel | |
| Model Dairy, The (Aesops Fables) | Pathe | 2/3 reels | May 20 |
| Musselfish Shell, The (Novelty) | | 1 reel | |
| My Country (Scenic) | Educational | 1 reel | Apr. 29 |
| Mysterious Tracks (Drama) | Pathe | 1 reel | |
| Never Let Go (Drama) | Universal | 2 reels | |
| Nights of Many Shadows (Wilderness Tales) | Educational | 1 reel | |
| Official Movie Chats of M. P. T. O. of A | Hodkinson | | Feb. 11 |
| Old Moose Trails (Scenic) | Educational | 1 reel | |
| One Man Reunion (Wilderness Tales) | Educational | 1 reel | |
| Opossum, The (Novelty) | Pathe | 2 reels | Apr. 22 |
| Pageantry in India (Scenic) | Vitagrapb | 1 reel | |
| Pelican Island (Scenic) | Truart | | |
| People of Old Bruges (World Wanderings) | Educational | 1 reel | |
| Perilous Ascent of the Zinal-Rothorn (Scenic) | Truart | | |
| Perils of the Yukon (Serial) | Universal | 15 episds | July 8 |
| Plain Grit (Drama), Reginald Denny | Universal | 2 reels | |
| Pony Boy (Drama), Shorty Hamilton | McGovern & Egler | 2 reels | |
| Quaint Denizens of the Zoo (Novelty) | Kinete Review | 1 reel | Mar. 25 |
| Quaint Holland (Scenic) | Educational | 2 reels | |
| Radio King, The (Serial) | Universal | | Sept. 30 |
| Raid, The (Drama), Neal Hart | Universal | 2 reels | |
| Rich Cat and Poor Cat, The (Aesops Fables) | Pathe | 2 3 reels | |
| Ride 'em Cowboy (Drama), Shorty Hamilton | McGovern & Egler | 2 reels | |
| Ridin' Througb (Drama), Art Acord | Universal | 2 reels | |
| Ropin' Fool, A (Will Rogers, W. Dr.) | | 2 reels | Nov. 26 |
| Scandal in Bohemia, A (Sherlock Holmes) | Educational | 2 reels | |
| Seeing Red (Drama), Tom Santschi | Universal | 2 reels | |
| Seeing the Unseen (Novelty) | Prizma | 1 reel | |
| Sky Ranger, The (Serial) | Pathe | 15 episodes | |
| Spendthrift, The (Aesops Fables) | Pathe | 2/3 reels | |
| Squarin' It (Drama), Neal Hart | Universal | 2 reels | |
| Striking Tires, The (Novelty) | Bosworth, De Freves & Felton | 1 reel | |
| Such is Life in Volendam (Scenic Cartoon) | Film Book. Offices | 1 reel | Apr. 29 |
| Such is Life in London's West End (Cartoon) | Film Book. Offices | 1 reel | Apr. 29 |
| Such is Life in Monte Carlo (Cartoon) | Film Book Offices | 1 reel | June 10 |
| Sunbeams (Study) | Prizma | 1 reel | |
| Sweet Heart (Western Drama), Billy West | Joan Film | 2 reels | |
| Terror Trail (Serial), Eileen Sedgwick | Universal | 18 episodes | |
| Thrills and Spills (Novelty) | Educational | 1 reel | May 6 |
| Tiger and the Donkey, The (Aesops Fables) | Pathe | 2/3 reels | |
| Timber Queen, The (Serial) | Pathe | 15 episds | June 24 |
| Too Much Overhead (Educational) | Educational | 1 reel | |
| Trail of the Wolf, Tbe (Drama), Percy Pembroke | Universal | 2 reels | Apr. 1 |
| Treacherous Rival, A (Drama), La Plante-Pembroke | Universal | 2 reels | |
| Trickery (Drama) | Universal | 2 reels | |
| Two Men (Drama), Tom Santschi | Universal | 2 reels | |
| United States Naval Efficiency | Kineto | 1 reel | |
| Unmasked (Drama), Art Acord | Universal | 2 reels | |
| Vengeance Is Mine (Drama), Irene Castle | Pathe | 3 reels | |
| Verdict, Tbe (Drama), Eddie Polo | Universal | 2 reels | |
| Village Life in Switzerland (Scenic) | Kineto Review | 1 reel | |
| Vistas of the Holy Land (Kineto Review) | National Exch. | 1 reel | Mar. 25 |
| Wanderlust (Scenic) | Educational | 1 reel | |
| Wedding Feast, Among Borneo Dayaks, A (Novelty) | Truart | | |
| White Eagle (Serial) | Pathe | 15 episodes | |
| White Messenger, The (Drama), Eddie Polo | Universal | 2 reels | May 6 |
| Wicked Cat, Tbe (Aesops Fables) | Pathe | 2/3 reels | Apr. 29 |
| Wolf in Sbeep's Clothing (Aesop's Fables) | Pathe | 2/3 reels | |

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*Directed by Paul Powell*

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in

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ADOLPH ZUKOR, President
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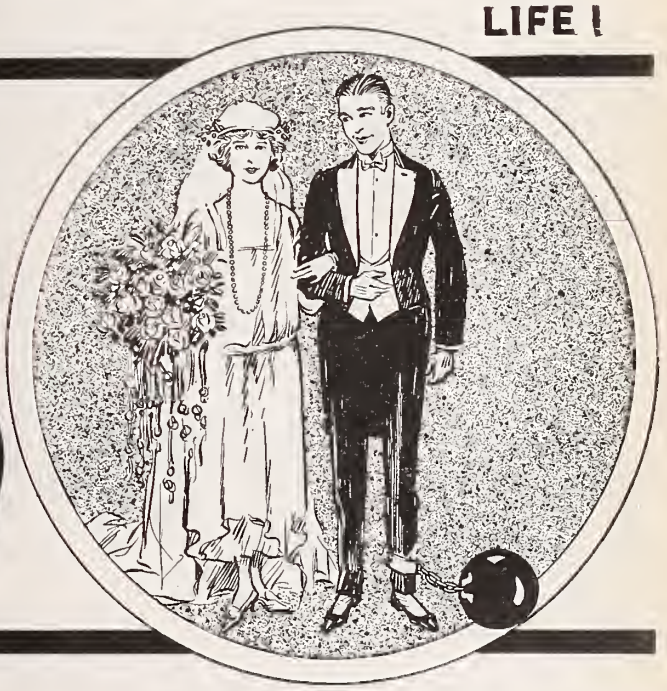

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ADOLPH ZUKOR, President
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*Written and directed by Hampton Del Ruth*

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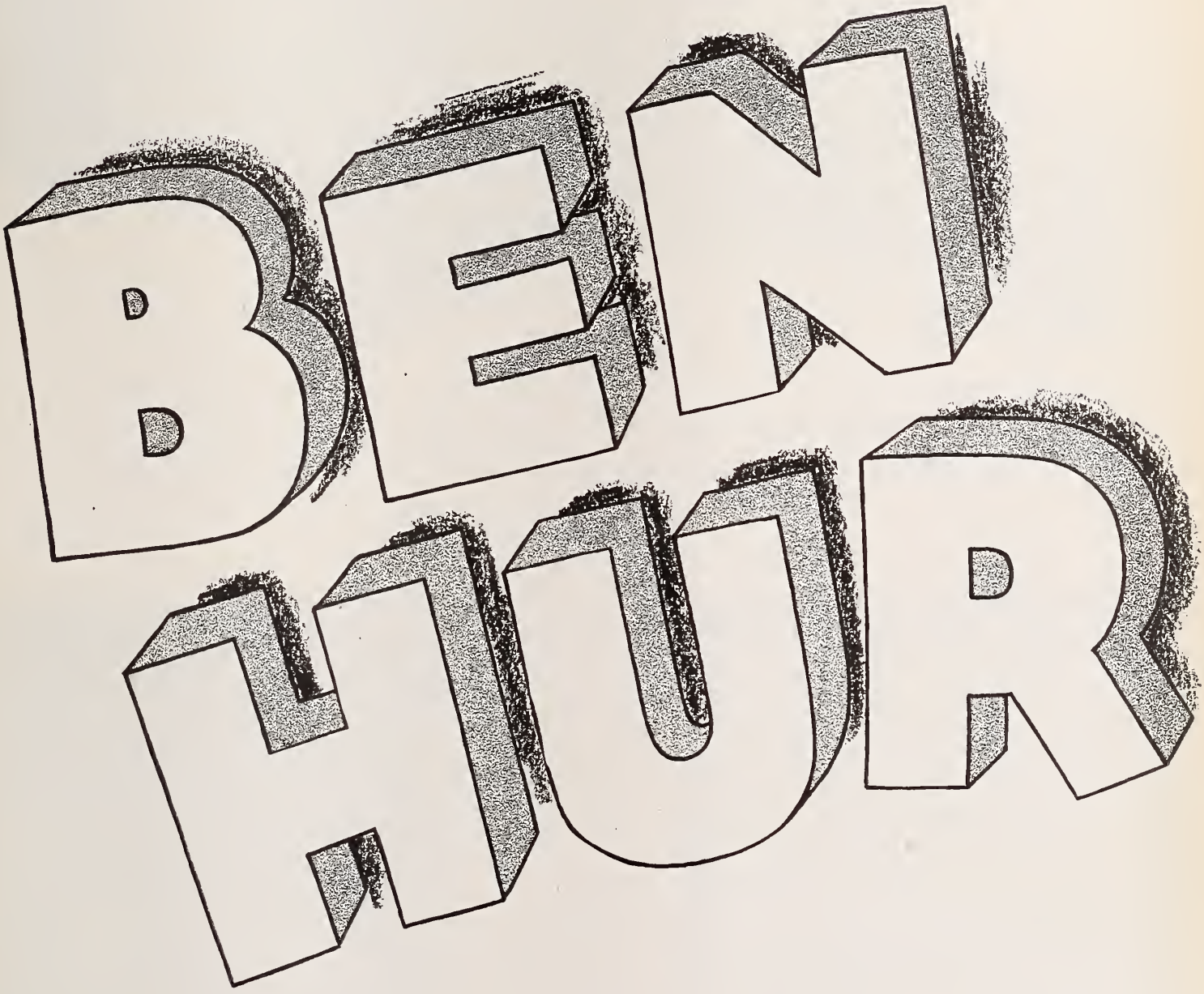


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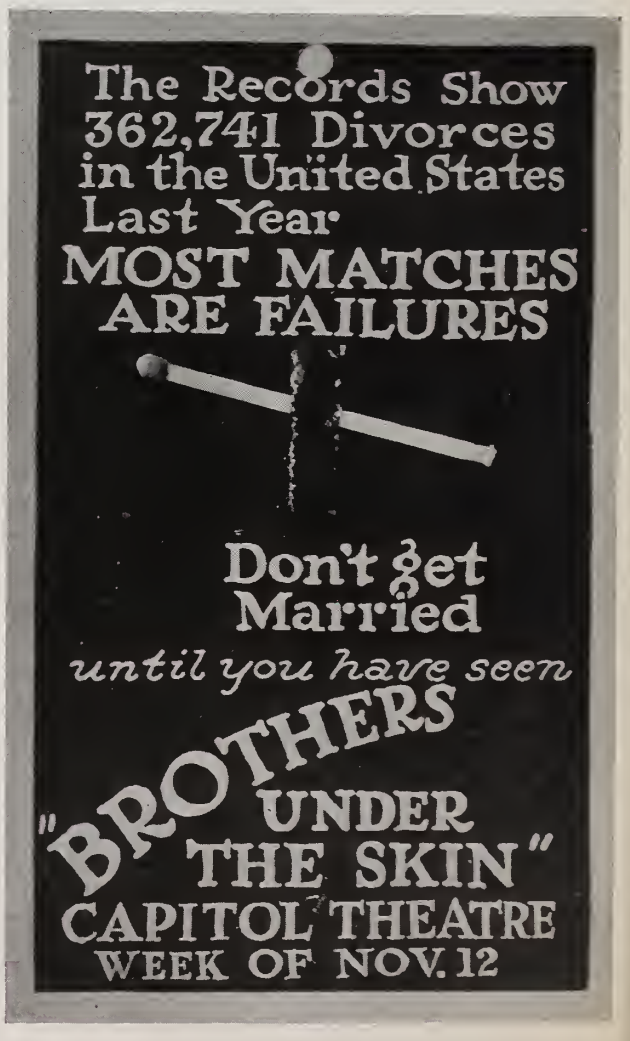

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On a picture that for sheer entertainment stands out from the usual run of stuff like lightning in a storm—

Goldwyn is helping you make money.

Branches of this organization are being established in your town. This assures you of unusual box-office publicity.

"BROTHERS UNDER THE SKIN"
The Pittsburg Dispatch
The New York Times.
Chicago Daily Tribune.
The Evening Bulletin
The Pittsburgh Post
Buffalo Courier.
THE GAZETTE TIMES
New York Tribune
HERALD EXAMINER
1 Husbands should be the boss of the bankroll.
2 Husbands should be eliminated from household duties, such as cooking, washing dishes, etc.
3 Husbands should be consulted in all purchasing transactions whether for Cash or Credit.
4 Hostile mothers-in-law and relatives should be barred from household.
5 All wives must be partners in all sorrows as well as the joys of life.
6 Delicatessen store patronage forbidden. Must have home cooking.
7 Past faults must not be resurrected.
8 Certain evenings should be allowed husbands away from home, to attend lodge, or club meetings. A reasonable hour to be agreed upon for return.
9 Cave man methods permitted against jealous and unreasonable wives.
10 Husbands should be consulted on length of skirts and bobbing of hair.
WIVES—If you object to it! HUSBANDS-If you approve of it. Settle this question by seeing THIS LAUGHABLE PICTURE.

*Now is the time to play* PETER B. KYNE'S

# BROTHERS UNDER THE SKIN

*to cash in on the nation-wide publicity*

Chester Bennett presents
the brilliant and beautiful

# JA
ir
# THIC

Enacted by a brilliant star cast headed by Jane Novak and including Barbara Tennant, Vernon Steele, Wedgewood Nowell, Bert Sprotte, Gordon Mullin and others

Distributed by **FILM BOOKING OFFICES**
*EXCHANGES*

# ne NOVAK

# LMA"

## Marie Corelli's Immortal Fiction Classic

ALL the world will be captivated by the Thelma of Jane Novak—the NEW Jane Novak—the Jane Novak of ravishing loveliness—of blazing gowns and furs and jewels—a Jane Novak upon whom the twin Gods of Beauty and Art have bestowed their most bountiful blessings!

"Thelma" caps the climax of Jane Novak's brilliant career. With the world wide fame of Marie Corelli, the popularity of the star and the exploitability of the story, this is one of the truly great box-office propositions of the year!

## ELABORATE EXPLOITATION AND ACCESSORIES

THE exploitation forces of F. B. O. are mobilizing for a tremendous campaign in support of "Thelma"— a campaign of showmanship embracing publisher's tie-ups—fashion shows of last-minute Parisian creations—a score of corking novelties and stunts—posters soaked in atmosphere and "pull"—other accessories created by our own experts in the usual thoroughgoing F. B. O. manner.

**OF AMERICA, Inc., 723 7th Ave., N. Y.**

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SHADOWS SELECTED BY HAMILTON CHAPTER DAUGHTERS AMERICAN REVOLUTION AS TYPICAL OF ENTERTAINMENT FOR BETTER FILMS WEEK DECEMBER THIRD TO NINTH STOP CONGRATULATIONS ON THE ACHIEVEMENT STOP FEEL CONFIDENT BOX OFFICE RESULTS WILL BE EQUALLY SATISFACTORY

FRED S MEYER MANAGING DIRECTOR PALACE THEATRE

B.P. Schulberg *presents*

# SHADOWS

A TOM FORMAN PRODUCTION

Produced by
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B.P Schulberg -Pres- J.G.Bachmann-Treas.

Distributed by
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576 FIFTH AVENUE NEW YORK CITY

ESTELLE TAYLOR.

"Another home run!"
*Moving Picture World.*

B. P. SCHULBERG PRESENTS
A GASNIER PRODUCTION.

# "THORNS AND ORANGE BLOSSOMS"

BASED ON BERTHA M. CLAY'S IMMORTAL ROMANCE
Adapted by HOPE LORING Edited by EVE UNSELL.
Photographed by KARL STRUSS

Produced by
PREFERRED PICTURES-INC.
B P Schulberg-Pres J G Bachmann-Treas

Distributed by
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"Should prove a winner in downtown houses."
*Motion Picture News.*

EDITH ROBERTS KENNETH HARLAN

# BOOTH TARKINGTO

"The

BOOTH TARKINGTON'S Masterpiece
'The FLIRT'

# IS THE

## of the greatest and
## ization of American

## UNIVERSAL-JEWEL

# 'S Masterpiece

# 'IRT'

# TITLE

BOOTH TARKINGTON'S Masterpiece.
"The FLIRT"

## nost vivid pictur-
## fe ever screened!

***Presented by CARL LAEMMLE***
***Directed by HOBART HENLEY***

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You made money with THE PROSPERITY NINE—

## Here Are the Authors:

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Mrs. Geo. Randolph Chester
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Richard Harding Davis
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Bradley King
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# 9 Splendid Un

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personally endorsed by
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You'll make more with
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NINE !

EDWARD HEARN

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HAROLD
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PHILLIPS

LAIRE ADAMS

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## Here Are the Pictures:

" A Dangerous Game "
" The Flaming Hour "
" The Ghost Patrol "
" Kindled Courage "
" The Scarlet Car "
" The Power of a Lie "
" The First Degree "
" The Love Letter "
" The Gentleman From America "

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LAEMMLE
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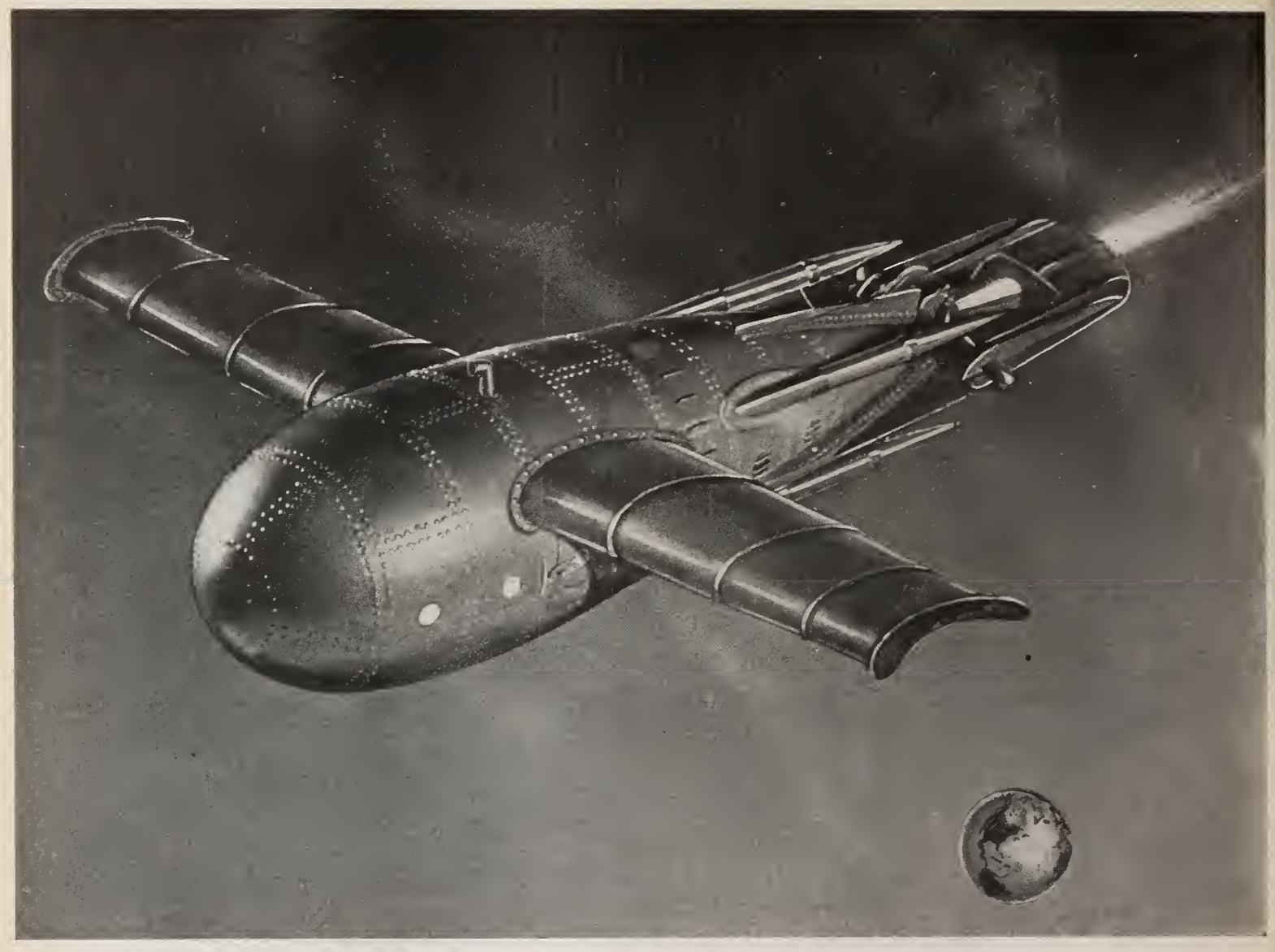

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## a series of 26

# BRAY ROMANCES

**PRODUCED BY THE BRAY PRODUCTIONS, INC.**

New, novel, spectacular, sensational in method of treatment.

Presenting life's most wonderful, fantastic and exciting experiences—from ages before the Deluge to fifty years hence in plausible actuality.

A note of tremendous popularity is struck by the first picture, on Radio.

**One Reel Every Fourth Week, Commencing December 10**

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# THE MERRIEST WEEK OF THE YEAR!

FOR YOUR PATRONS — FOR YOUR BOX OFFICE

## UNIVERSAL

# JOY WEEK

## DECEMBER 24 — 30

Specially Selected Universal Comedy Productions

Get busy today—See your Universal Exchange. Put on a Universal Joy Week during Christmas Week and make it one of the biggest, timeliest, as well as merriest weeks of the year! End the old year with an old-fashioned laugh festival and bring joy to your patrons and your box-office. Here are a few of the pictures to select from. Full details at your Universal Exchange.

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in two reels, featuring

**BABY PEGGY** — **JOHNNY FOX** — **LEE MORAN**
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## UNIVERSAL COMEDIES

in one reel, featuring

**LEWIS SARGENT** — **NEELY EDWARDS**

## MARY PICKFORD

in the sensational novelty

**"GOING STRAIGHT"**

### "The Leather Pushers"

IN SIX ROUNDS

1—"Let's Go"
2—"Miss and Get Hit"
3—"Payment Through the Nose"
4—"The Fool and His Honey"
5—"The Taming of the Shrewd"
6—"Whipsawed"

featuring

**REGINALD DENNY**

### "The New Leather Pushers"

IN SIX ROUNDS

1—"Young King Cole"
2—"He Raised Kane"
3—"The Chickasha Bone Crusher"
4—"When Kane Met Abel"
5—"Strike Father, Strike Son"
6—"Joan of Newark"

## FREE

Every exhibitor arranging to put on a Universal Joy Week will receive from his Universal Exchange, FREE, a strikingly appropriate poster, an attractive slide and sufficient snipes for his theatre.

ACT AT ONCE!

# "TILL WE MEET AGAIN"

*A SHOWMAN'S Picture*

## *ALREADY BOOKED FOR*

## LOEW'S CIRCUIT
Marcus Loew's Best Houses in Greater New York

## WILLIAM FOX THEATRES
The Leading Fox Theatres in Greater New York

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## SOUTHERN ENTERPRISES
Atlanta and the entire South, including Dallas and other Texas Theatres

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## AND HUNDREDS OF THE FOREMOST FIRST RUN THEATRES IN EVERY SECTION OF THE COUNTRY

# "TILL WE MEET AGAIN"

## A WILLIAM CHRISTY CABANNE Production

*with*

## MAE MARSH

Norman Kerry — Martha Mansfield
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*A Novelty Feature Which Will Rouse Roars of Laughter From Any Audience*

# ONE NIGHT IN PARIS

*A noise provoking five part Comedy*

A relief from society dramas and problem plays, crook pictures and westerns—a mirthful, merry evening 'mid the white lights of Paris.

Laughter, comedy and clever titles.

Original and vastly different.

A welcome variety for any program.

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# HAROLD LLOYD

IN

# "GRANDMA'S BOY"

## Week of November 19th

### Is Now In

| | | |
|---|---|---|
| 1st Week | Washington | New York City |
| 1st " | Nemo | " " " |
| 1st " | Japanese Garden | " " " |
| 1st " | Standard | " " " |
| 1st " | Adelphi | " " " |
| 1st " | Symphony | " " " |
| 1st " | Olympia | " " " |
| 1st " | Garden | Brooklyn |
| 1st " | Tompkins | " |
| 1st " | Select | " |
| 1st " | Midwood | " |
| 1st " | Idle Hour | " |
| 1st " | Milier | " |
| 1st " | Valentine | Bronx |
| 1st " | Coleman's | " |
| 1st " | Select | " |
| 1st " | Our Civic | Richmond Hill, L. I. |
| 1st " | New & Rivoli | Rockaway Beach, L. I. |
| 1st " | Apollo | Winfield, L. I. |
| 1st " | Belmore, | Belmore, L. I. |
| 1st " | Unique | Patchogue, L. I. |
| 1st " | Kingsbridge | Kingsbridge, N. Y. |
| 1st " | Broadway | Nyack, N. Y. |
| 1st " | Majestic | Haverstraw, N. Y. |
| 1st " | Playhouse | Pelham, N. Y. |
| 1st " | North Ave. | New Rochelle, N. Y. |
| 1st " | Strand | Amesbury, Mass. |
| 1st " | Fenway | Boston, Mass. |
| 1st " | Clinton | Plattsburg, N. Y. |
| 1st " | Ft. Plain | Ft. Plain, N. Y. |
| 1st " | Strand | Mechanicsville, N. Y. |
| 1st " | Cosmorama | Leechburg, Pa. |
| 1st " | Gould | Pittsburgh, Pa. |
| 1st " | Nittawny | State College, Pa. |
| 1st " | Frederick | E. Pittsburgh, Pa. |
| 1st " | Sewickley | Sewickley, Pa. |
| 1st " | Rialto | Pittsburgh, Pa. |
| 1st " | Strand | Willsburg, W. Va. |
| 1st " | Colonial | Wilkensburg, Pa. |
| 1st " | Penn | New Castle, Pa. |
| 1st " | West End | Bridgeport, Conn. |
| 1st " | Bijou | " " |
| 1st " | Elite | " " |
| 1st " | Logan | Philadelphia, Pa. |
| 1st " | Apollo | Gloucester, N. J. |
| 1st " | Broadway | Baltimore, Md. |
| 1st " | Forest | " " |
| 1st " | Walbrook | " " |
| 1st " | Harford | " " |
| 1st " | Palace | Hagerstown, Md. |
| 1st " | Schanzes | Baltimore, Md. |
| 1st " | Palace | Bound Brook, N. J. |
| 1st " | Crawford | Newark, N. J. |
| 1st " | Empire | Rahway, N. J. |
| 1st " | Danforth | Jersey City, N. J. |
| 1st " | Halstead | E. Orange, N. J. |
| 1st " | Garden | Princetown, N. J. |
| 1st " | Plaza | Jersey City, N. J. |
| 1st " | New Star | Williamson, N. Y. |
| 1st " | Winnetka | Winnetka, Ill. |
| 1st " | Opera House | Wilmington, Ill. |
| 1st " | Peerless | Kewanee, Ill. |
| 1st " | State | Detroit, Minn. |
| 1st " | Metropolitan | Watertown, S. D. |
| 1st " | Empress | Rochester, Minn. |
| 1st " | Auditorium | LeRoy, Ohio |
| 1st " | Webber | Dover, Ohio |
| 1st " | Colonial | Lincoln, Neb. |
| 1st " | Crystal | Arapahoe, Neb. |
| 1st " | New Moon | Yankton, S. D. |
| 1st " | Cozy | Dugger, Ind. |
| 1st " | Grand | New Castle, Ind. |
| 1st " | Victory | Fairfield, Ia. |
| 1st Week | Atlantic | Atlantic, Ia. |
| 1st " | Calumet | Calumet, Mich. |
| 1st " | Hadfield's Grand | Green Bay, Wis. |
| 1st " | Magee | Evansville, Wis. |
| 1st " | Majestic | Lake Mills, Wis. |
| 1st " | Dreka | Deland, Fla. |
| 1st " | Queen | Abeline, Tex. |
| 1st " | Broadway | Tyler, Tex. |
| 1st " | American No. 2 | St. Louis, Mo. |
| 1st " | Melba | St. Louis, Mo. |
| 1st " | Phoenix | Lawrenceville, Ill. |
| 1st " | Grand | Henderson, Ky. |
| 1st " | Illinois | Centralia, Ill. |
| 1st " | Rainboro | St. Louis, Mo. |
| 1st " | Royal | Mt. Hope, W. Va. |
| 1st " | Idle Hour | Somerset, Ky. |
| 1st " | Orpheum | Cincinnati, Ohio |
| 1st " | Opera House | Lancaster, Ky. |
| 1st " | Metropolitan | Circleville, Ohio |
| 1st " | Majestic | Tulsa, Okla. |
| 1st " | Royal | Nowata, Okla. |
| 1st " | Nusho | Anadarko, Okla. |
| 1st " | Mayflower | Florence, Kan. |
| 1st " | Crystal | Osborne, Kan. |
| 1st " | Wilson | Wilson, N. C. |
| 1st " | Ford | Lincolnton, N. C. |
| 1st " | Meralta | Los Angeles, Cal. |
| 1st " | Royal | Los Angeles, Cal. |
| 1st " | Gaiety | Santa Maria, Ariz. |
| 1st " | Bell | Livermore, Cal. |
| 1st " | Rialto | Oakdale, Cal. |
| 1st " | Golden Gate | Oakland, Cal. |
| 1st " | Tejon | Denver, Col. |
| 1st " | Alcott | Denver, Col. |
| 1st " | Ridgemont | Seattle, Wash. |
| 1st " | Rose | Colfax, Wash. |
| 1st " | Lark | McMinersville, Ore. |
| 1st " | Mutual | Portland, Ore. |
| 1st " | Bell | Springfield, Ore. |

### Has Finished

| | | |
|---|---|---|
| 19 Weeks | Symphony | Los Angeles |
| 4 " | Heilig | Portland, Ore. |
| 3 " | Bijou and Capitol | Atlantic City |
| 3 " | Strand | San Francisco |
| 3 " | Roosevelt | Chicago |
| 3 " | Park | Boston |
| 3 " | Apollo | Indianapolis |
| 3 " | Plaza | San Diego, Cal. |
| 3 " | Liberty | Kansas City |
| 3 " | Strand | Minneapolis |
| 3 " | Princess-Rialto | Denver |
| 3 " | Fox Washington | Detroit |
| 2 " | Temple | Toledo |
| 2 " | Mark-Strand | New York City |
| 2 " | Alamo | Louisville |
| 2 " | Grand | Pittsburgh |
| 2 " | Castle | Chicago |
| 2 " | Sun | Omaha |
| 2 " | Liberty | Seattle |
| 2 " | Main | Uniontown, Pa. |
| 2 " | Garden and Fox American | Paterson, N. J. |
| 2 " | Majestic | Hartford, Conn. |
| 2 " | E. Liberty Cameraphone | Pittsburgh, Pa. |
| 2 " | Germantown | Philadelphia |
| 2 " | Carman | " |
| 2 " | Old Mill | Dallas, Tex. |
| 2 " | Hoyt's | Long Beach, Cal. |
| 2 " | New Astor | St. Paul |
| 2 " | Regent | Rochester |
| 2 " | Walnut | Cincinnati |

**This Is the 11th Consecutive Table Proving, Week By Week, the History-Making Progress of "Grandma's Boy"**

*Physical Distributors*

**Pathe Exchange, Inc.**

*Foreign Representative*

**Sidney Garrett**

**Previous Announcements Listed over fifty Theatres which are showing this Sterling Attraction. Here is a typical Box Office Reaction**

**News Item**

Regional in News Value; National in Service

Moving Picture WORLD

Vol. 59, No. 2 NOVEMBER 11, 1922 PRICE 25 CENTS

CHICAGO—(Special) —"The Isle of Doubt," with Wyndham Standing, did a wonderful business at the La Salle Theatre here, catering to neighborhood patronage.

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

**Syracuse Motion Picture Company**

present

# Wyndham Standing

in

# The Isle Of Doubt

with

**George Fawcett And Dorothy Mackaill**

DIRECTED BY

HAMILTON SMITH

PHOTOGRAPHED BY ARTHUR CADWELL

PLAYGOERS PICTURE

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

## A Column of Random Reviews—

Miss Baird is one of the greatest actresses of the screen.—*Grace Kingsley, Los Angeles Times.*

* * *

Last week I again had the pleasure of witnessing Leah Baird demonstrate that audiences like her as well as ever.—*Mae Tinee, Chicago Tribune.*

* * *

Miss Baird's acting is highly intelligent.—*Duluth Herald.*

* * *

Do not miss Leah Baird in the strongest dramatic attractions of this gifted, beautiful woman.—*Albany Times Union.*

* * *

Miss Baird has never been so forceful, convincing and beautiful as in "Don't Doubt Your Wife," at the Fox Washington. Her work is flawless.—*Detroit Free Press.*

* * *

It was the good fortune of the audiences at Pantages Theatre to witness in "Don't Doubt Your Wife" one of the best cinema attractions of the past few months.—*Memphis Commercial-Appeal.*

* * *

"When the Devil Drives," at the Madison Theatre, is a remarkably good contribution to the film world.—*Detroit News.*

* * *

You should see "When the Devil Drives" to appreciate just how skillful, clever and altogether worth while it is. It is sensationally thrilling—one of the most breathless thrillers of the year.—*Observer, Chicago Herald Examiner.*

* * *

"When Husbands Deceive" is of the material that makes high class entertainment. Its dramatic wallop is two-fisted and it is produced with lavish splendor.—*Albany Journal.*

* * *

"When Husbands Deceive" has the two elements which insure success and popularity for a photoplay production—handsome and varied settings and a story of strong emotional appeal, abounding in gripping situations.—*Cincinnati Enquirer.*


Smart Showmen Are Booking All Three

# Don't Doubt Your Wife
# When the Devil Drives
# When Husbands Deceive

By And With

## LEAH BAIRD

Presented By
Arthur F. Beck

Associated Exhibitors~
Arthur S. Kane, Pres.

Foreign Representative
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CARTER DE HAVEN
LOS ANGELES CALIF

JUST FINISHED PLAYING YOUR ENTERTAINING THE BOSS AND I AM GLAD TO TELL YOU PERSONALLY IT IS A SURE FIRE COMEDY STOP EVERY AUDIENCE CONVULSED WITH LAUGHTER STOP I WILL TELL THE WHOLE WORLD IT IS A GREAT COMEDY AND CAUSED A LOT OF COMMENT BEST REGARDS

JOHN HAMRICK BLUE MOUSE THEATRE.

Keep

Prince Carter

Princess Flora

Keep Your Eye on F. B. O.

# Carter DeHa

Presented by

# 'em Home.

## Another DeHaven WOW!
## Built on Roars of Laughter
## Enhanced by Refinement

"KEEP 'EM HOME" is the absolute quintessence of smart comedy entertainment in two reels. Created by master comedy producers and acted by a brilliant and delightful young couple who have solidly established themselves as the successors to the beloved Drews!

De Haven is a rare young showman who builds his great comedies with both eyes on the box-office!

All his productions glitter with that suave finish and smartness that have long made the name, De Haven, synonymous with class and distinction!

BOOK HIS GREAT COMEDIES **SOLID!** EVERY ONE A BOX-OFFICE NIFTY!

## The Best Theatres
### throughout the land are playing DeHaven Comedies
## HOW ABOUT YOU?

Distributed by F. B. O.

**FILM BOOKING OFFICES**
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*EXCHANGES EVERYWHERE*

# ven Comedies

P. A. Powers

# The Effect of "NOTORIETY"

## SUPREME FILM COMPANY

OF CALIFORNIA, Inc.

L. Lawrence Weber & Bobby North,
1600 Broadway,
New York.

November 14, 1922.

Attention: Mr. Sam Sax,
National Sales Manager.

Gentlemen:-

I had the opportunity today of reviewing NOTORIETY upon arrival of the first print shipped us.

All that has been said of this picture by yourselves and the excellent reviews that have appeared do but partial justice to the excellency of the production. As a picture, critically and commercially it should set records everywhere.

I am happy to find myself in position to distribute so excellent a picture.

Yours very truly,
SUPREME FILM COMPANY OF CALIFORNIA, Inc.

George W. Montgomery

GNM:MN

PRESIDENT.

## A Production That Has No Equal in the Independent Field

WILL NIGH'S PHOTODRAMA

# "NOTORIETY"

**A Colossal, Convincing, Seven-Reel Screen Creation**

**STATE RIGHT BUYERS: WRITE OR WIRE**

**L. LAWRENCE WEBER & BOBBY NORTH, 1600 Broadway, New York City**

*Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, N. Y. C.*

# BRAVO!

"WHEN EXHIBITORS RUSH UP TO ME AND WILDLY ACCLAIM A PRODUCTION, I KNOW I HAVE A WINNER!

AND THAT'S WHAT THEY DID AT THE RITZ-CARLTON PREMIERE OF 'ONE WEEK OF LOVE'"

Jesse Lasky

A "Money" Picture Possessing

SELZNICK PICTURES

# EVERY POSSIBLE BOX-OFFICE ELEMENT

Lewis J. Selznick
presents

## ELAINE HAMMERSTEIN
AND
## CONWAY TEARLE
IN

# "ONE WEEK OF LOVE"

by Edward J. Montagne
and George Archainbaud

Directed by George Archainbaud

Produced by Myron Selznick

# CameO
CLEAN CUT COMEDIES

# "PITTER PATTER"

*featuring*

## JIMMIE ADAMS
WITH
## VIRGINIA VANCE

MOVING PICTURE WORLD
reviewing "Crash" and "Pitter Patter", says:

"They should prove an attractive 'buy' for exhibitors. There is an unusual amount of action in them, something doing every minute, and they will keep the average audience in roars. Both start off with a bang and are filled with laughs."

## JUST STARTING—A Series of 24 One-Reel, Rough-and-Tumble Comedies

Also give your patrons all the news of all the world in KINOGRAMS

Educational Pictures
"THE SPICE OF THE PROGRAM"

Educational Pictures NATIONALLY ADVERTISED For More Than a Year

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. Hammons, President*

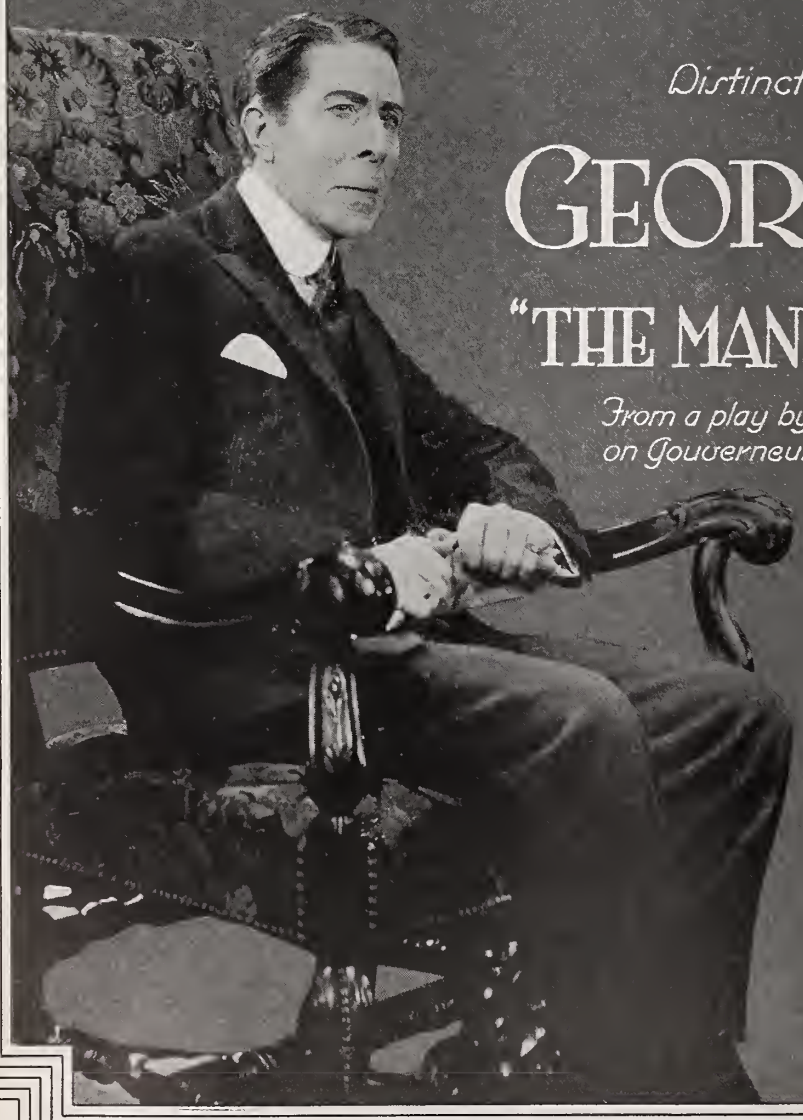
## *"Way Above the Average Picture"*

Says a noted editorial writer of George Arliss in "The Man Who Played God." And he also adds, "Here is one that will please everybody. Arliss is one of the foremost actors and impersonators of the day."

### *The Box-Office and Audience Are Very Closely Related*

The box-office feeds and thrives on audience satisfaction. Please one and you please both. In "The Man Who Played God" you have a feature for every man and every woman, and for the children. You have a picture that will bring more money into the box-office every showing during the booking. George Arliss in "The Man Who Played God" is a business builder—forms a combination that creates talking advertising, and once your people see Arliss they'll send their friends to see him, too.

### *Way Above the Average In Every Way; Money Getters and Business Builders*



Distinctive Productions, Inc.
presents

# GEORGE ARLISS

in

# "THE MAN WHO PLAYED GOD"

From a play by Jules Eckert Goodman founded on Gouverneur Morris's story of the same name

Scenario by Forrest Halsey
Photography by Harry A. Fischbeck
Art Director — Clark Robinson

Direction by Harmon Weight

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

## *Public, Critics and Trade Press All Praise Mary Pickford's New "Tess of the Storm Country"*

Everything said about this re-creation by Miss Pickford of her famous screen masterpiece—a brand new production from beginning to end—has been backed up by audience and reviewer.

Held over for a second big week by popular demand at the Mark Strand Theatre, New York and playing day and date to capacity on Broadway and at the Brooklyn Mark Strand.

"A picture that will please all classes of theatregoers and draw an abundance of coin to the box-office."—Moving Picture World.

"As a commercial proposition its future is dazzling. Ought to play to packed houses and reap golden harvests."—Trade Review.

"Should draw in all kinds of houses."—Motion Picture News.

"Is going to get you more money than any picture Mary Pickford has made for sometime."—Film Daily. And adds:—

***"Make All the Promises You Want To."***

## *The Crowning Achievement of Mary Pickford's Career*

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

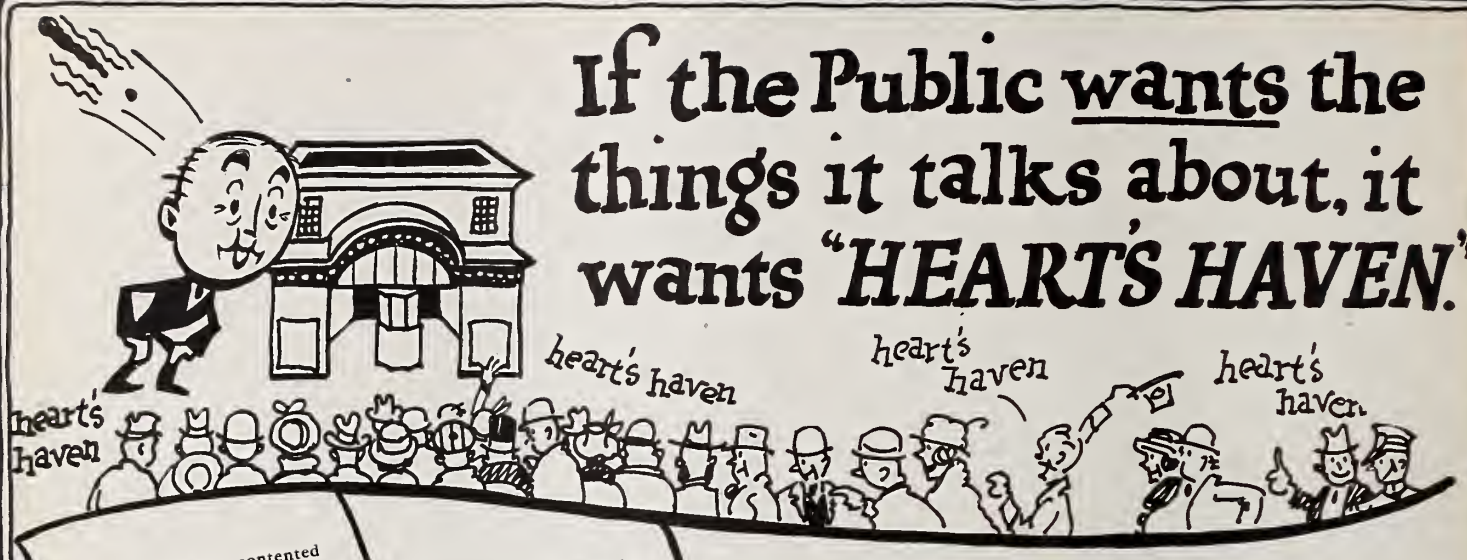
# MARY PICKFORD

*in*

# *"Tess of the Storm Country"*

*From the novel by Grace Miller White*
*By arrangement with Adolph Zukor*
*Direction by John S. Robertson*
*Photography by Charles Rosher*

# If the Public wants the things it talks about, it wants "HEART'S HAVEN."




"The subject contented himself with putting upon his bare neck a handkerchief, with the thought that he was going to die, and in this way killed himself. It is not the first time I have known a patient to persuade himself that he would die; so that after a determinate delay, on the foreseen date he did die."

*London Coroner's Report on a "Mental Suicide"*

"Though autosuggestion may pass, it is difficult to believe that psychologists will cease to push further into the dim and almost uncharted realm of the subconscious. If the subconscious holds, indeed, the possibility of death as well as the promise of life, something more than an immense hope has dawned upon the world."

*New York Times*

The one big topic of conversation the world over today is this:

Can my mind absolutely control the destinies of my body?

We read of a man in London who committed a suicide mentally.

We find that a book on the mental control of the body, written by a brilliant Frenchman, has sold 750,000 copies in the last three months.

In every newspaper in the country, column after column is devoted to the discussion of the mental control of bodily actions.

It is the one big topic of popular discussion on the tip of everyone's tongue; it is one of the most serious questions that has ever occupied the mind of the public.

Clara Louise Burnham wrote a book about it, called "Heart's Haven," which Benjamin B. Hampton and his associates turned into the biggest motion picture of its kind since "The Miracle Man."

Not a treatise on "isms" or "ologies," but a very human story of impelling interest.

If you ever had a chance to show a picture typical of "what the Public wants," it's right NOW; for if the public wants the things it talks about, it wants "Heart's Haven."

**BOOK IT NOW** HEART'S HAVEN **BOOK IT NOW**

**thru HODKINSON EXCHANGES**

# That's what they all say-

**Motion Picture News says**

"One of the greatest he has ever made—far ahead of his program offerings. Clever intermingling of laughs and thrills, ending with a ride to the rescue that will have the enthusiastic spectator in the firm grip of suspense. Carries all the qualities of sure-fire entertainment in the biggest and smallest houses."

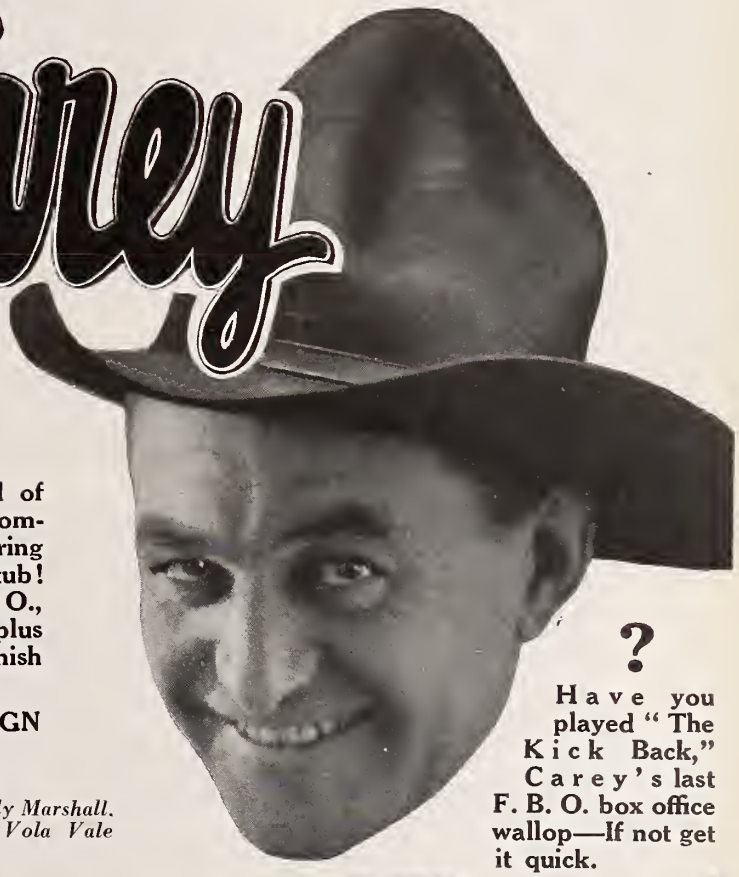
**Moving Picture WORLD says**

"Harry Carey has an excellent role. The picture holds live entertainment for many. It contains everything that makes a Western production sure of success."

**EXHIBITORS TRADE REVIEW says**

"The acting is of a fine type and the humorous situations contribute materially to the plot."

# Harry Carey



COMPLETELY dwarfs all rivals in the field of Western comedy-dramatic production. Compare him with the others and you are comparing a tornado with a zephyr—a dreadnought with the veriest tub! "Good Men and True," his latest and greatest for F. B. O., carries all the crash and tingle of a Jovian thunderbolt—plus a gale of laughs that establish Carey as a comedian of finish and charm!

AND THE GREATEST EXPLOITATION CAMPAIGN YOU EVER SAW GOES WITH IT

*Superbly directed by Val Paul* — *Adapted from the novel by Eugene Manlove Rhodes* — *Cast includes: Tully Marshall, Noah Beery and Vola Vale*

**?**

Have you played "The Kick Back," Carey's last F. B. O. box office wallop—If not get it quick.

# "Good Men and True"

Distributed by F. B. O.

**FILM BOOKING OFFICES OF AMERICA, Inc.**

Main Offices—F. B. O. Building—723 7th Ave., N. Y. C. *Branches Everywhere*

# WILLIAM FOX

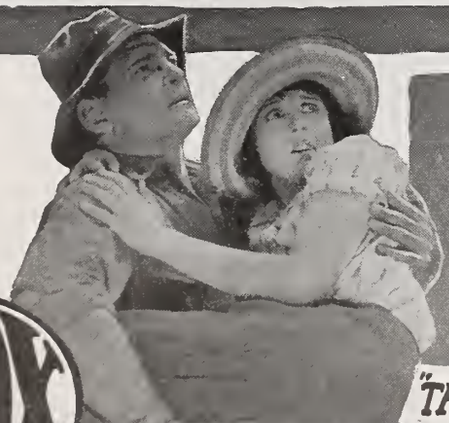
# WHO ARE

## Now Ready for Exhibitors

Scenario by "Mr. X"
Directed by J. Searle Dawley

# MY FRIEND

Adapted from Georges Ohnet's Novel
"Doctor Rameau"
DIRECTED BY -
HARRY MILLARDE



# CHARLES BOSS OF

*"The thrillingest film Jones has ever appeared in"*

FOX
INDEPENDENCE & STRENGTH

# FOX FILM

PRESENTS —

# MY PARENTS

**after a Season on Broadway**

*"A Glorious Photoplay"*
*- NEW YORK JOURNAL*

# THE DEVIL

*A Truly Great Dramatic Production*

# JONES IN CAMP 4

Directed by
W. S. VAN DYCK

*- Don Allen in N.Y. Evening World.*

FOX

INDEPENDENCE & STRENGTH

# CORPORATION

MR. EXHIBITOR

# Twenty Million Women

Are Anxiously Waiting to See

THE FIRST OF THE NEW

## WOMAN'S HOME COMPANION

BETTER FILMS

# "This Wife Business"

An Arthur J. Zellner Production

Suggested By an Article By

## ALICE AMES WINTER

President of the General Federation of Women's Clubs

Appearing in The January Issue Of

## WOMAN'S HOME COMPANION

This is the First of a Series of

TWO-REEL PRODUCTIONS OF AMERICAN HOME LIFE

PRESENTED BY

## WOMAN'S HOME COMPANION

PRODUCED BY

## The ARALMA FILM CO.

WORLD'S RIGHTS DISTRIBUTED BY

## ALEXANDER FILM CORPORATION

729 7th Ave., New York, N. Y.

A big star in her biggest picture
ROBERT·Z LEONARD
presents
MAE MURRAY
in
BROADWAY ROSE
REG US PAT OFF
A METRO PICTURE
Distributed by
METRO PICTURES CORPORATION

# Lines in the papers that guar

*N. Y. Herald*—
Again Mae Murray scores.

*N. Y. World*—
"Broadway Rose" is a good box office subject. "Folks in the sticks" are always curious over the mysterious high life in Gotham. This picture will satisfy that curiosty.

*N. Y. Mail*—
"It tugs at the heart strings . . . This sort of film usually brings big box office receipts.

*Herald*—
Miss Murray will doubtless jam the Capitol . . . . .

ROBERT Z. LEONARD *presents*

# MAE MUR

# BROADW

A TIFFANY PRODUCTION
M. H. HOFFMAN *Vice President & Gen'l Manager. Directed by* ROBERT Z. LEONARD *Story & Scenario by* EDMUND GOULDING

# METRO

# ntee lines at your box-office

*Sun*—
Miss Murray . . . thrills and fascinates her audiences.

*Daily News*—
Miss Murray has reason to be proud of her work in this picture.

*Portland Oregonian*—
Mae Murray has an immensely interesting vehicle in "Broadway Rose."

*Moving Picture World*—
"Broadway Rose" is a showman's picture from every angle.

*Journal of Commerce*—
Miss Murray is seen at her best.

*Lowell Courier-Citizen*—
"Broadway Rose" surpasses "Peacock Alley" and "Fascination."

*Reeland Reviews*—
. . . . A glittering picture that is sure to please—one that will do capacity business.

*Atlanta Georgian*—
. . . "Broadway Rose" is one of the most gorgeous and spectacular screen offerings that has been shown in Atlanta.

*Los Angeles Examiner*—
"Broadway Rose" is drawing huge crowds. It is Miss Murray's latest release and it is chuckful of the stuff that has made her famous.

*Detroit Free Press*—
A tale of thrilling interest. . . . Mae Murray as Rosalie has the best acting opportunity of her career.

REG U.S PAT OFF
A METRO PICTURE

# RAY *in* AY ROSE

PICTURES CORPORATION

*Settings designed & executed by the* TILFORD CINEMA CORPORATION *Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury, Managing Director.*

## *Showmen Report:*

Claim this is one of the very best productions of this kind that I have had in my theatre. Too bad we can't have more like it. Everybody went away pleased and many told us how well they liked the subject. Boys, it's a doodle.
*—H. E. Swan, Empress Theatre, Kearney, Neb.*

Just as lavish, if not a bit more so than the two preceding Murrays . . . It is a typical Murray picture. Strong supporting cast and original sets will put it over.
*—Sterling Theatre, Greeley, Colo.*

Great success, unusually satisfactory attendance.
*—Colonial, Allentown, Pa.*

Overflow audiences. Patrons were very laudatory in their praise. *—Loew's State, Buffalo*

Mae Murray in superb picture splendidly played and acted. Full of pep and well worth seeing. Will get the business and fill the cash box.
*—William Noble, Criterion, Oklahoma City*

Here is a picture made for folks who are looking for something better. It is Mae Murray's very best. It has story, acting, setting and direction. Play it and the audience will smile at you as they go out.
*John B. Ritch, Myrtle, Lewistown, Mont.*

ROBERT Z. LEONARD
*presents*

# MAE MURRAY
*in*
# BROADWAY ROSE

REG US PAT OFF

A METRO PICTURE

*Distributed by*
METRO PICTURES CORPORATION

METRO Announces
A Burlesque of Bull-Bulliers
The most riotously absurd comedy that ever entered the arena of the ridiculous . . . . . .
STAN LAUREL
as RHUBARB VASELINO
in
MUD AND SAND
Produced by AMALGAMATED PRODUCTIONS INC
Directed by GIL PRATT Photographed by IRVIN REIS
Distributed by
METRO PICTURES CORPORATION
REG US PAT OFF
A METRO PICTURE

# STAN LAUREL

is the world's champion matador of melancholy

*in*

# MUD AND SAND

A lightning thrust of laughter, and your patrons' blues are dragged out by the heels . . .

REG US PAT OFF

A METRO PICTURE

*Produced by*
AMALGAMATED PRODUCTIONS Inc.

*Distributed by*
METRO PICTURES CORPORATION

# $1,000,000.00

# WORTH OF BROADWAY STARS FOR YOUR HOUSE IN

# STARLAND REVUE

Every jingling box office on Broadway tells the value of the star!

When Belasco, Ziegfeld, Dillingham and Harris produce a show they invariably build it around a star of established box office power—because such a star is the GREATEST POSSIBLE GUARANTEE AGAINST LOSS IN THE SHOW BUSINESS!

Starland Revue offers you a cool MILLION DOLLARS worth of great Broadway stars in the greatest one reel novelty ever created! Just such stars as are appearing RIGHT NOW in productions patronized by hundreds of thousands on the Great White Way!

BRING ALL THESE STARS TO YOUR THEATRE—LET YOUR PATRONS LOOK BEHIND THE SCENES OF THE GREAT BROADWAY SUCCESSES—LET THEM SEE GREAT STARS AT HOME AND AT WORK IN THE WINGS!

IF IT'S STARS YOU WANT—STARLAND REVUE GIVES YOU ONE MILLION DOLLARS WORTH—AND THEN SOME!

**DISTRIBUTED BY F. B. O.**

## FILM BOOKING OFFICES

**OF AMERICA, INC.**

**Main Offices F. B. O. Building, 723 7th Ave., N. Y,**

***EXCHANGES EVERYWHERE***

# "STRAND" THEATRES BOOK

(NEW YORK - BROOKLYN - ALBANY - SCHENECTADY - TROY)

## THREE OF A KIND — AND

A National Institution like the Mark Strand Theatre, does not book Five Independent Productions without a very good reason.

## HERE IT IS

## A Word to the

## There's an Exchange near

# 5 WARNER BROS. CLASSICS OF THE SCREEN

## A FULL HOUSE!

"Because they are real box-office attractions — extraordinary stories, remarkably cast and produced. These are pictures the industry needs."

Joseph Plunkett

## Wise-Book Now!

## You Distributing

WARNER BROS.
CLASSICS OF THE SCREEN

*Everybody who is anybody will be there*

# SUPPER DANCE

T. O. C. C.

Sat. Night Dec. 2

Hotel Astor Gold Room

*Tickets $10 per person*

# A Christmas Picture For Christmas Week

*Book It NOW To Be Sure of a Print!*

# Thomas H. Ince's

**Great Heart Drama of Christmastide**

# "HAIL THE WOMAN"

**By C. Gardner Sullivan**
**Directed by John Griffith Wray**

**Distributed by Associated First National Pictures, Inc.**

FIRST NATIONAL PICTURES

# Take Advantage of These
# In the Saturday Evening

***Ask someone who has played this picture what a fine series of National Ads plus a really great picture has done for his box office.***

Ellis Parker Butler

*THIS is the first of a series of six advertisements to appear weekly in THE SATURDAY EVENING POST, written by Ellis Parker Butler, world famous humorist and author of "Pigs is Pigs," telling America about a new screen play, "East is West." Mr. Butler accepted this commission only on condition that he be permitted to say exactly what he pleased on the subject.*

## Why shouldn't I tell the world about "East is West" if I want to?

Thousands and thousands of people have already laughed and wept over the adventures of little Ming Toy "99% American girl" and her athletic lover Billy Benson in the stage play "East is West." Everybody that saw Fay Bainter, as the first Ming Toy, being hustled down to the gorgeous but hideous Love Boat because her "father" thought too many daughters were a curse unless he could cash in on their beauty in the matrimonial slave market, will admit it was a great play. Since its first night on Broadway the play has had a two-year run at the Astor, played many consecutive weeks the sixth time it returned to San Francisco, and is still a success on the road. Nearly every American willing to pay two dollars or up for a seat has seen it, and it has made a fortune for its authors, Samuel Shipman and John B. Hymer, and for Wm. Harris, Jr., its producer. And they deserve it for providing so much good fun to a world that needs all it can get. Of course, the Motion Picture people were quick to ask for the screen rights of such a hit but the authors and producers knew its value and let the movie men bid against bid for two long years before they cried "SOLD" to Constance Talmadge's Manager, Joseph M. Schenk.

Now, I haven't the least bit of diffidence in saying I am being paid for writing this series of articles, which will run for six weeks in *The Saturday Evening Post*. I don't think it will hurt my standing as an author. Magazines and newspapers pay authors to write about the stage and screen, and all I am asked to do is to tell the truth about "East is West" as I see it. Honestly, I think it is going to be fun to be able to tell some ten million people what I think about a motion picture play. So here goes—more about "East is West" next week.

Ellis Parker Butler

Joseph M. Schenk presents

CONSTANCE TALMADGE

in

"EAST is WEST"

Directed by Sidney Franklin

Adapted by Frances Marion from the play by Samuel Shipman and John B. Hymer. Originally produced by William Harris, Jr.

A First National Attraction

arker Butler

*Notice: This is the second of a series of six advertisements to appear weekly in THE SATURDAY EVENING POST, written by Ellis Parker Butler, world-famous humorist and author of "Pigs is Pigs," telling America about a new screen play, "East is West." Mr. Butler accepted this commission only on condition that he be permitted to say exactly what he pleased on the subject.*

*The meeting of Ming Toy and Billy Benson*

## /hat does "East is West" mean?

When it comes to a matter of love and hate, good and evil, est is East, and East is West. And that's true. To prove it story takes an altogether delicious little China maid, who n't feel China," and puts her in danger of the hideous things can happen to a Chinese girl whose father sells her as a e. In the picture this little Ming Toy, who later boasts she 9% American-girl," is Constance Talmadge, and all through icture she seemed to me just about the most charming I have ever seen on the screen.

he story begins in China with little Ming Toy flashing most un-Chinese and thoroughly American bit of temper hoeshop because the shoe merchant dares hint that her e too large for beauty. By the time she has said her say her tongue and her paper umbrella the street before the looks as if China had just had a bad spell of riot and ebellion. This, naturally enough, attracts the attention Benson who happens to be "seeing China." Billy is an young American, son of the American Minister, and as oy has about forty-seven parcels to manage, as well as little sisters and her temper, Billy sends them all home haws" or whatever the things are called in China. That e meets Ming Toy and is all he sees of her just then, re in mysterious China and know some thrilling thing to happen. And it does.

ll you what, next week.

Ellis Parker Butler

Joseph M. Schenck presents

STANCE TALMADGE

in

EAST is WEST"

Directed by Sidney Franklin

ted by Frances Marion from the play by Samuel Shipman John B. Hymer. Originally produced by William Harris, Jr.

A First National Attraction

Parker Butler

*Notice: This is the third of a series of six advertisements appearing weekly in THE SATURDAY EVENING POST, written by Ellis Parker Butler, world-famous humorist and author of "Pigs is Pigs," telling America about a new screen play, "East is West." Mr. Butler accepted this commission only on condition that he be permitted to say exactly what he pleased on the subject.*

*The Famous Love-Boat Auction Scene in "East is West"*

## "She is Ming Toy—The Beauteous One—and her price is most reasonable, your Excellency."

The "Love-Boat" scene in this "East is West" motion picture is a flash of real drama, and for two reasons. The first is the eye reason. By the time the love-boat appears we have been enough of China to feel that we are actually there, but it is the mean China of cheap streets and small shops and one-horse solie-peasant farms. Then, suddenly, we are whisked down to us beautiful and gorgeous Chinese love-boat, as bright and owy as the gayest New York cabaret. That is a clever use scenic contrast.

But the scenic contrast would be paltry if the reason for it re not inevitable. By the time the love-boat appears we are ghtly interested in what is going to happen to the charming le Ming Toy (Constance Talmadge) and are worried about If Ming Toy were an ordinary Chinese girl, brought up to sider being sold at auction a possible fate, we might not care h, but Ming Toy "don't feel China" and does feel "99% erican-girl," and we do care. We hate like sin to see her -eyed wretch of a father dress her up for sale and drag her to the love-boat, which is a sort of all-night Chinese et with a slave auction annex. We hate the fat mandarin ooks her over as if she were mere live stock before he bids r, and we would like to give him a punch in the eye. So, e, the love-boat scene was inevitable. It had to be there a part of Ming Toy's life story. And, just as Wellington terloo prayed for "night or Blücher," we want to know uch more of this Ming Toy has to stand, and why that ur young American lad, Billy Benson, doesn't get busy. tell you more next week.)

Ellis Parker Butler

Joseph M. Schenck presents

NSTANCE TALMADGE

"EAST is WEST"

Directed by Sidney Franklin

Adapted by Frances Marion from the play by Samuel Shipman ed John B. Hymer. Originally produced by William Harris, Jr.

A First National Attraction

# Constance Talmadge's First Big Dramatic Produ

# National Ads—Appearing Post on "East Is West"

***FREE—Reproductions of these 6 Saturday Evening Post Ads shown below have been made up in rotogravure half sheets (14x42 each), for your lobby. Ask your Exchange.***

Ellis Parker Butler

*Notice: This is the fourth of a series of six advertisements appearing weekly in THE SATURDAY EVENING POST, written by Ellis Parker Butler, world-famous humorist and author of "Pigs is Pigs," telling America about a new screen play, "East is West." Mr. Butler accepted this commission only on condition that he be permitted to say exactly what he pleased on the subject.*

**"I speak only dignified American language; get me, Stev**

Seeing this "East is West" motion picture has increased m interest in the screen just about 99%. By nature and professi I am a humorist and I have sometimes felt that no humor b pie-slinging humor could be put on the screen successfully. T "East is West" picture satisfies me that any humor can filmed. Given the right treatment, humor can be as laughable the screen as on the stage or in a book I see that now.

"East is West" is the story of an averted tragedy but it humor from start to finish. Not a pie is slung and yet laughs are innumerable! Ming Toy (Constance Talma causes many of these by the entirely legitimate means of t a charmingly innocent little Chinese maiden who pick astonishing slum manners under the impression that they a manners of "99% American-girl," and shows she is pro them—as when she greets Charlie Yong haughtily wi speak only dignified American language; get me, Steve?" Charlie Yong—a humorous character! While we are de him for his black heart we are laughing at him as a co Chinese fop, and saying: "I have seen a dozen just like This is art, and first class art, because when the athletic American Billy Benson comes to the rescue you have swing from laughing at a villain you hate to welcoming at whom you do not laugh. The humor in "East is arises from the situations and characters—and that should be.

(More about "East is West" next week.)

Joseph M. Schenck presents

CONSTANCE TALMA

in

"EAST is WEST"

Directed by Sidney Franklin

Adapted by Frances Marion from the play by Samuel Shipm and John B. Hymer. Originally produced by William Harris,

A First National Attraction

Ellis Parker Butler

*Notice: This is the fifth of a series of six advertisements appearing wee THE SATURDAY EVENING POST, written by Ellis Parker E world-famous humorist and author of "Pigs is Pigs," telling America a new screen play, "East is West." Mr. Butler accepted this commissio on condition that he be permitted to say exactly what he pleased on the*

*Says Charlie Yong—50-50 American:*

**"You marry me or I kill Lo Sang Ke**

To my notion the meanest thing a man can do is to g away the plot of a play. I never do it. I have not done i this series of "East is West" advertisements. All I have is that Ming Toy, the little "Chinese" maid who "don't China," meets an athletic young American (Billy Benson) is then hurried to a love-boat to be sold into matrim slavery. That happens in China and presently little Ming is in San Francisco. I have not said how she gets there, or But in San Francisco a new villain pops up—the 50-50 C man Charlie Yong, who is going to get Ming Toy if he l steal her and murder everyone else.

That does create a situation! Charlie Yong is the f corseted chop suey king of San Francisco, and he usual what he wants. I don't mind saying he is the most c mately conceited ass I ever ran across and that I felt extreme dislike to having him get Ming Toy. Charlie one of the fellows with such a big lump of grinning that you want to kick him downstairs every time you even if you have to hire a carpenter to build the stair genuine pleasure to dislike Charlie Yong; a man feel and better for disliking him. To sit there and dislike Yong for half an hour is better than going to chur come away feeling that this is still a good old wo there are people left that you can dislike as joyous dislike Charlie Yong. And even Pollyanna, dear chi be glad—glad—glad to see what Charlie Yong gets reel of "East is West."

(Look for my last advertisement next week).

Joseph M. Schenck presents

CONSTANCE TALMA

in

"EAST is WEST"

Directed by Sidney Franklin

Adapted by Frances Marion from the play by Samuel Shipman and John B. Hymer. Originally produced by William Harris, Jr.

A First National Attraction

Ellis Parker Butler

*Notice: This is the sixth and last of a series of six consecutive weekly advertisements in THE SATURDAY EVENING POST, written by Ellis Parker Butler, world-famous humorist and author of "Pigs is Pigs," telling America about a new screen play, "East is West." Mr. Butler accepted this commission only on condition that he be permitted to say exactly what he pleased on the subject.*

**"She—Ming Toy—belong to Charlie Yong—" "Not if I know it," says Billy Benson**

This is the last of the six advertisements I was to write about "East is West," and it has been good fun to talk to ten million people, writing what I pleased, and getting paid for it. I think I have done pretty well as an advertisement writer and I'm going to be disappointed if at least ten million do not go to see "East is West" because of these advertisements. My whole family will go—and we are seven—so there are only 9,999,993 to be accounted for.

And now for my grand finale and bow. Before I agreed to write these advertisements I went to see "East is West." If I had not thought it was a good picture I would not have agreed to write anything I did like the picture. I only remember one picture I liked better—and I wrote that one myself. "East is West" has drama, thrill, fun and pathos and some of the best acting ever photographed. Constance Talmadge as Ming Toy reveals shades of emotion—from broad fun to appealing pathos—such as she has never shown before. Her Ming Toy will be one of the best loved characters on the screen, or I miss my guess. If I am not mightily mistaken "East is West" is going to be a tremendous success. That's what I think. I wish every one of my 9,999,993 readers who see the picture could tell me whether they think as I think—the other seven will. What I think is that it is a delightful motion picture and I do not hesitate to urge you to see it at the first opportunity. You'll thank me.

And I thank you!

Joseph M. Schenck presents

CONSTANCE TALMADGE

in

"EAST is WEST"

Directed by Sidney Franklin

Adapted by Frances Marion from the play by Samuel Shipman and John B. Hymer. Originally produced by William Harris, Jr.

A First National Attraction

FIRST NATIONAL PICTURES

# ion Is Doing a Remarkable Business Everywhere

# 3 Full Page Ads In The Saturday Evening Post

First National has placed 3 full page ads on "Omar the Tentmaker" to run in the Saturday Evening Post a month apart, Dec. 9, Jan. 6 and Feb. 3. With other national advertising we will reach more than 10,000,000 persons.

## GUY BATES POST

## In Richard Walton Tully's Stupendous Spectacle

Adapted by Richard Walton Tully from the stage success of the same title; Art Director, Wilfred Buckland; Photographed by George Benoit.

**Directed by**

JAMES YOUNG

***Book NOW! Get in on the Listing Theatres and playing dates! These ads will pave the way now or in 6 months***

FIRST NATIONAL PICTURES

## A First National Picture

Motion Picture News

# Go Slowly

AND now we have booking combines.

New York has the fever. Chicago is pretty well organized and so are several other key centers.

At this writing there is imminent a country-wide group of local exhibitor booking organizations.

And the outlook affords about as serious a problem as this industry has ever faced.

* * *

The movement was probably inevitable.

It is the result of producer-owned theatres for one thing; and for another it is the result of rentals shoved forward with very little consideration except to exact every last dollar the exhibitor would pay.

It is a back-fire to destroy another fire; and it has that excuse.

But the danger of it is tremendous.

Look out—lest the fire and the back-fire burn everything up between them except a very few stone citadels which in the end will own this industry up and down and fore and aft, body and soul—*whatever remains of it.*

* * *

The Associated Booking Corporation of New York recently states in reply to its critics, that its cause is a fair and just one; that it exists in behalf of the independent exhibitor—to protect him against first-run aggression and rental prices.

* * *

All of which is very well indeed. It is a statement of ideals.

But who is to run this and other such circuits—or still more importantly the national combine that will *inevitably* result from these local units?

Who will arrange the standards of picture values and theatre competition and *to what ends?*

Who will wield this very large power in a fashion less selfish and more wisely than other powers are today wielded in this industry—the very powers for instance which these booking combines are combatting.

Who are the idealists?

* * *

They must be men above personal ambitions—pressure-proof, politics-proof; men that have *proven* these more or less superhuman qualifications.

They must know that the motion picture can be made the slave of no men or set of men, or business group. It is the servant only of the public.

They must know that a business monopoly of the motion picture is a destructive impossibility.

They must know that no branch of this industry can thrive upon another's destruction; that the three big branches are virtually partners; that only their satisfactory inter-relations will encourage the production of pictures that the public will pay to see.

* * *

The safest measure of such qualifications is that a man shall have so large an investment in the business that he *must* observe its *whole* welfare—and *gravely.*

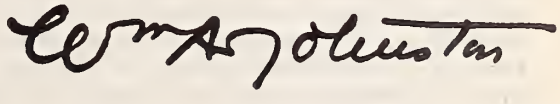
Beware of the man who has nothing to lose!

* * *

Gentlemen, this is a serious matter.

It isn't one for hot-headed action.

Go slowly—very slowly.



# PICTURES AND PEOPLE

WILL H. HAYS was unanimously and enthusiastically elected a member of the Associated Motion Picture Advertisers at their regular luncheon last week at the Cafe Boulevard at the conclusion of an address which received prolonged applause. Mr. Hays was accompanied by Messrs. O'Neil and Bateson from his office. He was introduced by Robert Edgar Long. Victor Shapiro presided.

Mr. Hays launched his subject with a direct reference to the power of the printed word. When the censorship bill was up in the Massachusetts legislature, more than a year ago, a sensational picture advertisement appeared in the Boston papers. The picture itself was not at all objectionable but the advertisement was. It was this advertisement that threw the legislative votes in favor of censorship.

The advertising men in the motion picture business, Mr. Hays stated, were in a position of great responsibility. It is their word that tells the public about motion pictures. These messages to the public must be as clean as pictures must be clean; they must uphold the basic policy of the picture-making industry today, which is to "attain and maintain higher moral and artistic standards of production." They must, above all, tell the truth. Mr. Hays referred to the Massachusetts vote against censorship. The "No" votes on censorship exceeded by nearly 100,000 the "Yes" votes for the successful candidate for Governor.

In conclusion, he referred to the great power of the motion picture and its present opportunity to solve international problems and advance the progress of the world. He quoted some interesting figures showing the importance of the motion picture industry in California. Its product last year was worth $140,000,000 and the industry maintained an average weekly payroll of $500,000, whereas, the oil business, its nearest competitor, did a business of $103,000,000, with an average weekly payroll of $300,000.

* * *

THEDA BARA is going to make "The Easiest Way," the play by Eugene Walters, as her first starring attraction for Selznick. It was David Belasco who made the claim that the play is America's greatest contribution to the dramatic stage. Others of equal fame declare "The Great Divide" the greatest of them all. There are several authorities left who have gone on record as stating that the great American play has yet to be written. This controversial topic will naturally stir up some argument concerning the greatest photoplay. We make no individual choice—not with this quartette, "The Four Horsemen," "Douglas Fairbanks in Robin Hood," "The Miracle Man," and "The Birth of a Nation."

* * *

*J. D. WILLIAMS left a week ago for Los Angeles, a sort of curtain-raiser trip to a two months' residence there in January and February. He will return from his first trip about the end of the month and open up his temporary offices in the Straus Building.*

* * *

IT'S written right on the program of "Down to the Sea in Ships," Elmer Clifton's motion picture romance of New England's golden days of whaling, that it was made through the co-operation of an entire city—that city being New Bedford, Mass. It is a matter of consequence when the inhabitants of a town undertake such a measure. It is not only of great advertising value for the town, but establishes the fact to the outside world that it may have something to offer in the shape of historical lore and background.

This should prompt other cities to adopt the same idea. What about New York or rather Nieuw Amsterdam when it was settled by the Dutch? What about Hendrik Hudson's cruise up the majestic Hudson or when the snug little isle was bought from the Indians? There is rich background here for some enterprising producer. New Orleans, Boston, Philadelphia, St. Louis and Salt Lake City are other municipalities which could make rich and colorful backgrounds for romance and atmosphere.

Incidentally this "Down to the Sea in Ships" carries one of the most impressive titles that ever adorned a photoplay. There's a romantic quality about it which is highly appealing. We can think of very few pictures which have carried out the spirit of the title as well as this production.

* * *

THOSE exhibitors who would complain of hardships should see what Mr. Yung is up against down Texas way. His theatre is located in Sonora, which is seventy-two miles from a railroad. Yet in spite of this fact the house operates four days a week and receives film shipments regularly by parcel post. Which proves that compensation always has an outlet. With no railroad trains handy the customers must stay at home.

* * *

*M. L. FINKELSTEIN of Finkelstein and Rubin, First National franchise holders for the Indianapolis territory, arrived in New York recently to serve two weeks as a member of the Rotating Committee.*

* * *

*WALLACE W. HAM has been elevated to the chair of director of publicity for Vitagraph, succeeding C. F. Hodge, who has resigned.*

* * *

HAROLD LLOYD waved a cheerful farewell to Broadway last Sunday when he started back for Los Angeles to engage in another year of comedy production at the Roach studios. Harold believes in working hard and playing hard. But he never allows play to interfere with his work. He takes a vacation once a year, comes to New York to greet the boys and see what the theatres have to offer in the shape of legitimate attractions. But as much as the boys like to greet Harold, there's not one among them who would take him away from the studio where he must continue to uplift the screen with such pictures as "Grandma's Boy," and "A Sailor Made Man."

* * *

HERE'S one for the book, the best part about it being that it is a true story, but for the sake of saving humiliation, names are best omitted. A First National salesman out of Kansas City called on a live "tank town" exhibitor the other day. After arguing the drawing power of various first-run pictures, the subject drifted to "Oliver Twist."

"S-s-s-p-u-r-t," sprinkled he of the alfalfa metropolis; "never have tried it. I've stuck to Granger Twist for 'nigh onto thirty years."

But Kansas is a great state.

* * *

*F. W. KILNER, Managing Director of Kilner Exclusive Films, Ltd., London, arrived on the Berengaria last week for a brief stay here. After returning to London he will again visit New York before the holidays.*

* * *

THE November issue of Exceptional Photoplays, published by the National Board of Review, lists "Nanook of the North" and "Shadows" as two pictures deserving honorable mention. Other attractions given briefer mention include "Nice People," "Oliver Twist," "Lorna Doone,"

"To Have and To Hold," "Trifling Women," "Timothy's Quest," "Blood and Sand," "Above All Law," and "Brawn of the North." Characterizations which are conspicuous with their excellence feature Lon Chaney's compelling study of the Chinaman in "Shadows," Will Rogers' quaint expression as Ichabod Crane in "The Headless Horseman," and Constance Binney's work in "A Bill of Divorcement."

* * *

AN interesting visitor at the News office this week was O. S. Cole, Vice President of France and Goulette, Inc., of Manila, P. I. Mr. Cole's firm runs the Lyric Film Exchange and the Lyric and Savoy theatres in Manila. He will contribute an article to Motion Picture News on picture conditions in the Philippine Islands.

Mr. Cole entered the picture business in Manila in 1909 but he first took up with motion pictures in 1898, at which time he traveled through Central and South America with an Edison Kinetoscope and fifty feet of film.

We can't help remarking also that Mr. Cole says he books his pictures very largely through Motion Picture News.

* * *

*"SUZANNE" is on her way! She has been preceded to this office by "Suzanne" candies from Boston and "Suzanne" crackers from Toronto. The prospect is a very sweet picture with a country-wide confectionery tie-up.*

* * *

"AFTER THE BALL." When referring to one of a season's festivities, the usual delineation of "a great success" offers as adequate description. Not so with regard to the Equity Annual Ball and Midnight Jollies of 1922, surpassing anything of its kind to date. Dancing, which continued long after break of the following day, was interrupted by sections of such entertainment as only Hassard Short can arrange, delivered by an assembly of Equity members, embracing the most favorably acclaimed talent of the screen and stage. In the Pageant, "The Women of Equity," led by Ethel Barrymore, followed by Florence Reed, Nazimova and Grace LaRue, were Laurette Taylor and several of the most popular women stars who carried the Equity Flag. "The Men of Equity" were led by John Emerson, President, and Frank Gillmore, and a half hundred actors, whose names in electric lights mean a great deal to the amusement loving public. At the conclusion of the second show, Rodolph Valentino and Winifred Hudnut Valentino won enormous applause, when the dance from "The Four Horsemen," primarily responsible for the star's initial popularity, was finished. Among other prominent film folk present were Kenneth Webb, Robert G. Vignola, Richard Stanton, Herbert Brenon, Thomas Meighan, Leatrice Joy, Corinne Barker, Marion Davies, Anita Loos, Bebe Daniels, Mary Carr, Martha Mansfield, Nita Naldi, Anita Stewart, Mary Anderson, Macey Harlam and hundreds more.

* * *

"DOUGLAS FAIRBANKS in Robin Hood" is running so smoothly at the Lyric that Doug sees no reason to remain longer in New York. Before leaving the city the early part of next week, he will conclude arrangements for the leasing of theatres in London, Paris, Rome, Berlin and Vienna for the presentation of his big production. Accompanied by Mary Pickford, Doug will return to California by way of Mexico. Incidentally, we might add that he has decided to give the screen as his next subject the colorful character of the ancient pirates. He intends to make it as spectacular as "Douglas Fairbanks in Robin Hood."

* * *

IT looks now as if the Massachusetts referendum on censorship, showing so clearly the will of the American public In the matter, were to mark the turn of the tide on the matter. The Boston Post, a few days ago, carried a story stating that the representatives of the Massachusetts Federated Churches and the State Committee on Motion Pictures had announced that they did not contemplate further action with reference to censorship of motion pictures, and that no action was likely at present, since opinion of the members was divided. Al Smith, governor-elect of New York, has repeatedly stated in interviews with the press that one of his first actions after taking office will be to start a move to repeal censorship.

* * *

ANNOUNCEMENT was made this week of a gigantic corporation, with a capitalization of five or six million dollars, to modernize China through the medium of motion pictures. It is said that James A. Thomas, for many years an executive for the British-American Tobacco Company in China, will be connected with the venture, as also will Frank V. Chamberlain, for five years with Famous Players in important capacities in connection with distribution.

* * *

DOUG, it now appears, isn't going to film "M'sieur Beaucaire" just yet, after all. Sets have been under construction for this picture for the past week, but now Doug has decided that to follow the story of Robin Hood with another romantic costume drama would be a mistake. At last reports, Fairbanks was looking for a suitable pirate story. This, it seems to us, is a good hunch. A good, swashbucking pirate yarn would give Fairbanks an outlet for all his talents and energies, yet provide a different sort of characterization and setting.

* * *

RUMORS concerning Von Stroheim's affiliation were set at rest this week by the definite announcement that he had been signed to direct elaborate productions for Goldwyn. We wonder, casually, whether these "elaborate productions" have anything to do with "Ben Hur," which is in the offing just now?

* * *

FRANK BACON is dead. It's lamentable that this very great actor did not live to reap the rewards of his success—where he could retire to the land of his birth, California, and take life easy after his long, arduous climb up the theatrical ladder to fame. Frank Bacon was a victim of circumstances during his youth and early manhood. Destiny wrote in the sky that his star would not ascend until he was long past the prime of life—at an age when most people have outlived their usefulness. He had experienced hardships and poverty. Yet he never gave up hope.

Then one day good fortune beckoned and Frank Bacon achieved his rightful place in the theatrical sun. His play, "Lightnin," which is said to be his own life, brought him fame at last.. Unusually successful on Broadway, it duplicated its phenomenal run in Chicago. Recently Frank Bacon retired from the cast. He died in harness, his last words being "I'm tired, I need a rest."

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# Statistics of the Motion Picture Industry

## Third Installment of the Babson-Columbia-News Film Statistics Is Analyzed

*By L. C. Moen.*

THE first two articles of this series have covered the material gathered on theatres, admission prices and programs. One of the most important and significant parts of the questionnaire, that headed "Your Box-Office Results," follows.

The first question to be asked under this heading was: "Can you count on a good average business, regardless of the feature you are playing?"

No little interest attached to this, since it has long been a disputed point as to whether a theatre, or any great number of theatres, could build up a steady, week in and week out clientele, regardless of special attractions. This question was answered by practically every theatre manager filling in the questionnaire, and the tabulated result shows the following percentages:

| | |
|---|---|
| Good business regardless | 23.98% |
| Not good unless feature is good | 76.02% |

Three out of four theatres, it will be seen, find that business falls off noticeably when the attraction is mediocre or poor, thus indicating strongly that the prosperity of the industry depends, first of all, upon good pictures.

Next, in order, was a closely related question: "Do you find that an attraction that draws extra large business hurts attendance on pictures immediately following?"

This has been the subject of more contention than has the first question, since it has a highly important bearing upon the ever present "super special" attraction, and its real desirabilty.

The tabulated answers, representing the judgment and experience of the theatre managers sending in questionnaires, are as follows:

| | |
|---|---|
| Hurts business following | 68.77% |
| Does not hurt business following | 31.23% |

Again, it will be seen a considerable majority of exhibitors agree that an unusual attraction has an effect upon business immediately following.

In considering these figures, of course, it must be borne in mind that a special attraction is usually exploited heavily, and immediately following it, advertising and exploitation usually fall temporarily below the normal level, and this may account for some of the depression.

Generally speaking, however, the axiom may be safely laid down that, in the majority of theatres, good pictures are vitally necessary to insure good business, but that business must be expected to fall a bit below normal following an attraction that draws unusually large receipts.

The third question under this head has also been the bone of frequent contention among those connected with motion pictures. This question was: "Taking the total box-office attraction as 100%, how would you divide it among the following? (Give your opinion)." Then followed space to fill in the estimated percentages on the feature, short subjects, music and vaudeville.

The results of this are as follows:

| | |
|---|---|
| Feature | 68% |
| Short subjects | 17% |
| Music | 15% |

As shown last week, only 5.99% of the theatres answering played vaudeville, so this was tabulated separately. Among these theatres, the foregoing figures were reduced proportionately, with vaudeville given the following rating:

| | |
|---|---|
| Vaudeville | 33% |

These percentages represent, in each case, an average of the percentages assigned by all of the managers. While such figures, of course, can only represent managerial judgment, and can never, perhaps, be a matter of definite knowledge, this represents, as far as is known, the first broad consensus of opinion ever obtained on this subject. It is a matter of opinion at best, and that of the theatre manager is most likely to be accurate.

Great economic importance attaches to the following question: "How does present business compare with: 1914? 1918? 1919? 1920? 1921?" Then followed space in which to check "Better," "Same" or "Worse."

The tabulated percentages are:

| | |
|---|---|
| Better than 1914 | 25.54% |
| Same as 1914 | 19.68% |
| [illegible] than 1914 | 54.78% |
| Beter than 1918 | 17.28% |
| Same as 1918 | 15.71% |
| Worse than 1918 | 67.01% |
| Better than 1919 | 14.25% |
| Same as 1919 | 10.74% |
| Worse than 1919 | 75.01% |
| Better than 1920 | 12.16% |
| Same as 1920 | 10.98% |
| Worse than 1920 | 76.86% |
| Better than 1921 | 11.21% |
| Same as 1921 | 17.26% |
| Worse than 1921 | 71.53% |

Practically three-fourths of the theatres, it will be noted, reported business as worse than either 1919, 1920 or 1921, while only about one-eighth report it better. These questions, however, were filled out a few months ago, and it is to be assumed that some improvement has come about since that time.

A fairly optimistic note was sounded in the replies to the following question: "What do you expect for the remainder of 1922?" on which the following replies were received:

| | |
|---|---|
| Better expected | 34.99% |
| Same expected | 50.30% |
| Worse expected | 14.71% |

More than a third, it is seen, anticipated improvement, one-half felt it would be about the same, and less than one-sixth looked for further decline.

The close relation between general prosperity and the prosperity of the motion picture industry was established in the answers to the next question: "Do you get a much larger attendance in years when there is full employment and business is good generally?" The sentiment on this is overwhelming, as seen in the following:

| | |
|---|---|
| Yes | 97.29% |
| No | 2.71% |

"What is your best season?" followed. This is not a matter regarding which there has been any great uncertainty, but the answers revealed a somewhat surprising diversity in this regard. In a considerable number of cases, managers checked more than one season, in which case the vote was split. The totals are as follows:

| | |
|---|---|
| Spring best | 20.16% |
| Summer best | 7.20% |
| Fall best | 48.29% |
| Winter best | 24.34% |

Following this, and closely allied to it, was the question: "What is your poorest season?" The results on this are:

| | |
|---|---|
| Spring poorest | 16.05% |
| Summer poorest | 61.09% |
| Fall poorest | 3.35% |
| Winter poorest | 19.51% |

Thus it will be seen that fall is the best season with the greatest number of theatres, with winter, spring and summer following, in order, and that summer is the poor in a large majority of cases, with winter, spring and fall following.

Also economic in nature was the next question: "How do most of your patrons get their money?" with spaces to fill in under agriculture, mining, livestock, manufacturing industries and miscellaneous.

The replies to this question reveal the following percentages among the theatres answering:

| | |
|---|---|
| Agriculture | 10.60% |
| Mining | 10.33% |
| Livestock | 12.63% |
| Manufacturing industries | 34.10% |
| Miscellaneous | 32.34% |

Manufacturing industries, it will be seen, are well in the lead, with agriculture, mining and livestock rather evenly divided.

The following question is of interest to almost everyone in the industry, presenting, as it does, the types of features which make the best box-office attractions. These, ranged in order of highest to lowest, are:

| | |
|---|---|
| Westerns | 18.16% |
| Feature comedies | 18.04% |
| Famous books and plays | 15.41% |
| Society | 15.06% |
| Northwoods | 14.62% |
| Light farce | 7.35% |
| Melodrama | 7.27% |
| Heavy drama | 3.07% |
| Costume | 1.02% |

Foreign pictures fared rather badly at the hands of those answering the questionnaire. On German made pictures, the results reported are:

| | |
|---|---|
| Good | 2.20% |
| Fair | 15.43% |
| Poor | 82.37% |

On French made films:

| | |
|---|---|
| Good | 1.22% |
| Fair | 11.47% |
| Poor | 87.31% |

On Italian made films:

| | |
|---|---|
| Good | 1.72% |
| Fair | 8.94% |
| Poor | 89.34% |

Next week the questions coming under the heading "Miscellaneous" will be taken up, concluding the presentation of the results of the exhibitor questionnaire. This will include exhibitors' views on whether film rentals are too high, whether they favor cheapening productions to lower rentals, what percentage of the gross goes for film rental, overhead, advertising, and others.

## Late News Notes from the West Coast by Wire

WATTERSON R. ROTHACKER is in Los Angeles.

Sid Grauman sells a one-half interest in Grauman's Hollywood Egyptian theatre to the West Coast Theatres company, according to an announcement by Sol Lesser. This makes seven in Hollywood and sixty in all.

George Bronson Howard committed suicide in a closet with gas early Monday. He left an unfinished series of detective stories which he had started for Universal.

The first Western Motion Picture Golf handicap will be held at the Pasadena Country club, Sunday, Nov. 26, under the direction of Milton E. Hoffman and J. C. Jessen. E. W. Hammons is entered to defend his eastern championship. One hundred entries are assured.

# Motion Picture Book Week Proves Success

## Demand That Idea Be Made Annual Institution; Organizations Report on Results

MOTION PICTURE BOOK WEEK, observed in all sections of the country from November 12th to 18th, went over with a most satisfactory measure of success, judging from the reports of various film organizations that participated in the enterprise. One fact remains outstanding—the demand that Motion Picture Book Week be made an annual institution. The arguments advanced for its recurrence each week are that it would stimulate greater interest in the screen as a sister art of literature, would win new patrons among those classes still "unsold" on the motion-picture as a medium of high-class entertainment, and accomplish much towards silencing the screen's critics and offsetting procensorship propaganda. From the viewpoint of the box-office the value of a Motion Picture Week each year is obvious; stimulated interest among the confirmed picture fans and newly acquired patronage among the "non-comers" and occasional attendants means longer lines before the ticket-window.

As was explained in MOTION PICTURE NEWS of November 4th, Motion Picture Week grew out of the annual drive instituted by the leading publishers of the country and known as Children's Book Week. The object of this movement is to center nation-wide attention on the best available literature especially suitable for children and young people. The National Committee for Better Films, a body of workers affiliated with the National Board of Review, co-operating with representatives of the Children's Book Week Committee, selected a list of films based on the classics and popular fiction and suitable for exhibition before mixed audiences. This list was published in pamphlet form and circulated with the endorsement of the Better Films Committee as containing motion-pictures especially appropriate for exhibition during Children's Book Week. Tie-ups between the exhibitors and local booksellers, libraries, parent-teachers' associations, etc., were arranged. The school authorities were requested in letters broadcasted by the Committee to lend their personal assistance in bringing the Book Week showings to the attention of their young charges. How well the idea worked out is attested by word from the various organizations that took part in the campaign.

The offices of First National Pictures report that almost 300 additional bookings for pictures based on books of national reputation and literary merit were obtained as the result of plugging the National Book Drive in connection with civic and literary organizations to promote good reading.

Such pictures as "The Last of the Mohicans," "Kindred of the Dust," "Pilgrims of the Night," "Penrod," "Bob Hampton of Placer," "The River's End," "One Clear Call" and "All for a Woman," all of them based either on well known books or famous historical characters, shared in the renewed interest of National Book Week.

A noteworthy feature was the interest that centered around New York in "Kindred of the Dust," where the extra bookings alone mounted well into double figures.

The showing of 300 bookings is all the more remarkable in that, with one exception, the features that were especially sought because of this drive had been on the market for some time. Many of them were released more than a year ago.

### Effective and Economical Mechanical Displays

WINDOW and lobby mechanical displays create interest and frequently bring about a desire to see the production to which they relate. They are not necessarily expensive. Proper contrivances of this sort can be made effective and economically. A number of these have been successfully used during March and September of this year. They have been explained and illustrated in various issues of MOTION PICTURE NEWS. Refer to your NEWS file—your copy of THE BOOKING GUIDE will tell you where to locate them. You can adapt them for similar purposes on that feature you intend to run.

THE BOOKING GUIDE makes locating information of this sort easy.

This is one of the explanations as to why THE NEWS IS FILED THROUGHOUT THE FIELD.

The one exception is "Lorna Doone," which is only beginning to have its runs; but First National exchanges throughout the United States and Canada have reported a brisk demand for this feature due, to a certain extent, to the added interest aroused in the subject by exploiting its literary counterpart.

Paramount also reports most satisfactory results for the week. Eighteen Paramount pictures were in the list selected by the National Board of Review—"The Call of the North," "The Bonnie Brier Bush," "The Conquest of Canaan," "Cappy Ricks," "The Dictator," "Peter Ibbetson," "Get-Rich-Quick Wallingford," "The Great Impersonation," "Huckleberry Finn," "The Little Minister," "Male and Female," "The Man From Home," "Miss Lulu Bett," "Morals," "Moran of the Lady Letty," "Sentimental Tommy," "Tillie" and "Treasure Island."

Prints of these pictures, according to Famous Players, were pretty well cleaned out in several exchanges, with the result that many substitutions were made which proved highly satisfactory, such as "Rebecca of Sunnybrook Farm," "Humoresque," "Conrad in Quest of His Youth" and "The Miracle Man." Coming at the period of the year when business always slows up a little, owing to natural reaction from the heavy rush attendant upon the opening of the fall season as well as distracting pre-holiday interests which tend to hold audiences out of the theaters, Book Week fits in most opportunely, in the opinion of Paramount branch and sales managers.

Goldwyn Pictures Corporation reports a big demand for the three pictures based upon books for young folks which were selected and recommended by the National Board of Review for showing during Children's Book Week, November 12th to 18th. The three pictures selected were the current film, "Sherlock Holmes," based upon Conan Doyle's Sherlock Holmes stories and the stage version made by William Gillette; "Yellow Men and Gold," adapted from the adventure story by Gouverneur Morris; and "When Romance Rides," founded upon Zane Grey's western romance, "Wildfire."

"Yellow Men and Gold" and "When Romance Rides" were released late in the summer and had already been shown in many hundreds of theatres. There was a spurt in the bookings of them for Children's Book Week, however, due to their appearance on the National Board of Review's list of book-pictures suitable for children.

"Sherlock Holmes," being a current release and having already been heavily booked in first run houses for Children's Book Week, had an unusually good showing.

"Book Week," according to the W. W. Hodkinson Corporation, stimulated a demand for a greatly increased number of bookings not alone for the "Great American Authors" Series but for several other features distributed by Hodkinson that have been taken from well known books.

Exhibitors have taken advantage of the one-reel subject, "The Life of Washington Irving," one of the series of "Great American Authors," and have used this as an introduction to "Rip Van Winkle" and "The Headless Horseman," both of which are being booked by a great many exhibitors as typical of the work of the "Father of American Literature." Inasmuch as this one-reel gives a review of the life of Irving and also a picturization of some of his favorite characters, including that of Ichabod Crane and "Rip" himself, many exhibitors are taking advantage of this fact by using it in the form of a prologue or advance advertising for the two other Irving pictures of feature length.

It is also stated by the Hodkinson Corporation that exhibitors throughout the country are showing exceptional interest in some of the other subjects which have been emphasized during "National Book Week." Among the features booked are "Jane Eyre," "The Veiled Woman," "East Lynne," "A Certain Rich Man," "God's Crucible" and five of Zane Grey's most popular novels.

Exceptional business has been done by the Howard-Wells Amusement Company, operating in Wilmington, N. C., on "The Headless Horseman," which was presented in conjunction with "The Life of Washington Irving," produced by the Kineto Company. In this instance the schools were prevailed upon to help in putting this production over. It is understood that "The Headless Horseman" broke all records for Wilmington. The Symphony theatre, Los Angeles, Cal., likewise took advantage of the widespread publicity given to the National Book Week and ran "The Headless Horseman" to one of the largest weeks the Symphony has known.

Warner Brothers' pictures, "Rags to Riches," featuring Wesley Barry, and "Heroes of the Street," were recommended by the National Committee for Better Films as a desirable attraction to include young people generally. As a result exhibitors took advantage of the co-operation of book stores, libraries, women's clubs, parent-teacher associations, schools, etc., and profited by the attendance of thousands of children.

## Valentino Objects to First Wife Using His Name

Rodolph Valentino objects to his divorced wife, Jean Acker, changing her name to Valentino. She has petitioned the court to that effect, and he has filed his objection. Valentino asserts that when he married his former wife she knew his true name was Rudolfo Guglielmi and that she is attempting the change so that she might advertise herself.

# Paramount Forces Warmly Rec'd on Coast

## Delegates Greeted by Los Angeles Mayor and Chambers of Commerce Leaders

ONE of the biggest receptions accorded the delegates to any convention ever held in Los Angeles marked the arrival in the West Coast metropolis Monday of the special train bearing the Eastern contingent for the Paramount sales convention, numbering some seventy-odd.

Mayor George E. Cryer, of Los Angeles, and delegations from both the Los Angeles and Hollywood chambers of commerce, whose efforts made possible the holding of the big meeting at the Western film capital, officially welcomed Adolph Zukor, Jesse L. Lasky, S. R. Kent and the rest of the visitors.

At the train also were a large number of Paramount stars, directors and leading players. A blare of lively music from the Los Angeles American Legion band greeted the visitors as they stepped off the train and made their way to the waiting automobiles.

Over one hundred automobiles formed in line and, headed by the band, the visitors proceeded to the Paramount exchange where Messrs. Zukor, Lasky, Kent and Herman Wobber, West Coast district manager, reviewed the passing machines, which carried the delegates and scores of Southern California exhibitors who had gathered to welcome Mr. Zukor and his associates.

The business sessions of the convention started according to schedule on Tuesday morning at the Hotel Ambassador, with S. R. Kent, general manager of distribution, presiding. On Tuesday evening the big social feature of the convention was held at the Lasky studio, when hundreds of actors and studio production executives joined in honoring the visitors at a banquet held in the prehistoric forest setting for Cecil B. DeMille's current production, "Adam's Rib."

Cecil B. DeMille, director-general of the company, acted as toastmaster, and in opening the post-prandial formalities he expressed his recognition of the importance of this, the first, Pacific Coast meeting of the distribution department of the company.

"The thing that this convention augurs," said Mr. DeMille, "is a closer co-operation between the men who make pictures and those who sell them. And this co-operation will bring closer contact with the public, which is really the big goal of all of us. Our greatest duty is to serve the public with the highest grade of entertainment possible, and meetings such as this are certain to bring that duty closer to perfect fulfillment."

A splendid program followed the last of the speeches. It started with the Cecil DeMille gown revue. Louise Dresser rendered a number of songs. Snitz Edwards and Mervyn Leroy gave a splendid comedy salesman and exhibitor act. Following this came the Marcel Fashion Revue.

Mayor Cryer of Los Angeles gave the address of welcome. Charles Eyton welcomed the guests on behalf of the studio, Rob Wagner on behalf of the writers, Sam Wood on behalf of the directors, Theodore Roberts on behalf of the players, and Arch Reeves on behalf of the publicity department.

All of the speeches urged a closer bond between all branches, and especially distribution and production. A humorous sketch by the scenario department was one of the hits of the evening. It showed the difficulties encountered in preparing a script. Rob Wagner started reading the script, when fault was found by every department. Finally the scenario department has nothing left but the title, which is referred to the New York office. New York changed the title and sent the new title to the studio continuity writer assigned to prepare the script and given seven days to complete same.

Dancing closed the evening's entertainment

One of the principal announcements coming out of the convention was that Famous Players-Lasky will have thirty-nine features for the last six months of the current season. Titles, casts, directors and writers of these were to be announced by the closing day's session.

Two sessions daily was the schedule followed out by the convention, and in addition the delegates were kept busy with continuous entertainment when sessions were not in progress.

Sid Grauman entertained Wednesday evening at a theatre party. Cecil DeMille was host at his home in Laughlin Park Thursday; Friday was devoted to a tour of the Lasky studios, and the program was to be topped off with a banquet Friday night. The special is scheduled to leave Los Angeles Sunday morning at 11 o'clock.

In speaking of the convention S. R. Kent said:

"Holding the convention in California has proven beneficial and far more enthusiasm is being displayed than we anticipated. We will have some information to announce by the end of the week."

Adolph Zukor was the principal speaker at the opening session, and was given a tremendous ovation. Herman Weber and Jerome Beatty were in charge of the convention arrangements. Arch Reeves, supervising Los Angeles publicity, arranged with the Los Angeles *Evening Express* to issue a Paramount number Friday.

The Eastern delegation was given a great send-off at the Grand Central station in New York when the special train left Thursday afternoon. Shortly before five o'clock a big surprise was sprung when a band composed of members of the Rialto and Rivoli orchestras, followed by fifty of the two theatres' ushers in uniform, marched into the big concourse, where the departing delegates had gathered. As the party filed through the gates to the train shed a flood of arc lights was turned on and motion pictures of the entire party were taken. These pictures were shown the same night at the Rialto and Rivoli theatres.

A three-hour stop at Chicago enabled the delegation to visit Jones, Linick & Schaefer's new McVicker's theatre. The next day at Kansas City Mayor Frank Cromwell, heading a big delegation from the local chamber of commerce, met the train and officially extended an invitation to hold the next convention in Kansas City.

## Censors Cause Only Fuss, Says Rabbi

RABBI NATHAN KRASS, of the Central Synagogue, New York City, speaking at Boston at a public Sunday afternoon forum, last Sunday created much amusement in view of the recent defeat of censorship, when he declared that he had censorship in New York, and that probably Boston had it too.

He declared that all censors were good for nothing but to make a great deal of fume, fuss, and worry, all because a picture here and there was not so virtuous perhaps as they would like to have it.

"Why," he demanded, "do people as a whole always leave the best things to the worst people?"

Then he launched into praise of the motion picture as one of the greatest of all possible mediums for advancement and education of the right sort, declaring that nothing in the world could so spread the knowledge that really counted in after life as could the screen.

## Massachusetts Victory Forces Praised

Now that the smoke of battle has cleared up incident to the defeat of state censorship of the motion pictures in Massachusetts, it is well to look back a bit and see some of the forces which, by putting heart and soul into the fight, buried the "reformers" deep under 350,000 ballots marked "NO."

The great forces against censorship during the fight were the press of the state, daily and weekly; the citizens' committee, so ably led by Brigadier General Charles H. Cole, Charles C. Pettijohn, of the Hays organization, and last, but not least, the exchange men.

Ten days before election all of the exchange managers in Boston met at the Hotel Copley Plaza, the presiding genius being Fred Murphy, president of the Film Board of Trade. George J. Schafer was in charge of the work of organization for the fight. There were several important results of that meeting.

Each man was assigned to several theatres, and was held personally responsible that those theatres were covered properly at every performance. It was the duty of each to speak against the censor in every theatre assigned to him, and well they did it.

Election day was a great day for the exchange men, and well repaid the efforts that they had expended. Throughout the ten days there were 215 men on the job continuously, but on that memorable November 7 more than 3,000 took the field from "Film Row."

## Perfecting Plans for "Better Motion Picture Week"

Plans for the observation of Better Motion Picture Week during the week of December 4th to 9th are going forward rapidly, according to word from the offices of the National Motion Picture League in New York. A feature of the program is the parade in which floats advertising those pictures endorsed by the League will take part. A children's matinee is also to be held in conjunction with the parade. Announcement is made that names of entries for the parade must be on file on or before Thursday, December 7th. National Motion Picture League headquarters are located at 1819, Room 1612, Broadway.

# First National Executives Give Thanks

## Thanksgiving Messages Express Satisfaction with Past and Confidence in Future

WHAT of Thanksgiving for motion pictures in 1922?

Glancing back for one year, before partaking of turkey, cranberry sauce and trimmings, have motion picture producers, stars and exhibitors cause for rejoicing on Thanksgiving Day?

The past has written its own story. Is the future encouraging?

Here are the Thanksgiving messages from First National officials:

R. A. Rowland, General Manager of First National: "We will eat our turkey this year with the knowledge that better times are here; better times are coming. Conditions are on the steady upgrade. We should view the matter that way and work with that conviction, rather than in a sort of childish faith that there is going to be a prosperity miracle. While this year finds us on the steady upgrade, next year will find us planted firmly at the top."

H. O. Schwalbe, Chairman of the Executive Committee and Secretary-Treasurer of First National: "Thanksgiving Day, 1922, finds the industry working toward the accomplishment of better things—a fact which means a bigger development along all lines."

Robert Lieber, President Associated First National Pictures, Inc.: "The motion picture industry should be thankful this year because some of the greatest pictures in the history of the industry are being produced; because people are demanding the best in the way of production, and in seeing their demands fulfilled are becoming strong friends, as well as patrons of the screen. We are entering an era in pictures this Thanksgiving in which there is a better understanding between all elements in the industry—the era of co-operation."

From the original franchise holders came these messages:

Sol Lesser, Los Angeles: "We have much to be thankful for this Thanksgiving, but probably one of the greatest things, in picture history, that we have to be glad about is that little Jackie Coogan has given the world a truly great cinema masterpiece in Charles Dickens' 'Oliver Twist.' It is picture productions such as this classic that the world needs more of and that the world will be thankful to obtain at all times."

Tom H. Boland, Oklahoma City: "Our industry has not only withstood the shock of post-war depression, but has so improved in every good way as to be an inspiration to others. We should be grateful Thanksgiving Day for the high standards toward which our ambitions impel us and the prospect for increasingly satisfying reception of our efforts by the public."

Col. Fred Levy, Louisville: "Evidence everywhere proves that the American people are recognizing motion pictures as the safest and greatest recreational diversion of the ages; they are likewise thankful for the genuine good the industry is doing educationally and morally. I for one am happy to be engaged in this wonderful business, and this Thanksgiving season pledge anew my best energies in rendering the screen an even greater service to the public."

Harry M. Crandall, Washington, D. C.: "We are thankful, as we look back upon the year that is gone, for the period of psychological and financial depression through which the industry has passed. Thankful because all the torments of the spirit and the flesh that have been encountered have been successfully withstood and conditions weathered which a few years ago would have proved overwhelmingly disastrous. We are thankful for the optimism, the faith and the realization of the potentialities, the integrity and the value of the motion picture as a permanent fixture of American life which this experience has inspired for the future. Our opportunities are limitless."

A. H. Blank, Des Moines, Iowa: "On this Thanksgiving Day of 1922 the motion picture industry has every reason to be truly grateful because we are standing firmly upon the foundation of the public's faith in us. We have suffered much—our industry has weathered the storm of ridicule and scandal and bitter depression—but upon this Thanksgiving Day we can see the sun shining. We have been weighed in the balance and the public has not found us wanting."

John H. Kunsky, Detroit, Mich.: "Thanksgiving Day, 1922, is of special significance to the entire motion picture world. We are recovering from a period of great business depression and pessimism. Therefore let us resolve to offer thanks with heartfelt gratefulness as we emerge once again into the sunlight of prosperity and peace."

Harry T. Nolan, Denver: "We in motion pictures should be thankful for a glorious past and a splendid future. Our industry is just getting started—and I say that after having worked for fifteen years in it. Let us give thanks for being workers in a great field, and let us seek constantly to make that field more fertile, from an artistic as well as box office point of view."

Moe Mark, New York City: "I give thanks that the Mark Strand theatres are holding their own and upholding the standards of the industry by showing only the best pictures."

Jacob Fabian, Paterson, N. J.: "Let's do some personal picture making this year. Let's draw a mental picture of folks who need help on Thanksgiving and then let's help them."

"Let us be thankful that there's a dandy list of First National attractions ahead of us," writes Sam Tammen, manager of the United States theatre, Hoboken, N. J. "We're bound to break more records."

And Arthur B. Smith, proprietor of the Fenwick theatre, Salem, N. J., wrote:

"We can be thankful that two major strikes have been settled; that the wheels of industry are turning with a constantly accelerating speed; that a tendency toward a better understanding exists between the three branches within the industry and that a better feeling is manifested by the general public from without. We can be proud of the past and hopeful for the future."

## Goldwyn Signs June Mathis as Editorial Director

GOLDWYN PICTURES CORPORATION has closed negotiations with June Mathis, one of the most famous and successful scenario writers in the industry, to head its editorial department. Her title will be Editorial Director.

Miss Mathis recently returned from New York to the Goldwyn studios at Culver City, California, and will at once assume the duties of her new office. She took with her to the Coast the almost completed continuity for Goldwyn's forthcoming production of Gen. Lew Wallace's novel of the Christ, "Ben Hur," on which she has been working for three months in close association with A. L. Erlanger, producer of the stage version of the novel and with the Goldwyn executives.

Among the recent photoplays which Miss Mathis has prepared for filming are "The Four Horsemen," "Blood and Sand," "The Conquering Power," and "Hearts are Trumps." Other pictures for which she wrote the continuity are "Out of the Fog," "Lady Frederick," "The Right of Way," "Lombardi, Ltd.," "Eye for Eye," and many others.

## Philadelphia Picture Men Honor Edgar Moss

Edgar Moss, recently appointed by Goldwyn as resident manager of its Philadelphia branch exchange, was honored by the motion picture men of that city with a testimonial dinner in honor of his appointment.

The affair was held at the Majestic Hotel, Broad and Girard avenues, on Tuesday night, November 21, and more than a hundred of Mr. Moss's friends in the film industry were present.

The souvenir program prepared for the occasion contained a portrait of Mr. Moss on the front cover, a poem written in his honor, the menu and the names of those participating.

Mr. Moss assumed the position of resident manager for Goldwyn's Philadelphia office about a month ago when Felix Mendellsohn was made supervisor of the territory embraced in the Philadelphia, Washington and Pittsburgh exchanges. He is thoroughly familiar with the film situation in Philadelphia, having had various motion picture affiliations there—notably as sales manager for Famous Players-Lasky.

## Hodkinson to Distribute Film Guild Pictures

Four Film Guild pictures starring Glenn Hunter will be distributed by the W. W. Hodkinson Corporation during the coming season, according to an announcement by Fred Waller, Jr., production manager of the Film Guild. The series will be "Second Fiddle," by Frank Tuttle, with Mary Astor playing opposite Glenn Hunter; "The Lap of Luxury," by Townsend Martin and Frank Tuttle, with Martha Mansfield playing opposite Mr. Hunter; Percy MacKaye's witchcraft romance of Puritan Salem, "The Scarecrow," with the scenario by James Ashmore Creelman and Frank Tuttle; and a fourth picture, the story for which is now under consideration.

The first two of the series have been completed, and the third, "The Scarecrow," is now in the process of adaptation by Mr. Creelman and Mr. Tuttle.

# George Bronson Howard Mourned

## Noted Playright and Scenarist Is Found Dead from Gas in Hollywood Apartment

GEORGE BRONSON HOWARD, noted American novelist, war correspondent and playwright, and for the past six months a member of the scenario staff at Universal City, was found dead from gas in his apartment, in Hollywood, Tuesday morning. The police believe he took his own life, although there was no indication that he premeditated suicide. He had been suffering, however, from wounds received in the British Ambulance Service during the World War.

Howard had a varied and adventurous career. Born in Howard County, Md., in 1884, he first became known as a war correspondent for the London *Daily Chronicle* in the Russo-Japanese War. After that war, he returned to the United States and worked for various American newspapers. Later he turned to fiction, and at times was on the writing staff of such magazines as Sunset, Popular, Smart Set, and the Green Book. He served as dramatic critic for the New York *Morning Telegraph*.

Among his best known stories are "Norroy, Diplomatic Agent," "Scars on the Southern Seas," "Meeresgold," "An Enemy to Society," "The Red Light of Mars," "Slaves of the Lamp," "Birds of Prey," "The Black Book," and "Master Francois Villon of Paris."

He also turned to playwriting, and numbered the following among his productions: "The Only Law," "Snobs," "Springtime," "The Passing Show of 1922," "Broadway to Paris," "A Night in Subterranea," and "Easy Money."

His best known photoplay is "Come Through," the picture which made a star of Herbert Rawlinson, and which was again made by Universal last summer under the title, "Don't Shoot." He also wrote the story for "The Spy," "Queen of the Sea," "Sheltered Daughters," and "Perils of the Secret Service," a screen adaptation of his "Yorke Norroy" stories.

Universal officials in New York were greatly shocked at the report of George Bronson Howard's death. As one of the four big internationally known writers who formed Universal's corps of scenario experts, he was held in the highest esteem by the Universal organization.

Howard rejoined the Universal scenario staff less than six months ago. Since then he has prepared scenarios for several important Universal productions, including "The Radio King," and "Around the World in 18 Days," two of Universal's new style chapter plays.

Howard recently prepared a new series of eight "Yorke Norroy" stories. The original Yorke Norroy stories won him great fame as a novelist, the first of the series appearing many years ago in the Popular Magazine. When Howard put them into screen form for Universal in 1917, they proved to be a big success. The new series, now in production at Universal City, marks the end of Yorke Norroy—in fiction as in fact.

## Los Angeles Banker Lauds Statistics in News

AMONG many expressions of interest which have come into the office following the publication in MOTION PICTURE NEWS of the first of the series of articles on fundamental statistics of the motion picture industry, by L. C. Moen, the letter reproduced below has been one of the most gratifying to the NEWS. Written by John E. Barber, vice-president of the First National Bank of Los Angeles, it expresses the views of a man known from coast to coast as an authority on motion picture finance. The letter follows:

Mr. William A. Johnston, Editor,
Motion Picture News,
New York City.
Dear Mr. Johnston:

You cannot imagine with what interest I am reading the statistics of the motion picture industry that your energy and effort have made possible. I tried to get these essential facts at one time myself and spent a lot of time and some money trying to cover the situation, but did not get any real co-operation from the producers even in this city where they cry aloud for financial assistance.

The figures that you are going to print will make it possible to lend money to motion picture interests with much greater intelligence and safety than has ever been possible up to this time, and I congratulate you upon the response from the industry which you caused.

Yours very truly,
JOHN E. BARBER.

The third article of this series appears this week.

# A. B. C. in Statement Defines Its Purpose

## Founded Solely to Get First-Run Attractions by Collective Booking Power

IN a statement issued this week to the press the Associated Booking Corporation, an organization of independent theatre-owners operating in the Metropolitan district, sets forth its purposes. The A. B. C. declares that it exists purely for the purpose of assisting independent exhibitors to secure a share of first-run attractions, utilizing its collective buying power as the means of attaining its objective. The statement follows in full:

"The Associated Booking Corporation wishes to place itself squarely on record as an organization founded solely and absolutely for the purpose of assisting the independent exhibitors to secure a share of the first-run attractions that are being offered which up to the present time have been denied them, regardless of price, regardless of their situation or regardless of their investments, solely because of the collective buying power of the circuits.

"It is because of this collective buying power that the A. B. C. is being formed, and it is because of the fairness and justice of its cause that it is being encouraged by the producers who have the interest of the industry at heart.

"And it is only those producers whose interests are closely allied with the various circuits whose power is in danger of being lessened that are giving the A. B. C. the unfair fight that it expected and is getting under the very thin cloak of not selling combinations. Unfortunately those circuits, being also producers, can, through their organizations, influence some of the producers to do their bidding. But in the eyes of the industry, the A. B. C. knows that there is absolutely no difference between this body of independent exhibitors and the organizations of stockholders and partnership theatres controlled by the present circuits.

"The A. B. C. wishes to state that it is not asking any favors of any exhibitor circuits, of any producers who do not wish to deal with them, that they do not wish to control prices or to drive anyone out of business, but they are simply a protective association of New York exhibitors who are tired of being told that they cannot get first-run pictures because they are too small individually and that they will not get them if they are too big collectively.

"And, furthermore, the very definite statement made by the executive head of the largest of the circuits at a recent meeting of the Theatre Owners' Chamber of Commerce to the effect that he was now engaged in picking out certain theatres over which he had previously asked indiscriminate protection but whom he was now prepared to allow a day and date run, makes it clear to the members of the A. B. C. that their co-operation is most necessary and that this direct result proves the benefit of this association to the independent exhibitor."

## Better Films Movement Spreads in South

THE Better Films Movement continues to spread over the South accord to an announcement made last week by H. T. Jones of Southern Enterprises, who states that organizations will soon be in operation in Greensboro and Raleigh, N. C. Mrs. T. W. Bickett has accepted the temporary chairmanship of the Greensboro organization and in Raleigh W. C. A. Hammell is the moving spirit.

Dr. Chester C. Marshall of Connecticut who spoke in Atlanta last winter in favor of the movement will make a tour of Durham, Ashville, Winston-Salem, Charlotte, Raleigh and Greensboro sometime this month in the interest of this movement, making public speeches and also talking with ministers and others.

## Goldwyn Makes Shifts in Exchange Managers

Goldwyn announces that it has transferred B. B. Reingold, manager of its Omaha branch exchange, to its Chicago office as resident manager. Before being put in charge of the Omaha exchange Reingold was sales manager for Goldwyn in Chicago.

Roy Churchill has been appointed resident manager of the Omaha exchange, succeeding Reingold. He was connected with the Dallas, Texas, and Salt Lake City exchanges several years ago. For the past four years he has been connected with the Kansas City office of F. B. O.

## Twelve N. Y. Companies Enter Industry

A dozen companies entered the motion picture business in New York state during the past week. Papers filed in the corporation bureau of the secretary of state's office, show the following capitalization and directors:

Allwon Theatre Corporation, $1,000; Chas. Steiner, Far Rockaway; Jacob Schwartz, Hyman Weisner, New York city; Kriger and Aaron Corporation, $5,000, Lewis and Charles Kriger, Brooklyn; Herman Aaron, New York city; Representative Producers Alliance, Inc., $15,000, Herbert Loewenthal, Emanuel Fichlander, New York city; M. J. Wolff, Brooklyn; Mamaroneck Operating Company, $1,000, L. E. Thompson, A. F. Jones, H. L. Watkins, New York city; Rimbromart Graphic Service, Inc., $100,000, A. S. Broms, E. E. Rimbach, S. A. Marti, New York city; MacDougal Amusement Co., Inc., $100,000, Leopold Prince, D. T. Rosen, New York city; Samuel May, Brooklyn; C. & V. Incorporated, $10,000, Solomon Coleman, Abraham Coleman, Nathan Vinegrad, New York; Doormat Co., Inc., $20,000, Solomon Goodman, C. A. Smith, P. S. Goodman, New York; Regal Revues, Inc., $10,000, Rube Bernstein, Julius Girdansky, New York; Alberta Ganz, Brooklyn; Hayseed Productions, $10,000, Edward Davidow, George LeMaire, George Gershwin, New York; Co-National Plays, Inc., $5,000, F. O. Miller, Alfred Worsnop, H. S. Hechheimer, New York; Norca Pictures, Inc., $50,000, C. S. Ashley, D. J. Dowling, H. J. Neuschafer, New York city.

## Hays' Presence Asked to Combat Reformers

Reformers of the state of Missouri have their program ready for the new Missouri Legislature, which convenes in Jefferson City in January. This program includes censorship of motion pictures, Sunday closing bills and other pet measures.

Under the circumstances Fred Wehrenberg, vice-president of the Motion Picture Exhibitors' League of St. Louis, believes Will Hays' presence in St. Louis is desirable at this time with the inauguration of "Go to the Movies Week," which was arranged to combat the reformers. Hays will be asked to be one of the speakers at the Melbourne roof banquet, which will be one of the features of the week.

## Chicago Orpheum Theatre to be Rebuilt

JONES, LINICK AND SCHAEFER have decided that the success of their new McVickers Theatre in Chicago warrants the belief that the loop district needs another first run picture house. They have therefore decided to rebuild their Orpheum Theatre on State street, starting January 1.

According to Ralph T. Kettering, general representative of Jones, Linick & Schaefer, this firm has negotiated a new lease on the Orpheum, which gives them control of the house for fifty years. He states that the Orpheum will not be closed for any length of time, as arrangements have been made for swinging the scaffolds and completing most of the interior decorations after the performances have closed at night.

The seating capacity of the remodeled house will be eight hundred, which is believed sufficient for long run pictures.


# MOTION PICTURE NEWS

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## Goldwyn Dance Promises to Be Big Success

The Goldwyn dance, scheduled for Friday night, December 15, on the Roof Garden of the Astor Hotel, New York, promises to be one of the biggest film events of the season. Goldwyn employees are putting all kinds of energy and pep into the preparations for the big event and they intend to make it something long to be remembered.

More than a thousand tickets for the dance have already been disposed of and the ticket committee is continuing its efforts without letup.

Scores of noted screen stars who expect to be in New York at the time of the dance have indicated their intention to attend.

With the proceeds of the dance, the Goldwyn employees will organize a Welfare Club. A dance, under its auspices, will likely hereafter be an annual affair.

The committee on arrangements for the dance is headed by Miss Ruth M. Alston. Among her assistants on the various subcommittees are Frank Rohrenbeck, Miss Mae Lewis, Maurice Adler, Miss Claire Wolin, Emile Montemurro, Max Kiesel, Miss Fanny April, Miss Charlotte Moore, Miss Hazel Poppe and many others.

## Technicolor Picture for Rialto Showing

The world premier of Technicolor's first film presentation, "Toll of the Sea" will take place at the Rialto theatre, New York, on Sunday, November 26. Technicolor is presenting the picture through Metro Corporation as its first film in natural colors.

The process was invented and perfected by Professor Daniel C. Comstock of the Massachusetts Institute of Technology and a graduate of scientific institutions in Berlin, Basle, Zurich and the Cavendish Laboratories in England. Also by Professor Herbert D. Kalmus, noted engineer and scientist. They have spent seven years working on this process.

"The Toll of the Sea" is a five-reel production whose story was written by Frances Marion, based on an old Chinese legend.

## Futility of Censorship Is Shown by Vote

W. D. McGuire, executive secretary of the National Board of Review addressed the members of the Cleveland Chamber of Commerce last Tuesday, upon the subject of censorship, and showed them two films upon which they voted.

One picture was a Snub Pollard comedy called "Strictly Modern." The written ballot, following the showing of this comedy was: Passed without change, 258; passed subject to elimination, 37; condemned in toto, 68.

A Pathe news weekly having bathing beauty scenes which were eliminated in New York, and coal strike scenes which were eliminated by New York, Kansas, Pennsylvania, but were passed by Ohio and Maryland, was voted with 230 favoring it; 130 passing it with eliminations, and 3 condemning it in full.

In view of the fact that the Cleveland Chamber of Commerce had a committee working on the motion picture censorship problem last spring, with its majority favoring censorship, the outcome of the ballot conducted last Tuesday by McGuire shows more than ever the futility and unreasonableness of censorship.

## Novelty Features Billed for T. O. C. C. Dance

"In the Spotlight" is the title of the special attraction which will be presented at the theatre owners' supper-dance at Hotel Astor on December 3rd.

It is understood that this will be a novelty sensation in which all the stars will appear either singly or in pairs, and one of Broadway's most prominent comedians will introduce these stars in his own inimitable way.

In the box party with Governor-elect Alfred E. Smith, who will be the guest of honor, will be Senator-elect Royal S. Copeland and James Walker, and other prominent public personalities.

Every producing or distributing company will be represented in the horseshoe of boxes, and each company will decorate its own box in its own individual manner.

At the T. O. C. C. headquarters further advices state that all previous records for advance ticket sales have already been eclipsed.

## Universal Head in Chile Thought Quake Victim

DAVID SOUHAMI, Universal sales manager in Chile, cannot be located, and officials in New York fear he is a victim of the earthquake. Meager reports filtering up from Chile, through Universal's South American headquarters in Buenos Aires indicate that the Chilean manager last was reported in Vallenar, the Chilean city now in ruins. He had gone to that place to establish a branch office.

Upon his arrival in New York Carl Laemmle, president of Universal, took far reaching steps to locate the missing exchange head and to look after the welfare of Universal employes in the stricken country. Through James V. Bryson, Universal export manager, instructions have gone to Monroe Isen, South American district manager for Universal, located in the Argentine, to spare no effort in behalf of the Chilean situation.

Isen's instructions include the undertaking of general relief and welfare work in addition to looking after the affairs of the score or more of Universal employes in Chile.

# Goldwyn Signs Eric Von Stroheim

## Will Direct Productions of Elaborate Proportions and Act in Some of Them

GOLDWYNN PICTURES CORPORATION announces that it has signed a long term contract with Erich von Stroheim to direct for it productions of great magnitude. The director will also act important roles in some of his pictures.

Mr. Von Stroheim holds a unique position in the screen world in that, although he is recognized as one of the greatest of directors, he has handled the megaphone on only three pictures—"The Devil's Pass Key," "Blind Husbands" and "Foolish Wives." He wrote the two latter and starred in them.

Von Stroheim's life has been as dramatic and colorful as the plots which he has transferred to the screen. He was born in Austria of aristocratic parents, and educated at the military academy. He became a first lieutenant and served through the trouble which resulted in the annexation of Bosnia and Herzgovinia. He has since taken out naturalization papers and become an American citizen, and is very proud of the fact.

When misfortune overtook his family in 1909 he came to America. He had broken so completely with old world ties that on his arrival in New York he would not make use of the letters of introduction to influential citizens which had been given him. His first job was as a package wrapper at $7 a week. He says he worked at everything except waiting on tables and tending bar. At one time he was a life guard at Lake Tahoe and at another a riding master at Pasadena. He was also a deputy sheriff and a forest ranger.

A rather insignificant fact in the young officer's renunciation of his blood ties was that three days after his arrival in New York he enlisted in Squadron C, First Cavalry, New York National Guard. Between numerous and varied jobs he wrote and acted in a vaudeville sketch. Then motion pictures beckoned and he went to Los Angeles in 1914, working as an extra when he could find a job.

Von Stroheim finally got a job as assistant director to John Emerson and had his first big opportunity in playing German and Austrian officers. After the United States entered the war, his vivid characterizations of German officers in "Hearts of the World" and "The Heart of Humanity" drew the hatred of the aroused nation to them. Despite all handicaps, he has gone ahead until now he is recognized as a director of the first magnitude.

## New Advertising Manager for Lichtman

Charles J. Ver Halen has replaced Lin Bonner as Advertising Manager for the Al Lichtman Corporation. He will start his new duties at once handling all matters pertaining to advertising, while Maurice Kann will continue as Director of Publicity.

After a career of journalism Ver Halen became affiliated with the picture business, first in special exploitation for Paramount and later as advertising head for Robertson-Cole. Until recently he has held a similar post with the Clarke-Cornelius Company.

## Lesser Announces South American Sale

Irving Lesser, eastern manager of Principal Pictures Company, this week announced the sale of the entire South American rights to the first Principal release, "The World's a Stage," starring Dorothy Phillips, and based on Elinor Glyn's latest story, to the Argentine-American Film Company. S. Noan closed the deal for the South American concern.

Scenes from "Conquering the Woman," starring Florence Vidor. Asso.-Ex.

Scenes from one of the "Tales of the Fish Patrol" series, featuring Jack Mulhall. Universal two-reelers

## Major Jack Allen to Film Animal Series for "U"

Major Jack Allen, globe-trotter and sportsman, has been engaged by Universal to write, direct and star in a number of short features showing the methods by which he captured alive wild beasts of the mountain, plain and jungle.

Each of the subjects will embody a plot, reaching a climax in Major Allen's capture of the animal. The appeal of the series will be the drama of the chase and the humanitarian method of capturing animals without killing them.

## Contest Winner Coming with Talmadges

THE winner of the contest which has been conducted in Great Britain, through the London Daily Sketch for an aspirant to film fame to come to America with the Misses Norma and Constance Talmadge, and to learn American methods under their tutelage, afterwards to return to England to star in English-made productions, has been selected.

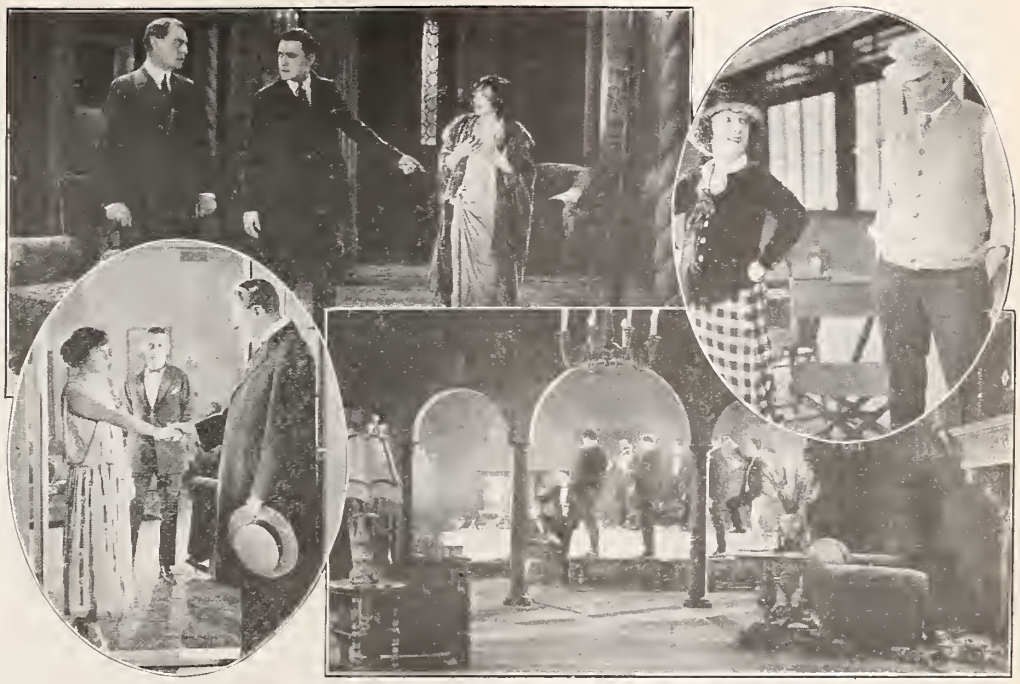
There were 70,000 contestants from England, Ireland, Scotland and Wales. From these one hundred of the most beautiful and talented were selected, and studio tests were made in London by Joseph M. Schenck. The winning vote went to Margaret Leahy, age 20 years, who sailed on the Mauretania November 18th with Mr. Schenck and the Talmadge sisters. She will have the part of "Aggie" in "Within the Law" with Norma. Paul Poiret presented the winner with her traveling suit.

## DeMille to Dramatize Ten Commandments

As a result of the nation-wide contest for an idea for his next motion picture production, Cecil B. DeMille, Director General of the Famous Players-Lasky Corporation, has announced through the offices of the company that he will dramatize the Ten Commandments and make of them the biggest picture of his career as a producer.

This decision was reached through a contest conducted by the Los Angeles Times, in which Mr. DeMille offered one thousand dollars for a single idea, expressed in not more than three hundred words, which would serve as a basis for a picture. At the close of the contest it was announced that he had decided to award eight first prizes of one thousand dollars each, but the nature of the suggestions were kept a secret until Monday.

The scenario for the picture is already being prepared by Jeanie Macpherson and production will commence April first. In preparation for the picture, Mr. DeMille will take a vacation from active production after he has finished his present Paramount picture, "Adam's Rib," for the purpose of resting, studying the scenario and superivising the erection of sets.



"All the World's a Stage," title of the Dorothy Phillips starring vehicle, a Principal Pictures Production to be released through First National

## Hodkinson Names Rohlfs Short-Subjects Chief

Announcement is made by the W. W. Hodkinson Corporation of the acquisition of the services of J. G. Rohlfs who will take charge of the short subject department.

Mr. Rohlfs was formerly associated with the Hodkinson Corporation four years ago. Since then he has been with Mutual, Goldwyn, and the Associated Producers.

He will have complete charge of the distribution and sales throughout the United States of all short subjects other than the Official Urban Movie Chats and "Fun From the Press" which are handled by another department.

# Broadway Run for "Third Alarm"

### Film Booking Offices Will Present Picture at Astor Theatre January 7th

"THE THIRD ALARM," the second Emory Johnson production to be distributed through the Film Booking Offices of America, will be accorded a Broadway run in a legitimate theatre by that company. The picture will be presented at the Astor theatre, on Broadway, beginning January 7th, and will run for a minimum of four weeks.

This is a story of fire department life produced by Mr. Johnson at the R-C studios with an all-star cast. It is a companion picture to "In the Name of the Law," which was built around the life of a policeman.

Andrew J. Cobe, who presented "In the Name of the Law," at the Cohan theatre last summer, will be in charge of presentation.

Mr. Cobe is making elaborate plans for the showing. The musical score is now being revised by James Bradford for the New York premiere.

It is the intention of F. B. O. to present the picture at popular prices and the performance will probably be continuous. An elaborate exploitation campaign, which will include many unique tie-ups, will launch the picture. Immediately following the Astor run, "The Third Alarm" will be released nationally by F. B. O. Plans are now complete to dedicate the picture to fire chiefs in each individual city and many tie-ups will be arranged with the various fire departments.

"The Third Alarm" is adapted from a story by Emory Johnson, author of "In the Name of the Law." Its cast includes Ralph Lewis, in the leading male role; Johnnie Walker, Ella Hall, Virginia True Boardman, Richard Norris, Little Josephine Adair and Frankie Lee.

Scenes from "Fury," presented by Inspiration Pictures, Inc., starring Richard Barthlemess. A First National Attraction

## First Goldstone Special for Early Release

Richard Talmadge's first special for Phil Goldstone, entitled "The Speed King," directed by Grover Jones, with a cast consisting of Richard Talmadge, Virginia Warwick, Harry Van Meter, Mark Fenton and others, is being titled and shortly will be offered for release.

This is the first of the series of special productions, of which there will be six.

Production has started on his second special, the working title of which is "The Fire Eater," an original story by George Plympton.

The cast includes Richard Talmadge, Charlotte Pierce, S. J. Bingham, T. L. Geary, Jeff Osborne, M. York and "Pal," the dog. It is directed by Jack Nelson.

# Universal Releases for December

## Schedule Calls for Four Feature Attractions with Prominent Stars

UNIVERSAL'S December schedule of releases includes pictures by such stars as Frank Mayo, Herbert Rawlinson, Gladys Walton, Colleen Moore and Cullen Landis. They were made by leading directors.

The first to be released will be "The Altar Stairs," starring Frank Mayo. It is adapted from a story by G. B. Lancaster and was directed by Lambert Hillyer. The scene is laid in the South Seas.

The supporting cast includes Dagmar Godowsky, Mayo's wife, Louise Lorraine, as leading woman, Lawrence Hughes, J. J. Lance, Harry DeVere, Hugh Thompson, Boris Kosloff and Nick de Ruiz. The scenario was prepared by George Randolph Chester. The picture will be released December 4.

The release for December 11 will be a special cast feature directed by Emile Chautard from a novel by Mary Lerner. It is called "Forsaking All Others." Colleen Moore and Cullen Landis are featured. Others in the cast are June Elvidge, David Torrence, May Wallace, Sam DeGrasse, Melbourne McDowell, Elinor Hancock and Lucille Ricksen.

"One Wonderful Night," Herbert Rawlinson's picture, will be released December 18. It is from the novel by Louis Tracey, which also was produced as a successful play. George C. Hull put it into screen form and Stuart Paton was drafted to make a picture of it.

Lillian Rich is the leading woman. Others in the case are Sidney Bracey, Sidney de Grey, Jean de Brian, Percy Challenger, Dale Fuller, Spottiswoode Aitken, and Joseph Girard.

The three foregoing pictures form the last three releases in the Prosperity Nine, Universal's second group of nine pictures for the 1922-1923 screen.

"A Dangerous Game," the final December release, and which will go to the screen on Christmas Day, is the first of a new group of nine pictures, known as the Laemmle Nine.

It stars Gladys Walton. It was adapted from "Gret'n Ann" by Louis Dodge. It was directed by King Baggot.

Included in the supporting cast are Robert Agnew, Kate Price, Spottiswoode Aitken, Harry Carter, Edward Jobson, Christine Mayo, Rosa Gore and others.

## Strong Cast for "Spider and the Rose"

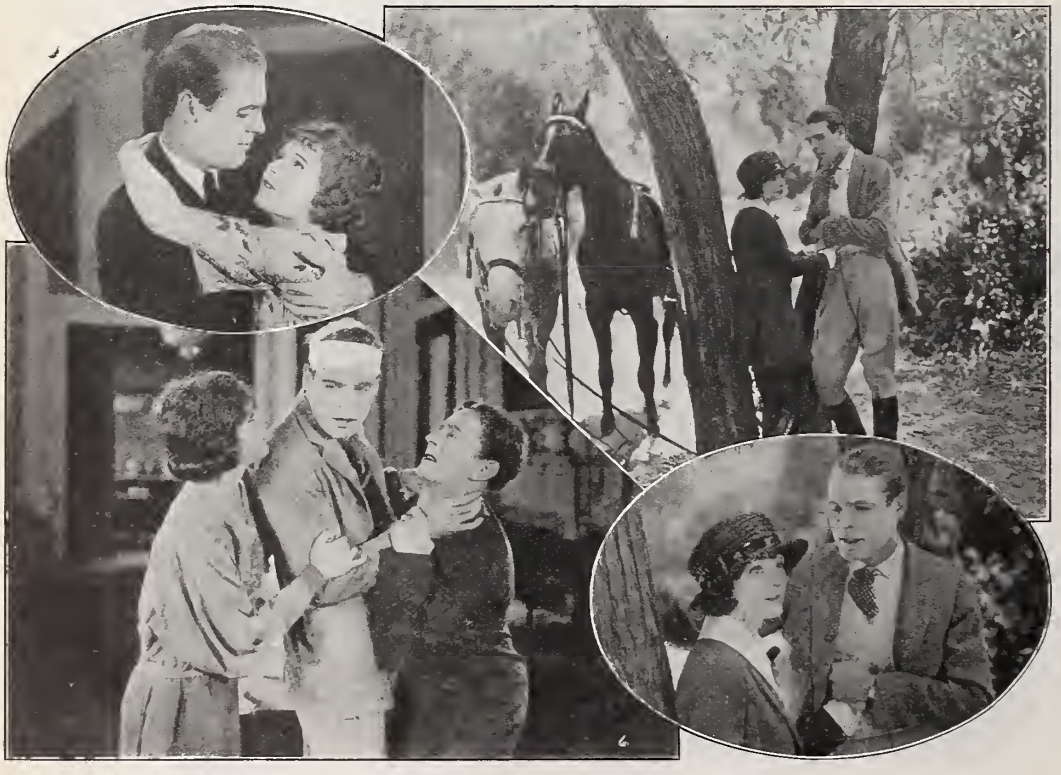
"The Spider and the Rose," the B. F. Zeidman production now under way at the United Studios on the West Coast, will present a cast of well-known screen players, including Alice Lake, Gaston Glass, Robert McKim, Frank Campeau, Noah Beery, Edwin Stevens, Joseph Dowling, Otis Harlan, little Richard Headrick, Andrew Arbuckle, Harry Northrup, Alec Francis and Louise Fazenda.

"The Spider and the Rose" is a colorful romance of the old Spanish days in California, a Street and Smith story by Gerald C. Duffy. A Prizma allegory is being prepared to be used in conjunction with the picture. Jack McDermott is directing the production. E. Richard Schayer wrote the scenario, and Glen MacWilliams is in charge of the camera-work.

## Prizma Is Preparing New One-Reel Music Special

Robert Olson is directing Prizma's second one-reel musical special "Schubert's Serenade" which is being made in Prizma color as one of a series of thirteen sychronized classics similar to "Beethoven's Moonlight Sonato," which has already won favorable attention.

Wallace Ray is playing "Franz Schubert" and Wm. Van Middlesworth is in charge of the Prizma camera.



Scene from the all-star production "The Jilt," a Universal attraction.

These scenes occur in the William Fox Production starring Charles Jones in "Boss of Camp 4"

## "Fairbanks in Robin Hood" Interests Educators

"Douglas Fairbanks in Robin Hood" has created widespread interest among educational authorities in various parts of the country judging from inquiries that have been addressed by them concerning this production. Several Boards of Education are reported to have made requests for "stills," showing scenes from the picture, to be used in conjunction with lectures and class-work on English history. New York and Brooklyn high-schools will shortly utilize such photographs in their English lessons, it is stated. Harriett Church, well-known lecturer on the Coast, is to tour the country in the near future and deliver a series of lectures on Robin Hood in schools and churches, using stereopticon views from the Douglas Fairbanks picture.

## Close London Contract for Doug's "Robin Hood"

"DOUGLAS FAIRBANKS IN ROBIN HOOD" will receive an auspicious presentation in London under the direction of Charles B. Cochran, one of the foremost theatrical managers of Great Britain. Contracts were signed yesterday by Mr. Cochran and Douglas Fairbanks for the appearance of this production in one of the leading theatres in London controlled by the English producer.

The Fairbanks production will receive its London premiere shortly before Christmas and arrangements are being perfected to make this one of the most noted social functions of the season.

Mr. Cochran sails from New York Saturday with the London prints of the film. He will be accompanied by Clarence Ericksen, of the Fairbanks organization, who will look after all business affairs abroad in connection with "Douglas Fairbanks in Robin Hood."

## Maurice Tourneur Production Staff Announced

M. C. Levee, president of the United Studios, announces the personnel of the staff which has been selected for the next Maurice Tourneur production, "The Isle of Dead Ships," which has been started at the United Studios. Supervising Director, Maurice Tourneur; production manager and assistant director, Scott R. Beal; second assistant director, "Bud" Erickson; art director, Milton Menasco, chief cinematographer, Arthur L. Todd; assistant cinematographer, Frank Evans. As far as possible, Tourneur has surrounded himself with the same staff that worked with him in the production of Lorna Doone.

## Cast Is Announced for "Poor Men's Wives"

"Poor Men's Wives," a future release of B. P. Schulberg, president of Preferred Pictures, through the Al Lichtman Corporation, will follow the company's policy of all-star or featured players and will include Barbara Le Marr, David Butler, Richard Tucker, Zasu Pitts and Betty Francisco. It is a screen original by Frank Dazey and Agnes Christine Johnston. Gasnier who directed the first picture will make "Poor Men's Wives" also.

## "To Have and to Hold" Is Used as Foxtrot Title

"To Have and To Hold," title of the Paramount picture adapted from Mary Johnston's novel, has been seized upon by music publishers as a popular title for a foxtrot. Joe Mittenthal, Inc., 1591 Broadway, are the publishers of this official theme song for the Paramount picture.

Top, left, scene in which William Scott, Barbara Tennant and Edward McWade appear; right, Bessie Love and beneath them Frankie Lee and "Queenie," all in scenes from "Deserted at the Altar," Phil Goldstone Production, State Rights

## Much Research Work Being Done for "Ben Hur"

June Mathis, who has been East for a few weeks doing research in connection with the writing of the continuity for Goldwyn's screen version of Gen. Lew Wallace's "Ben Hur," is returning to the Goldwyn studios at Culver City, to complete the script at the studios.

Sophie Wachner, in charge of the wardrobe department, has begun work on the "Ben Hur" costumes after long-continued research work, much of which was done in New York on her recent trip East. Cedric Gibbons, art director for Goldwyn, has had his staff employed on scenic and technical problems in connection with the "Ben Hur" production for some time.

## Ray Names Full Cast for "The Girl I Loved"

Announcement is made from the offices of Charles Ray, Inc., of the full cast in his forthcoming photoplay for United Artists release, "The Girl I Loved," a picture version of the famous James Whitcomb Riley poem of the same title, and which is purported to tell the story of Riley's own life romance.

Obviously Charles Ray himself takes the leading role of John Middleton, while Patsy Ruth Miller plays opposite in the role of Mary, the girl. Others in the cast and their characters are Ramsey Wallace as Willie Brown, Edythe Chapman as Mother Middleton, William Courtwright as Neighbor Silas Gregg, Charlotte Woods as Betty Short, Gus Leonard as Neighbor Perkins, F. B. Phillips as the Hired Man, Lon Poff as the circuit riding Minister, Jess Herring as Hiram Lang, Ruth Bolgiano as Ruth Lang, Edward Moncrief as the Judge, George Marion as the organist and Billie Latimer as the spinster.

The story was adapted by Albert Ray and the direction is by Joseph De Grasse, with George Rizard as chief cameraman. The release date will be in February.

## Bryant Washburn Cast in "Rupert of Hentzau"

Bryant Washburn has been signed by Myron Selznick for the important role of Fritz Von Tarlenheim in Selznick's forthcoming film version of "Rupert of Hentzau." With the addition of Washburn to the cast, the company promises to be an all-star aggregation of talented membership. Other players already announced for the production are Elaine Hammerstein and Bert Lytell. Actual filming is scheduled to start this week with Victor Heerman directing from a scenario by Edward J. Montagne.

Scenes from "Peg o' My Heart." Laurette Taylor is still "Peg" in the screen version of the star's most successful play. A Metro picture

# Famous Announces Nov. 26 Releases

## "The Pride of Palomar" and "The Impossible Mrs. Bellew" Due for Distribution

IN the Cosmopolitan production of Peter B. Kyne's story, "The Pride of Palomar," and Gloria Swanson in Sam Wood's production, "The Impossible Mrs. Bellew," which are scheduled for release November 26, Paramount announces what it claims are two of its strongest pictures of the current year.

"The Pride of Palomar" was directed by Frank Borzage, who produced "Humoresque" "The Good Provider," "Get-Rich-Quick Wallingford," "Back Pay" and "The Valley of Silent Men." The scenario was written by Grant Carpenter and John Lynch from the original by Peter B. Kyne. For the filming of the scenes, all of which are laid in the West, Cosmopolitan sent the company to the story's original location, the famous Rancho Guajome, in California, where Helen Hunt Jackson obtained the material for her novel, "Ramona."

The cast is headed by Forrest Stanley and Marjorie Daw and includes Joseph Dowling, Warner Orland, Alfred Allen and James O. Barrow.

"The Impossible Mrs. Bellew," was adapted by Percy Heath from a novel by David Lisle. It tells of what happens when an innocent wife's reputation is purposely blackened by an unscrupulous lawyer in order to save her worthless husband from conviction on a charge of murder.

Director Sam Wood assembled a capable cast for the support of Miss Swanson. Robert Cain is the husband who causes all the trouble, while Conrad Nagel plays opposite the star in the role of a novelist. Mickey and Pat Moore are seen in sympathetic kiddie roles, while other players include Richard Wayne, June Elvidge, Herbert Standing, Helen Dunbar, Arthur Hull and Clarence Burton.

Mr. and Mrs. Carter DeHaven in a December comedy entitled "Christmas," F. B. O.

## Syracuse Company Will Produce "Midnight"

Henry Hall, the young Broadway star, and Mary Thurman started work last week as co-stars in "Midnight," a new comedy drama for Syracuse Motion Pictures Co.

Hamilton Smith who directed "The Isle of Doubt," and "The Inner Man," in which Wyndham Standing starred for the same company, is directing the feature. Arthur Cadwell is the cinematographer.

The releasing arrangements are in the hands of Producers Security Corporation, which has not yet announced the distribution channels. Producers Security also handled the former Syracuse productions.

## "The House of Solomon" Is Nearing Completion

Produced by Cardinal Pictures Corporation and scheduled for distribution by American Releasing, "The House of Solomon" is nearing completion at the Whitman Bennett studios under the direction of Lawrence C. Windom, with a cast comprising William H. Strauss, Bronda Moore, Nancy Deaver, Charles Delaney, Fred T. Jones, Lillian Herlein and Charles Brooke.

"The House of Solomon" is from an original story by Val Cleveland, who wrote the scenario, and is a character comedy-drama.

## "One Exciting Night" to Close at Apollo

A. L. Grey, general manager for D. W. Griffith, announces the termination of the run of "One Exciting Night" at the Apollo theatre, New York city. It will continue through next week, when it must be withdrawn because of the fact that a big production is coming into that house and alterations will be necessary before it can be staged.

## Cast Assembled for "The Abysmal Brute"

A strong cast has been assembled for the Universal production titled "The Abysmal Brute," adapted from the Jack London story. Reginald Denny heads the cast. Opposite Mr. Denny will appear Mabel Julienne Scott. Hayden Stevenson, Buddy Messenger, Dorothea Wolbert, George Stewart, Charles French, Mae Busch, Nell Craig and Crawford Kent have also been engaged. Hobart Henley, director of "The Flirt," is directing "The Abysmal Brute."

## Sherry Now Affiliated With Distinctive

A NOTABLE addition to Distinctive Pictures Corporation was made last week when William L. Sherry became affiliated with that organization. Sherry has been in the film business since 1913 when he formed the William L. Sherry Feature Film Company, with headquarters in New York and Buffalo.

In 1915 Mr. Sherry became one of the pioneer members and vice-president of the Paramount Pictures Corporation. He was one of the original Famous Players franchise owners.

In 1916 the Famous Players Lasky Corporation was formed and a little later Paramount Pictures Corporation, of which the William L. Sherry Feature Film Company was a unit, were both absorbed by that organization. Mr. Sherry became a director in Famous, as well as one of its largest individual stockholders. He remained with Famous Players Lasky until 1919, when he began distributing independently, having his own distributing organization known as the William L. Sherry Service.

## "Hearts Aflame" Will Be Distributed by Metro

"Hearts Aflame," the Reginald Barker production made under the auspices of Louis B. Mayer, has been acquired for distribution by the Metro Pictures Corporation. Interest has been rife for the past few weeks as to the ultimate distribution of the Mayer special, which was given an elaborate trade showing at the Ritz-Carlton, New York, two weeks ago. The picture is based on the Harold Titus novel titled "Timber." Frank Keenan and Anna O. Nilsson head the cast.

## Goldwyn's "Hungry Hearts" for N. Y. Capitol

The showing of Goldwyn's picturization of Anzia Yezierska's stories of immigrant life in New York City, "Hungry Hearts," will take place next week at the Capitol theatre, New York, coincident with the national release of this film.

It was directed by E. Mason Hopper with a cast that includes Bryant Washburn, Helen Ferguson, Rose Rosanova, E. A. Warren, Otto Lederer, George Siegmann, Bert Sprotte, A. Budin and others.

## Katherine MacDonald Will Film "Refuge" Next

Following the completion of "The Scarlet Lily," on which work is now being finished, Katherine MacDonald will begin production of "Refuge," an original story written by Lois Zellner. Victor Sherzinger, who directed "The Scarlet Lily," will direct "Refuge." The screen version is being prepared by Florence Hein.

## Snowy Baker Picture Is in Production

Phil Goldstone announces that the first of the Snowy Baker pictures, "Pals," is now in the course of production, being directed by Howard Mitchell, who directed William Fox productions for three years.

The first story will feature both Snowy Baker and his famous horse, "Boomerang."

## Reconstruction Hospital as Picture Set

What is probably the most striking hospital interior set ever built for a motion picture is the one constructed in the Cosmopolitan Studios for the picturization of "The Go Getter," a Peter B. Kyne story, work on which was started this week. In this particular scene disabled soldiers play a prominent part.

In order to make it perfect in every detail, Director E. H. Griffith arranged with Dr. William V. Healey, staff surgeon of the Reconstruction Hospital at Central Park West and One Hundredth street, to collaborate on its construction. As a result, the set is a faithful reproduction of the interior of the Reconstruction Hospital, from which it was designed.

## Exceptional Committee Shows "Shadows"

The Exceptional Photoplays Committee of the National Board of Review accorded a special showing to B. P. Schulberg's "Shadows" featuring Lon Chaney at the Town Hall, New York City, Friday, November 17th.

The audience included fourteen hundred representative motion picture patrons and in accordance with the Board's custom questionnaires were distributed to obtain a consensus of opinion on the merits of the production from the standpoint of art and entertainment. The Board expects to have a statement of the results ready for publication shortly.

"Shadows" appears in the current issue of their bulletin along with "Nanook of the North" as an exceptional photoplay.

## Jossey in Independent Exchange Field

J. S. Jossey, for several years special representative of Arrow Film Corporation, has announced his resignation from that organization to enter the Independent exchange field on a large scale. Mr. Jossey, for many years one of the best known figures in the Independent field, has formed the Progress Pictures Company of Ohio, for the purpose of distributing features, serials and short subjects in that state. He will be located in Cleveland where the new firm has secured offices.

Mr. Jossey is president and E. C. Fielder, vice-president and general manager. Fielder has just resigned his position as manager of Associated Exhibitors to accept his new position.

## Mayer Studios Changed to Mayer-Schulberg

ANNOUNCEMENT was made this week that the Louis B. Mayer studios will be enlarged at once and will be known in the future as the Mayer-Schulberg studios. Since the increased activities of Preferred Pictures occasioned by B. P. Schulberg's schedule of special features to be released through the Al Lichtman Corporation, it has been evident that larger facilities would be necessary and the arrangement with Mayer is the result.

Under it the studio will be divided into two distinct sections. Each organization will have its own equipment, its own stages, wardrobe buildings, etc.

In the William Fox Comedy, "Lazy Bones," Clyde Cook is featured and appears in the above scenes.

## Coast Producing Company Is Reorganized

IN line with plans of The Paul Gerson Pictures Corporation, the San Francisco Film Company, who are planning to enlarge their producing facilities, there has been a re-organization of the officials of the company. C. E. Reinhart, President of the Southern Promotion Association and head of the Reinhard Lumber Company is the new President of the Corporation, and Philip S. Baker, Vice-President of the Baker Hamilton & Pacific Company is the new Vice-President. James L. Jerichau, wholesale tobacco merchant, has been named for Secretary. Paul Gerson, the founder of the company, is to have complete charge of the new producing activities.

## Color Effects in Cecil De Mille's New Subject

Color photography will be a feature of Cecil B. DeMille's new Paramount picture titled "Adam's Rib." The color "spotted" process employed was perfected by Loren Taylor, head of the color process department of the Paramount studios, and appears for the first time in "Adam's Rib." A ballroom scene with dancers carrying colored Japanese lanterns is employed as the setting for the color effects. "Adam's Rib" was written by Jeanie Macpherson. Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon are featured.

## New Ballad, "My Buddy," for "Skin Deep"

Negotiations have been completed with the J. H. Remick Music Co. whereby they will designate their new ballad, "My Buddy" as the theme of Thos. H. Ince's "Skin Deep."

## Wardens Approve Pictures as Aid to Prisoners

Are motion pictures a force for good?

This question is decisively answered in the affirmative by wardens and chaplains of penitentiaries in the United States as the result of a motion picture survey of penal institutions now being made by the statistical department of Associated First National Pictures, Inc.

The survey shows that motion pictures tend to make convicted more patient in their surroundings; more eager to work, more subject to discipline, happier and more ambitious to do right, is the consensus of opinion.

Among the wardens who expressed their approval of the pictures are: Warden Lawes of Sing Sing, Warden McKenty of Eastern State Penitentiary of Philadelphia, Warden Martin of Arkansas State, Warden Sanders of South Carolina State, Warden Hulbert of Michigan State, Warden W. H. Martin of Arkansas State, Warden J. A. Johnston of California State, and wardens of practically every state prison in America.

## Cosmopolitan Secures Ziegfeld Beauties

A group of Broadway's most famous beauties are appearing in Cosmopolitan's picturization of "The Enemies of Women," Vincent Blasco Ibanez's latest story, which Alan Crosland is directing. By an arrangement entered into with F. Ziegfeld, Jr., a number of beauties from his famous "Follies" are in the group, including Edna Wheaton, Helen Lee Worthing, Vivian Vernon, Polly Nally, Addie Rolf, Marie Shelton and Nellie Savage.

Lionel Barrymore and Alma Reubens are featured in the picture, while others in the cast are Pedro de Cordoba. William "Buster" Collier, Jr., W. H. Thompson, Gareth Hughes and Gladys Hulette.

## Mlle. Narcita Will Make American Debut

Mlle. Narcita, young Spanish motion picture star, will make her American film debut in Cosmopolitan Productions' picturization of Vicente Blasco Ibanez's "The Enemies of Women," now in production under the direction of Alan Grosland, which features Lionel Barrymore and Alma Reubens.

Although this is Mlle. Narcita's first appearance in an American film, she has won popularity in Europe and in Canada as the star in numerous big productions. For more than three years she was star with the Royal Motion Picture Company of Montreal and Canada.

## Edith Roberts Will Play Lead in "Backbone"

EDITH ROBERTS has been signed by Distinctive Pictures Corporation to play the leading feminine role in their first all-star production, "Backbone," a recent Saturday Evening Post story by Clarence Budington Kelland.

Miss Roberts has arrived in New York from the Coast to confer with Arthur S. Friend, president of Distinctive Pictures Corporation, Henry M. Hobart, production manager, and Edward Sloman, who will direct. Shooting on "Backbone" begins this week. The Biograph Studios at 176th Street, New York, have been leased for the making of the picture.

## Capacity Attendances Mark "Dangerous Age" Opening

THE police of Paterson, N. J., concluded that the entire population of the city were out on Monday evening, November 20th to attend the premiere of the John Stahl production "The Dangerous Age," at Jacob Fabian's Garden theatre. The box office was blocked from six o'clock until ten and those unable to gain admittance were given tickets for later in the week performances. On Tuesday the show kept up its record-breaking attendance. The showing is all the more remarkable because of such local opposition as "East is West," "Trifling Women," "Monte Cristo," etc. Lewis Stone scored another triumph in this picture.

The advance exploitation was conducted by Harry Reichenbach. Features of this will appear later in a service section in MOTION PICTURE NEWS.

The "Dangerous Age" will be released by Louis B. Mayer December 31st. The Strand, New York, showing will be given early in January.

## *Joe Weil Rejoins Universal Exploitation Staff*

Joe Weil, well known independent exploitation and advertising man, has been engaged as exploitation manager for Universal's "Big 'U' Exchange." Weil will cover the Metropolitan district.

This is Weil's second assignment with Universal. Three years ago he handled trade paper publicity for the home office and also worked on the national exploitation of "The Great Air Robbery." Since then he has been identified with a score of independent national exploitation and sales campaigns.

## *"Truxton King" Gilbert's First for Fox*

George Barr McCutcheon's novel, "Truxton King," will be the first starring vehicle for John Gilbert under his new contract with William Fox, which was signed a few days ago, according to announcement by Fox Film Corporation. The picture will be directed by Jerome Storm. "St. Elmo," Augusta Evans' novel, recently was completed at the Fox Western studios.

The negative of "The Boss of Camp Four," Charles Jones' latest starring production for Fox, has reached the New York offices Jones has started work on "The Footlight Ranger," his next production.

## Worsley to Direct Chaney in Victor Hugo Story

AS was announced some time ago Universal will produce a motion picture version of Victor Hugo's drama, "The Hunchback of Notre Dame." Lon Chaney has been selected as the star of the film adaptation, and Wallace Worsley has been engaged to direct the production. The choice of Mr. Worsley as the director of the forthcoming feature was among the last details attended to by Carl Laemmle before he left Universal City for New York.

E. T. Lowe, Jr., and Perley Poore Sheehan collaborated in adapting the story to the screen. A special art and technical staff has been engaged and production will be undertaken at once on an unusually large scale.

Scenes from "The Pride of Palomar." Paramount

## *Carey Completes Popular Story for F.B.O.*

Under the direction of Val Paul, Harry Carey has completed "Canyon of the Fools," adapted from Richard Matthews Hallett's story of the same name which appeared last year in the *Saturday Evening Post* and has since been published in novel form by Harper Brothers. "Canyon of the Fools" is an outdoor picture with a mining locale.

This will be the third Carey production on the Film Booking Offices' release schedule. It will be an early 1923 release.

## *Warner Pictures Booked for N. Y. Strand Houses*

By the terms of an important booking deal closed this week five Warner productions will be shown in the Mark Strand theatres of the Mitchell H. Mark Realty Corporation, located in New York, Brooklyn, and Albany. Early dates have been arranged for the New York and Brooklyn showings. The five pictures involved are "The Beautiful and Damned," "Heroes of the Street," "Little Church Around the Corner," "Brass," and "Main Street."

## *"Great Expectations" Release Arranged*

Hopp Hadley, who is handling the new Nordisk production of Charles Dickens' "Great Expectations," has arranged for the release of the picture to New York exhibitors immediately through the Alexander Film Corporation. This Dickens subject was chosen by its producers as the starring vehicle for a new stage prodigy, Little Buddy Martin, because of the opportunities offered by the character of the little orphan, "Pip." The production is in six reels.

## Tourneur Starts "Isle of Dead Ships"

MAURICE TUORNEUR has contracted with M. C. Levee, president of United Studios, for a series of four pictures to be released through First National. Work on the first of these, Crittenden Marriott's novel, "The Isle of Dead Ships" has already been started.

Accompanied by a technical staff of thirty, Mr. Tourneur has begun construction of a fleet of ships that will duplicate nautical history of more than a century ago.

The story deals with the legend of an Island formed by wrecked ships and derelicts drawn into the Sargasso Sea by the Gulf currents to be imprisoned there by the mesh of kelp and weed spreading over this expanse of water.

Casting is to be begun shortly and within another week it is expected that the full list of players can be announced.

## *Howard Estabrook Engaged by Distinctive Pictures*

Howard Estabrook has been made general assistant to Arthur S. Friend, president, and Henry M. Hobart, vice-president and production-manager of Distinctive Pictures Corporation. Mr. Estabrook resigns as head of the Sales Promotion and Educational Departments of the F. B. O. to take his new post.

Mr. Estabrook entered the motion picture industry in 1914 with George Klein. In 1916 he became affiliated with Metro in production, and two years later joined the Famous Players-Lasky as director at the West Coast Studios. For the past few years Estabrook has been an independent producer and is at present interested in several productions.

## *Clara K. Young Starts on Third Subject for Metro*

Production work has been started on the third Clara Kimball Young feature for Metro release at the Harry Garson Studios on the West Coast. King Vidor is directing the subject titled "The Woman in Bronze" and based on the French novel by Henry Kistemaecker. The novel was adapted for the screen by Hope Loring and Louis Lighton. In Miss Young's supporting cast are included John Bowers, Lloyd Whitlock, Edward Kimball, Kathryn McGuire and Edwin Stevens.

## Elite Productions Formed on Coast

ELITE Productions have been organized at Los Angeles by H. H. Harrison, W. J. Paterson and W. H. Mitchell to make a series of 14 pictures to be distributed by George H. Gallaghan, New York, through Associated First National. The first production, "The Man From Outside," by Frederick Reelfi, jr., who will direct, is to star Frank Mayo, with Miriam Cooper, Mitchell Lewis, Stuart Holmes and Josef Swickard. Harry Fowler and Joe Walker will be cameramen. The company left this week for Shaver Lake in the Sierra Nevada mountains, one hundred miles northeast of Fresno. Interiors will be made at Universal City. Each of the 14 pictures will have an individual all-star cast. Milton Sills, has been engaged for one and House Peters for another.

EXHIBITORS' REPORTS ON NEW RELEASES

# What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

### FAMOUS PLAYERS

***The Young Rajah—***

Not as good as previous Valentino pictures, but drew a fine response. (Middle West).

A great disappointment. The picture shows the frailties of the book from which it is taken, without any compensations. Valentino does the best he can with such an improbable and unsatisfactory plot. Valentino as star, drew capacity houses. (Middle West).

Jammed them in at every show, but folks not so enthusiastic over the quality of the story. (East).

***The Siren Call—***

The attendance held up good all during the week with this one. (Middle West).

***To Have and to Hold—***

Wonderful picture which did a very good business. (Middle West).

Strong romantic drama with fine cast. Played to good business. Middle West).

***The Face in the Fog—***

Business could have been better, but we won't kick as picture had strong talent and ought to be good drawing card. (West).

***The Man Who Saw Tomorrow—***

Fair picture and business very good. Extra business partly due to added attraction. (East).

A captivating romantic drama that pleased patrons immensely. Very good attendance. (Middle West).

*Pen and ink art ad on "Broadway Rose," used by the Liberty theatre, Kansas City*

Not as well liked as other pictures with Thomas Meighan; star's popularity responsible for good business. (West).

***The Impossible Mrs. Bellew—***

Went over big and patrons pleased. (West).

***When Knighthood Was in Flower—***

Holding on here in longest run this theatre ever played. (West).

Fifth week and still going strong. (West).

Can play a return on this and pack 'em. (Middle West).

***The Old Homestead—***

Good picture. Business for first week good, but way off on second. (East).

### FIRST NATIONAL

***East Is West—***

Played to big houses for a week's run. (Middle West).

***Brawn of the North—***

Strongheart again proves himself a great actor in this interesting north country picture. Plenty of interest and thrills make this box office attraction. Big business. (Middle West).

Liked by patrons but not the drawing card that "The Silent Call" was. (Middle West).

Business was very good. Those who had seen "The Silent Call" were all set to see this one and it was talked about. (Middle West).

***The Rosary—***

A tremendous appeal to this one. Played to capacity during run. Such pictures help the industry. (Middle West).

***Skin Deep—***

Good picture, but business off. (East).

***The Song of Life—***

Not heavy enough to attract much business. Receipts up to average, however. (East).

***The Sea Lion—***

A good type of picture for a change and my patrons liked it. (West).

***Smudge—***

Seats at a premium every night, but credit for this should go to Jimmy Hussey, the comedian, who also appeared. (East).

### UNIVERSAL

***Another Man's Shoes—***

Played to satisfactory business and seemed to please patrons. (West).

***Human Hearts—***

Our audiences liked this very much. The picture is strong, consistent and well acted. (Middle West).

***Broad Daylight—***

Very good picture. Interesting throughout. Business better than it has been for several weeks. (Middle West).

***Under Two Flags—***

A very fine picture, which attracted only fair business due to stiff competition. (East).

### FOX

***For High Stakes—***

Mix is a big favorite at this house and box office smiled. (East.)

***My Friend, the Devil—***

Excited some curiosity but not enough to bring them all week. The picture was taken off the middle of the week. (Middle West.)

***Who Are My Parents—***

Some think this is a masterpiece. Some think it rot. On the whole, the subject is getting threadbare and public interest in this problem has waned. Did only fair business. (Middle West.)

Could not give this one much. Not a box office attraction. (West.)

***Tom Mix in Arabia—***

Tom Mix and his horse "Tony" are happy combination and should be reflected in the box office. Popular with my patrons. (Middle West.)

***Honor First—***

Picture and business both bad. (East.)

***Just Tony—***

A horse who is a star, this time. Unusual. People came back the second time to see this picture. Did good business all week. (Middle West.)

### METRO

***Trifling Women—***

A real box office attraction. It has action, heart interest, good acting, splendid direction and beautiful sets. We are holding it over a second week. (Middle West.)

***Hate—***

Fits well into most any program. Well received here. (Middle West.)

***Broadway Rose—***

Fair picture and business good. Star popular here. (East.)

### GOLDWYN

***Golden Dreams—***

Mediocre picture and business only fair. (East.)

***The Sin Flood—***

Nothing but favorable comment. A different kind of a film. Excellent patronage. (Middle West.)

***Sherlock Holmes—***

Barrymore does splendidly. A real entertainment. (Middle West.)

### SELZNICK

***One Week of Love—***

A very good picture. Stood them up every night in the week with business picking up every day except Friday. (Middle West.)

### HODKINSON

***Slim Shoulders—***

A good women's picture. (Middle West.)

### AMERICAN RELEASING

***The Trail of the Axe—***

Satisfactory. Did good business and pleased patrons. (West.)

### WARNER BROTHERS

***Rags to Riches—***

Did good business in spite of rain and blustery weather. Seemed to give general satisfaction. It was a long time since a Wesley Barry picture had been around and time seemed ripe for one. (Middle West.)

Fair picture. Went well. (East.)

One of the best drawing cards in several weeks. Did a lively week's business. (Middle West.)

Only an average picture, but a good box office attraction. (Middle West.)

### UNITED ARTISTS

***The Man Who Played God—***

We may be "'way out west" but we appreciate actors like George Arliss. Good business. (West.)

***A Tailor-Made Man—***

Box office receipts with this one came up to expectations as Ray is very popular here. (Middle West.)

***Tess of the Storm Country—***

Of course we packed 'em in. What else with such a picture and Mary Pickford? (West.)

Let them come like this. We can get the money when the picture has an appeal such as "Tess." Pickford well liked. Business capacity. (West.)

### AL LICHTMAN

***Rich Men's Wives—***

Better than the average picture, average box office value. (Middle West.)

PROGRAMS FOR THE WEEK OF NOVEMBER 19 TH

# With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

## NEW YORK CITY

**Capitol Theatre—**
Overture—"Ein Heldenleben"—Capitol Orchestra.
Feature—Trifling Women—Metro.
Recessional—Organ.

**Rivoli Theatre—**
Overture—Selections from "Aida"—Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Vocal—"Serenade Espagnole"—Baritone.
Feature—The Pride of Palomar—Paramount.
Musical—Original Piano Trio, "I'll Build a Stairway to Paradise" and "Hot Lips."
Cartoon—What a Difference a Little Hair Will Make.
Recessional—"Cavalleria Rusticana"—Organ.

**Rialto Theatre—**
Overture—"Oberon" and Riesenfeld's Classical Jazz—Rialto Orchestra.
Current Events—Rialto Magazine.
Vocal—Duet from "The Pearl Fishers."
Feature—Ebb Tide—Paramount.
Specialty—"Danse Comique."
Comedy—High and Dry—Harold Lloyd Revival.
Recessional—Organ.

**Criterion Theatre—**
Feature—When Knighthood Was in Flower, Marion Davies—Paramount. Eleventh week.

**Forty-fourth Street Theatre—**
Feature—The Village Blacksmith—Fox. Continued.

*Three-column ad on "The Man Who Saw Tomorrow," used by the Colonial theatre, Indianapolis*

**Cameo Theatre—**
Feature—When the Desert Calls—American Releasing. Continued.

**Lyric Theatre—**
Feature—Douglas Fairbanks in Robin Hood. Indefinite.

**Astor Theatre—**
Feature—The Town That Forgot God—Fox. Indefinite.

**Apollo Theatre—**
Feature—One Exciting Night—D. W. Griffith. Continued.

**Mark-Strand Theatre—**
Feature—Tess of the Storm Country—Mary Pickford. Second week.

## LOS ANGELES

**Grauman's Theatre—**
Overture—Grauman's Orchestra in a Twenty Minute Concert by a Jazz Band of Twenty Pieces.
Novelty—A. B. C. of a Movie Organist.

CIRCLE Theatre
CHARLES RAY IN "ALIAS JULIUS CAESAR"
THEY STOLE HIS CLOTHES
THEY STOLE HIS GIRL—
BUT HOW HE STOLE THE STEALERS
THUNDER LANDS THE LAUGHS THAT LAST!
SPECTACULAR FASHION SHOW!!
The INCOMPARABLE CIRCLE ORCHESTRA
Leopold Kohls-Director
The GRAND ORGAN played by FREDERICK KARCH WALTER FLANDORF
"YESTERDAY AND TODAY"
A Gorgeous Fashion Review inspired by the Fifteenth Anniversary
L. SAYERS & CO.
PRESENTED DAILY AT 2:45-7:00-9:00

*"Alias Julius Caesar" was given this three-column display ad by the Circle theatre, Indianapolis*

Feature—The Impossible Mrs. Bellew, Gloria Swanson — Paramount.

**California Theatre—**
Feature—Tess of the Storm Country, Mary Pickford — Second Week.

**Miller's Theatre—**
Feature—Tess of the Storm Country, Mary Pickford.

**Kinema Theatre—**
Feature — Brawn of the North, Strongheart—First National.

**Mission Theatre—**
Feature—Dr. Jack—Third Week.

**Superba Theatre—**
Feature—Another Man's Shoes—Third Week.

**Grauman's Rialto Theatre—**
Feature — When Knighthood was in Flower—Sixth Week.

**Grauman's Hollywood Theatre—**
Feature — Douglas Fairbanks in Robin Hood—Fifth Week.

Second week
The Rex Ingram Production of
"The Prisoner of Zenda"
ALICE TERRY, LEWIS STONE & RAMON NAVARRO
OHIO Theatre
from the story by Anthony Hope

*Ad with strong contrast on "The Prisoner of Zenda," used by the Ohio theatre, Indianapolis*

**Pantages Theatre—**
Feature — The Crusader, William Russell—Fox.
Six Acts of Vaudeville.

**Symphony Theatre—**
Overture — Symphony Orchestra Concert.
Current Events—Fox News.
Scenic—California Mountains.
Comedy—A Small Town Derby—Century.
Specialty—Joe Bonner and Affinity Revue, five girls.
Feature—Affinities.
Recessional—Organ.
Next Week—All Comedy Bill.

**Clune's Theatre—**
Overture—Clune's Orchestra.
Novelty—Fun from the Press—Starland Revue.
Current Events—Selznick News.
Comedy — Scrambled—Lloyd Reissue.
Feature—Trail of the Axe—Dustin Farnum—American Releasing.
Recessional—Organ.
Next Week—The Old Homestead.

**Loew's State Theatre—**
Overture—Selection from "Babes in Toyland."
Current Events — International News.
Cartoon—Mutt and Jeff.
Novelty—Bumps and Thumps Toyland Revue, twenty-five people, eighteen song and dance numbers.
Feature—Who Are My Parents?—Fox.
Recessional—Organ.
Next Week—Enter Madame.

*The Missouri theatre, St. Louis, prepared this art ad on "Clarence"*

**Hill Street Theatre—**
Overture—Hill Street Orchestra.
Current Events — International News.
Serial—Days of Buffalo Bill.
Feature—West of Chicago—Fox.
Cartoon—Aesops Fables—Pathe.
Recessional—Organ.

## CHICAGO

**McVicker's Theatre—**
Overture—"Mignon."
Novelty—Fun From The Press.
Specialty — Something Different. The Girl In the Moon.
Music — Organ Solo—"All Over Nothing at All."
Current Events—News Reels.
Specialty — McVicker's Dancing Girls.
Feature—The Impossible Mrs. Bellew, Gloria Swanson.
Comedy—Ma and Pa.
Next Week—The Young Rajah.

**Woodlawn Theatre—**
Overture—Woodlawn Grande Organ Selected.
Novelty—Screen Snapshots of stars as seen away from duty—Pathe Fun From The Press; Literary Digest.
Current Events—Woodlawn News and Views.
Comedy—The Old Sea Dog.
Musical — Selections from "The Fortune Teller."
Feature — The Kentucky Derby — Universal.
Intermission—"Homesick Blues."
Next Week—The Old Homestead.

**Randolph Theatre—**
Organ Selections.
Comedy—Small Town Derby.
Feature — The Man Who Played God—U. A.
Mirror No. 2—The San Francisco Fire.
Next Week—One Wonderful Night.

**Barbee's Theatre—**
Comedy — All Is Fair, featuring Eddy Lyons.
Feature—The Woman Who Fooled Herself, May Allison — Asso. Ex.
Novelty—Vitagraph Review.

*Three-column display ad on "The Old Homestead," used by Shea's Hippodrome, Buffalo*

**Roosevelt Theatre—**
Feature — Manslaughter — Paramount.

**Chicago Theatre—**
Feature — Rich Men's Wives — Al Lichtman.

**Riviera Theatre**
Feature—Oliver Twist—First National.

**Tivoli Theatre—**
Feature—Oliver Twist—First National.

## PHILADELPHIA

**Stanley Theatre—**
Overture — "Tannhauser"—Wagner.
Current Events—Fox News—Pathe News—Kinograms—Topics of the Day.
Cartoon—Out of the Inkwell.
Scenic—I Know a Garden—Prizma.
Specialty—Dance Interlude, Minuet—Paul Ocgard and Margaret Daily.
Feature — The Eternal Flame—Norma Talmadge—First National.
Next Week—The Young Rajah.

**Stanton Theatre—**
Feature — Nero—Fox. Indefinite run.

**Aldine Theatre—**
Current Events — International News—Pathe News—Fun from the Press.
Novelty—Starland Review.
Feature — Broadway Rose, Mae Murray—Metro.
Next Week—The Five Dollar Baby.

**Karlton Theatre—**
Current Events — Pathe News—Kinograms.
Novelty—Movie Chats.
Comedy—Ocean Swells—Christie.
Feature — Skin Deep—First National.
Next Week—Trouble.

**Palace Theatre—**
Current Events — Pathe News—Topics of the Day.
Feature—The Prisoner of Zenda—Metro.
Next Week—Clarence.

**Victoria Theatre—**
Current Events—Pathe News.
Feature—Shadows—Al Lichtman.
Next Week—Without Compromise.

**Arcadia Theatre—**
Current Events—Pathe News.
Feature — Ann Ascends. Alice Brady—Paramount.
Next Week—Under Oath.

**Regent Theatre—**
Cartoon—The Wishing Duck.
Scenic—Nature's Wild Babies.
Feature—Deuce of Spades, Charles Ray—First National.
Next Week—The Wallflower.

## WASHINGTON

**Crandall's Metropolitan—**
Overture—"Blossom Time."
Comedy—When Summer Comes—Sennett.
Current Events—Pathe News—Fun From the Press.
Feature—Kindred of the Dust—First National.
Next Week—White Shoulders.

**Loew's Palace—**
Overture—Popular Hits of the Day.

*"One Week of Love" ad used by the California theatre, Los Angeles*

Current Events — Pathe News — Topics of the Day.
Comedy—Ocean Swells—Christie.
Feature—Youth to Youth—Metro.
Next Week—Quincy Sawyer Adams.

**Loew's Columbia—**
Overture—"Le Nil," "Song of India."
Current Events—Universal News.
Feature—"The Young Rajah" — Rodolph Valentino — Paramount.

**Moore's Rialto—**
Overture—"Naughty Marietta."
Current Events—Fox News.
Educational—Starland Review.
Feature—The Impossible Mrs. Bellew — Gloria Swanson — Paramount.
Next Week — To Have and To Hold.

## BUFFALO

**Shea's Hippodrome—**
Overture—"An Operatic Nightmare."
Musical — Organ Recital, (a) "Light Cavalry," overture; (b) "Elegie," Massenet; (c) "My Heart at Thy Sweet Voice."
Feature—Clarence—Wallace Reid—Paramount.
Comedy—Bow Wow—Mack Sennett.
Current Events — Hippodrome Review.
Next Week—Silver Wings.

**Lafayette Square Theatre—**
Overture—Concert orchestra.
Organ recital by C. Sharpe-Minor, (a) "Hats," a new novelty. (b) "A New and Better Singing Contest."
Feature—On the High Seas—Dorothy Dalton—Paramount.
Comedy—Hal Roach comedy.
Special—Starland Revue.
Next Week—Skin Deep.

**Loew's State Theatre—**
Overture—Medley of Popular Airs—Concert Orchestra.
Current Events—Pathe News.
Feature—The New Teacher—Fox.
Comedy—West is West.

**Mark-Strand Theatre—**
Overture — Organ selections by Herbert Houze.
Current Events—Kinograms.
Feature — Revival Week — Bill changed daily. All big features.
Next Week—Rags to Riches.

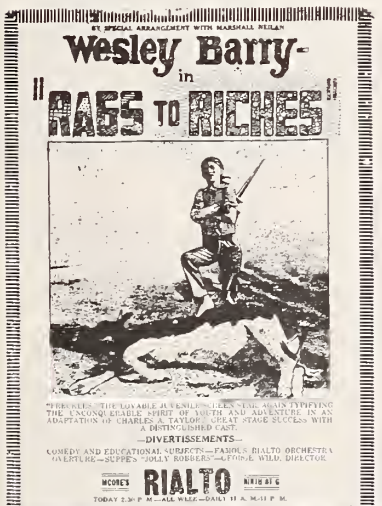
**Olympic Theatre—**
Overture—Medley of new hits.
Current Events — International News.
Prologue—"Midnight."
Feature—Broad Daylight.
Added Feature—Wolf Law.
Comedy—Hello Judge—Century.

**Shea's North Park Theatre—**
Feature—Clarence—Wallace Reid—Paramount.

**Palace Theatre—**
Feature—The Eternal Flame—Norma Talmadge—First National.

## ST. LOUIS

**Delmonte Theatre—**
Overture — Humfeld's Delmonte orchestra.
Current Events—Delmonte News and Views.
Novelty—Fun from the Press and Screen Snapshots.
Vocal Solo—Baritone.
Musical Number—Hamil Sisters' harmony singing and musical numbers.




*Moore's Rialto theatre, Washington, used this on "Rags to Riches"*

Feature—Sure Fire Flint—Johnny Hines—Affiliated.

**Missouri Theatre—**
Overture—Missouri Symphony Orchestra.
Current Events—Missouri News and Views.
Novelty—Fun From the Press.
Music—Organ Solo—"Yankee Doodle Blues."
Specialty—Miss Bobbie Tremaine and Egyptian Ballet.
Comedy—The Agent—Larry Semon.
Feature—The Loves of Pharoah—Paramount.

**Grand Central, Capitol, West End Lyric—**
Overture.
Current Events—News and Views.
Novelty—Topics of the Day.
Music—Organ Solo.
Vocal—Solo—Baritone.
Comedy—The Speeder — Lloyd Hamilton.
Feature—Broadway Rose — Mae Murray—Metro.
Cartoon—Aesop Fable—Pathe.

**Rivoli Theatre—**
Overture—Janssen Rivoli Orchestra.
Current Events — International News and Views.
Comedy—A Small Town Derby.
Feature—The Storm—Universal.

**William Fox Liberty—**
Overture—Liberty Concert Orchestra.
Current Events — Fox News and Views—Kinograms.
Cartoon—Mutt and Jeff.
Music—Organ Solo.
Comedy—A Ranch Romeo.
Feature—Under Two Flags, Priscilla Dean—Universal.

**Columbia Theatre—**
Overture—Columbia Orchestra.
Current Events — Fox News and Views—Kinogram.
Cartoon—Mutt and Jeff.
Comedy—A Ranch Romeo.
Feature — A Rogue's Romance — Vitagraph.
Serial—Fifth episode of Speed.
Also five acts of vaudeville.

## BALTIMORE

**Century Theatre—**
Overture—"Jolly Robbers"—Century Symphony Orchestra.
Comedy—365 Days.
Current Events—Century Topical Review.
Music—Violin Solo.
Vocal—Solo.
Novelty—Great Authors Series.
Specialty — Dance Interpretation, "March of the Toys."
Feature—Clarence, Wallace Reid—Paramount.
Recessional—Organ.

**Rivoli Theatre—**
Overture—Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Vocal—Solo—Soprano.
Feature—Lorna Doone—First National.
Novelty—Screen Review and Magazine.
Comedy——The Agent—Larry Semon.
Recessional—Organ.

*The Rivoli theatre, Portland, used this four-column ad on the opening day of "Remembrance."*

**New Theatre—**
Overture—Orchestra.
Current Events—Pathe News.
Feature—Monte Cristo—Fox.
Recessional—Organ.

## SAN FRANCISCO

**Loew's Warfield Theatre—**
Overture—Selections from "Faust" and "Romany Love."
Current Events—News Weeklies.
Specialty—1922 Fashion Revue with Dance.
Comedy—Mud and Sand.
Feature—If I were Queen, Ethel Clayton—F. B. O.
Recessional—Organ.
Next Week—June Madness.

**California Theatre—**
Overture—"Raymond" and "Homesick."
Current Events—California Topical News.
Comedy—Young King Cole.
Specialty—Fashion Promenade—Irene Castle with Dancing.
Feature—Slim Shoulders—Irene Castle—Hodkinson.
Recessional—Organ.

**Granada Theatre—**
Overture—"Orpheus" on Organ.
Current Events—Granada and Pathe News.
Comedy—Choose Your Weapons.
Novelty—Graphic Education and Pathe Screen Magazine.
Musical—Selections from Opera "In Granada Spain."
Novelty—Fun From the Press.
Feature—Brothers Under the Skin—Goldwyn.
Recessional—Organ.

**Imperial Theatre—**
Overture—Musical Moments with Great Composers and "Nadine."
Current Events—Imperial Screen News.
Musical—Special March "Way Down East."
Novelty—Screen Magazine.
Feature—Sherlock Holmes—John Barrymore—Goldwyn.
Recessional—Organ.

**Curran Theatre—**
Feature—When Knighthood Was in Flower—Marion Davies—Paramount—Second Week.

**Tivoli Theatre—**
Overture—Tivoli Orchestra.
Current Events—News Weeklies.
Comedy—A Torchy.

*Hand drawn ad on "Sherlock Holmes" used by the State theatre, Minneapolis*

NOW PLAYING
NEW GRAND CENTRAL
CONTINUOUS 1:00 TO 11:00
PLEASE COME EARLY
WEST END LYRIC
CONTINUOUS 2:00 TO 11:00
CAPITOL
CONTINUOUS 11:00 TO 11:00
GEORGE FAWCETT
T. ROY BARNES
THEODORE ROBERTS
FRITZI RIDGEWAY
HARRISON FORD
THE IMMORTAL DRAMA OF AMERICAN HEARTS
"THE OLD HOMESTEAD"
SEQUEL TO "WAY DOWN EAST" BUT MUCH BETTER
A Paramount Picture
AN ENTIRE TOWN SWEPT AWAY BY THE TORNADO'S FURY IN A TREMENDOUSLY THRILLING SCENE
NEW GRAND CENTRAL ONLY!
A Rural Surprise
"Down in the Cornfield"
With
"The Old Homestead" Quartette
OSCAR H. JOSZ—ORGANIST
LAUGH-CRY-THRILL THRU THE MOST BELOVED OF ALL AMERICAN DRAMAS-BREAKS ALL RECORDS FOR LAUGHS AND HEART-APPEAL!
GENE RODEMICH'S—DAVE SILVERMAN'S—BILLY KITTS'

*One three column ad advertised "The Old Homestead," at three St. Louis theatres, Grand Central, Lyric and Capitol.*

Feature—Brawn of the North—Strongheart—First National
Recessional—Organ.

## OMAHA

**Strand Theatre—**
Overture—"Orpheus," Orchestra.
Current Events—Selznick.
Comedy—Mud and Sands.
Feature—Pink Gods—Paramount.

**World Theatre—**
Overture—"Just Like the Rose," Organ.
Current Events — Pathe Review and Movie Chats.
Scenic—Hawthorne.
Comedy—Pure and Simple.
Feature—Confidence—Universal.

**Sun Theatre—**
Overture—Selected.
Current News—Pathe News.
Scenic—Amsterdam.
Feature—Under Two Flags—Priscilla Dean—Universal.

## CLEVELAND

**Stillman Theatre—**
Overture—"Lucia di Lammermor."
Current Events — International News.
Cartoon—Tony Sarg.
Feature—Trifling Women—Metro—Second Week.
Next Week — When Knighthood Was in Flower.

**Allen Theatre—**
Overture—"Aphrodite."
Specialty—"In Birdland," a fantasy of the tree tops, with vocal and ballet interpretations.
Current Events — Fun from the Press, International Weekly—Plain Dealer Screen Magazine.
Comedy—Let 'Er Run—Christie.
Feature—To Have and to Hold—Paramount.
Next Week—Oliver Twist.

**Park Theatre—**
Overture—"Chocolate Soldier."
Current Events — Literary Digest, Fun from the Press.
Comedy— A Ladies' Man, Bull Montana.
Feature—White Shoulders, Katherine McDonald—First National.
Next Week—From Rags to Riches.

**Reade's Hippodrome—**
Overture—Popular Medley.
Current Events — Pathe News — Pathe Review.
Feature—If I Were Queen, Ethel Clayton—F. B. O.
Nine Acts of Vaudeville.
Next Week—What's Wrong with the Women?

**Standard Theatre—**
Current Events — International News.
Comedy—The Speed Boy.
Feature—Under Two Flags, Priscilla Dean—Universal.
Next Week—Human Hearts.

**Strand Theatre—**
Current Events—Fox News.
Comedy — The City Chap, Al St. John.
Feature — Without Compromise, Wm. Farnum—Fox.
Next Week — More to be Pitied than Scorned.

## CINCINNATI

**Walnut Theatre—**
Current Events—Pathe News.
Comedy—The Steeple Chaser—Mermaid.
Feature—Pink Gods—Paramount.
Next Week—The Man Who Saw Tomorrow.

**Strand Theatre—**
Current Events—Pathe News.
Cartoon—Aesop's Fables—Pathe.
Feature — The Young Rajah, Rodolph Valentino—Paramount—Second week.
Next Week—More To Be Pitied.

**Capitol Theatre—**
Current Events—Capitol News.
Novelty—Topics of the Day—Literary Digest.
Feature—To Have and to Hold—Paramount.
Next Week—East Is West.

**Lyric Theatre—**
Current Events—Selznick News.
Comedy—The Tailor-Made Chauffeur—Hall Room Boys.
Feature—What's Wrong with the Women.
Next Week—One Week of Love.

## DETROIT

**Adams Theatre—**
Overture—Knighthood Waltz and Marion Davies March.
Feature—When Knighthood Was in Flower, Marion Davies—Paramount. Indefinite.

**Broadway-Strand Theatre—**
Overture—Orchestra.
Specialty—Emmons and Colvin.
Feature—The Kentucky Derby—Universal.
Recessional—Organ.
Next Week—An Old Sweetheart of Mine.

**Capitol Theatre—**
Overture—Orchestra.
Current Events—Pathe News.
Specialty—Waring's Pennsylvanias and Pezletski, Russian pianist.
Feature—The Bond Boy, Richard Barthelmes—First National.
Comedy—The New Flivver.
Recessional—Organ.

**Fox-Washington Theatre—**
Overture—Orchestra.
Current Events—Fox News—Mutt and Jeff.
Feature—Sherlock Holmes, John Barrymore—Goldwyn.
Comedy—A Pair of Aces—Lee Kids.
Recessional—Organ.
Next Week—My Friend, the Devil.

**Madison Theatre—**
Overture—Orchestra.
Current Events—Madison Weekly.
Feature—Face in the Fog—Paramount.
Recessional—Organ.
Next Week—One Week of Love.

**Orpheum—**
Feature — Douglas Fairbanks in Robin Hood. Indefinite.

## INDIANAPOLIS

**Circle Theatre—**
Overture—"Slavic Rhapsody."
Current Events—Pathe News and Kinograms.
Novelty—Literary Digest Topics.

*Plentiful use of black in "East Is West" ad by the Capitol theatre, St. Paul*

Music—Organ solo, "Polly."
Comedy—Blazes.
Feature—Brawn of the North, Strongheart—First National.
Next Week—Skin Deep.

**Palace Theatre—**
Current Events—Pathe News.
Novelty—Literary Digest Topics.
Comedy—Aesop Fables.
Feature — Slim Shoulders, Irene Castle—Hodkinson.
Vaudeville—Six acts, Keith.
Next Week—Flesh and Blood.

**Colonial Theatre—**
Current Events—Pathe News.
Comedy—Aesop Fables.
Feature—To Have and to Hold—Paramount.
Next Week—On the High Seas.

**Apollo Theatre—**
Current Events—Fox Weekly.
Novelty—Fun from the Press.
Comedy—Hook, Line and Sinker.
Feature—One Week of Love—Selznick.
Next Week—Nero.

## DES MOINES

**Strand Theatre—**
Current Events—Educational Kinograms.
Comedy—Chop Suey.
Musical Feature — "Irene Castle Promenade Revue."
Feature — Slim Shoulders, Irene Castle—Hodkinson.
Next Week—The Man Who Saw Tomorrow.

**Des Moines Theatre—**
Current Events — International News.
Novelty—Fun from the Press and Literary Digest excerpts.
Comedy—The Electric House.
Specialty—"Songs that Please," by the Pan American Four.
Feature—Lorna Doone—First National.
Next Week—Oliver Twist.

**Garden Theatre—**
Feature—Nero—Fox.
Next Week—The Ghost Breakers.

**Palace Theatre—**
Comedy—Step Lively, Please—Sunshine.
Feature — The Man from Hell's River—State Rights.
Next Week—The Yosemite Trail.

## ATLANTA

**Howard Theatre—**
Overture—Musical comedy hits, including "The Merry Widow."
Current Events—Howard News and Views.
Prologue—"The Cabaret"—Novelty Orchestra and eccentric dancer.
Specialty—"Nola"—Special saxophone solo.
Feature—Clarence, Wallace Reid—Paramount.

**Metropolitan Theatre—**
Overture—Metropolitan Symphony Orchestra.
Current Events—Kinograms.
Novelty — Literary Digest — Fun from the Press.
Musical—"Moonlight Sonata" with the Prizma interpretation in natural color photograph. Also Duo-Art piano with Wallace Jackson, violinist, and Bernice Barlow, soprano.
Feature—A Fool There Was—Fox.

**Rialto Theatre—**
Overture—Rialto Melody Artists.
Current Events — International News.
Comedy—Lazy Bones.
Feature—The Top of New York, May McAvoy—Paramount.

**Strand Theatre—**
Overture—Selections.
Comedy—Haunted House.
Feature—Moonshine Valley—Fox.

## PITTSBURG

**Olympic Theatre—**
Current Events—Pathe News.
Feature—The Young Rajah, Rodolph Valentino—Paramount.
Comedy—Torchy's Nut Sunday.
Specialty—Fun from the Press.
Next Week—Pride of Palomar.

**Regent Theatre—**
Current Events—Kinograms.
Feature—Brawn of the North, Strongheart,—First National.
Comedy—Torchy's Nut Sunday.
Next Week—White Shoulders.

**State Theatre—**
Current Events—Kinograms.
Feature—Clarence, Wallace Reid, Paramount.
Comedy—Step Lively.
Next Week—Ebb Tide.

**Liberty Theatre—**
Current Events — International News.
Feature—Clarence, Wallace Reid—Paramount.
Comedy—Step Lively.
Next Week—Ebb Tide.

**Blackstone Theatre—**
Current Events — International News.
Features—Queen of Moulin Rouge —American Releasing and Sure Fire Flint—Affiliated.
Next Week—Without Compromise.

**Grand Theatre—**
Current Events — Grand News Weekly.
Feature—Brawn of the North, Strongheart—First National.
Comedy—The Firefighters.
Scenic—Movie Chats.
Novelty—Topics of the Day.
Next Week—The Man Who Played God.

**Cameraphone Theatre—**
Current Events—Selznick News.
Feature—To Have and to Hold—Paramount.
Comedy—Tenderfoot Romeo.
Next Week—On the High Seas and Sure Fire Flint.

**Alhambra Theatre—**
Feature—My Friend, the Devil—Fox.

**Cameo Theatre—**
Current Events — International News.
Feature—The Jilt—Universal.
Comedy—Their Steady Job.
Novelty—The Law of the Sea.

## KANSAS CITY

**Newman Theatre—**
Overture—"It Happened in Nordland," Orchestra.
Current Events — Newman News and Views.
Specialty—Harmony duo in "The Honeymoon Express," and other entertainers, also Coon-Sanders novelty singing orchestra.
Feature — The Young Rajah, Rodolph Valentino — Paramount.
Next Week—Clarence.

**Liberty Theatre—**
Overture—Selections.
Current Events—Pathe News.
Musical—Organ Selections.
Comedy—A Ropin' Fool, Will Rogers.
Novelty—Capitol Shots—Fun From the Press.
Next Week—Oliver Twist.
Feature—A Fool There Was—Fox.

**Royal Theatre—**
Overture—Selections.
Current Events—Royal Screen Magazine.
Musical—Organ Selections.
Comedy—Our Gang.
Novelty—The Firefighters.
Specialty—Violin Virtuoso.
Feature—The Man Who Saw Tomorrow, Thomas Meighan—Paramount.
Next Week—Skin Deep.

**Twelfth Street Theatre—**
Overture—Selections.
Current Events—Twelfth Street Screen Magazine.
Musical—Organ Selections.
Comedy—Pathe Comedy—Aesop's Fables.
Feature—Sherlock Holmes, John Barrymore—Goldwyn.
Next Week—The Cowboy and the Lady.

## DALLAS

**Palace Theatre—**
Overture—Forty Seventh Symphony Concert.
Current Events—Palace News.
Scenic—Palace Tours.
Cartoon—Aesop Fable—Pathe.
Specialty—The Miracle Scene and Dora DePhilipe of Chicago Grand Opera.
Feature—The Prisoner of Zenda—Metro.

**Old Mill Theatre—**
Overture—Old Mill Orchestra.
Current Events—Fox News.
Feature—The Young Rajah—Rodolph Valentino—Paramount.
Comedy—Educational.
Specialty—Old Mill Melody Men.
Recessional—Organ.

**Melba Theatre—**
Overture—Melba Grand Orchestra —"Hungarian Fantasy."
Feature—Tess of the Storm Country—Mary Pickford—United Artists.

## ST. PAUL

**Capitol Theatre—**
Overture—"Semiramide" — Capitol Symphony Orchestra.
Musical Novelty—"Down Virginia Way"—Organ.
Current Events — International News and Daily News Pictorial Weekly.
Specialty—The Duggins, Scottish Entertainers.
Novelty—Man vs. Beast.
Musical Number—"Don't Speak of Love—Just Whistle It."
Feature—Clarence—Wallace Reid —Paramount.
Novelty—Stanland Revue—Japanese Judo.
Recessional—Organ.

## SEATTLE

**Coliseum Theatre—**
Overture—"Dance of Gnomes" —Coliseum Orchestra.
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day.
Cartoon—Felix Fifty Fifty.
Feature—The Man Who Saw Tomorrow—Thomas Meghan—Paramount.
Recessional—Organ.
Next Week—The Impossible Mrs. Bellew.

**Columbia Theatre—**
Overture—Selections from "You're In Love"—Columbia Orchestra.
Current Events — International News.
Novelty—Field and Stream—Birth of Aviation.
Comedy—A Bully Pair.
Specialty — Anatole Berezovsky, Russian Opera Tenor in Concert.
Feature—Another Man's Shoes, —Universal.
Recessional—Organ.
Next Week—The Kentucky Derby.

**Strand Theatre—**
Overture — "Second Hungarian Rhapsodie."
Current Events—Kinograms.
Scenic—Pathe Review.
Prologue — Vocal Interlude by quartette in Tudor costumes.
Feature—When Knighthood Was in Flower—Marion Davies—Paramount.

**Blue Mouse Theatre—**
Overture—"Prince of Pilsen."
Current Events—Fox News.
Novelty—Hy Mayer's Travelaugh, Such is Life in Amsterdam.
Comedy — The Ropin' Fool, Will Rogers.
Specialty—Rehearsal of a Country Band.
Feature — The Man Who Played God—United Artists.
Recessional—Organ.
Next Week — Tess of the Storm Country.

**Liberty Theatre—**
Overture—Liberty Orchestra.
Current Events—Liberty News.
Cartoon—Aesop's Fable, A Rolling Stone.
Novelty—Man vs. Beast.
Vocal—Montana University Quintette in Popular Selections.
Feature—The Face in the Fog—Paramount.
Recessional—Organ.
Next Week—The Cowboy and the Lady.

**Winter Garden Theatre—**
Overture—Winter Garden Orchestra.
Current Events — International News.
Novelty—Screen Snapshots.
Comedy—Their Steady Job.
Feature—The Sea Lion—First National.
Recessional—Organ.
Next Week—Face to Face.

## NEWARK

**Branford Theatre—**
Overture — "The Three Twins," Brand Symphony Orchestra.
Current Events—Branford Review of Events.
Novelty—Topics of the Day.
Vocal—Luigi Guiffrida, tenor.
Comedy—The Speeder, Lloyd Hamilton.
Vocal—Mable Austin, soprano.
Prologue—The Boat Race.
Feature — The Young Rajah, Rodolph Valentino—Paramount.
Recessional—Organ.

## BROOKLYN

**Mark-Strand Theatre—**
Feature—Tess of the Storm Country—Mary Pickford.

NEWSY BRIEFS FROM CENTRAL FILM BELT

# Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

## Around the Trade

CHICAGO members of the Illinois Motion Picture Theatre Owners met Monday, at the call of John Silha, A. Sapperstein and L. Siegel, Daylight Savings Committee, to consider ways and means of combatting the change in time, which has cost motion picture theatre owners of Chicago hundreds of thousands of dollars in the aggregate and individuals, as high as one thousand dollars a week. The interest in the new movement was shown by the large number of members who attended the meeting and the enthusiasm displayed. By unanimous vote it was decided to co-operate with the Standard Time League, now in process of formation, in the movement to abolish the daylight saving ordinance altogether, or in any event, secure modification of it which will curtail the period of daylight saving materially. The Standard Time League, it is understood, will have the powerful backing of the stock yard workers, mail carriers, teachers, Water Street commission men and others on whom daylight saving works a hardship, as well as the Catholic clergy, who are seriously inconvenienced by daylight saving time. The time is believed opportune for a strong campaign to bring about a return to use of standard time in the Summer, as public sentiment is swinging away from the daylight saving idea in the Chicago district and can be crystalized into active opposition by an organization such as planned, which will have the hearty co-operation of the motion picture theatres of Chicago. Previous to 1922 the daylight saving became effective on the last Sunday in March and was continued until the last Sunday in October, but this year the period of daylight saving was shortened, so that it started on the last Sunday in April and extended to September 24th. This was somewhat of benefit, but it is the desire of those interested in the league, to abolish daylight saving altogether if possible.

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Exchange men and theatre men alike, have their ear to the ground these days in an attempt to gather further information in regard to the booking corporation, which is reported in process of formation in Chicago. It is understood that thirty-five theatre owners, representing fifty-three theatres, have already pledged themselves to become members of this organization, and that it will begin to function at an early date. A man known along film row as an exchange manager, is said to be in line for the job of booker for the combined houses.

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Glen Reynolds, chairman of the Ways and Means Committee, of the Illinois Motion Picture Theatre Owners, called the second of the zone or regional meetings for Galesburg on Wednesday of this week, the first of the get-together dinners having been held at Ottawa two weeks ago and proving a very successful event. Office Manager William Sweeney went to Galesburg on Monday to arrange for the meeting and work up interest among exhibitors of that district. A strong delegation of I. M. P. T. O. state officials was to attend, several motoring down from Chicago.

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Edward Trinz, formerly manager of the Covent Garden, one of the Lubliner & Trinz houses, has purchased the Elite Theatre, a high-class six hundred seat house at Waukegan, from Carl Mueller. Mr. Trinz states that he will remodel and redecorate the Elite at once, making it one of the most attractive houses in the north shore cities, and will conduct it as a high-class motion picture theatre showing big features. He plans an aggressive publicity, advertising and exploitation campaign and has arranged with Al Dezel, of Master Advertisers to take charge of this work.

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The million dollar Le Claire Theatre, at Moline, Illinois, is being rushed to completion and will be opened by Fred L. Cornwell at an early date.

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The American, C. C. Jones' twenty-five thousand dollar house at Cambria, Illinois, has been opened. It has a seating capacity of four hundred and is a fine example of a small town house and a credit to the neighborhood.

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The Broadway Theatre Company, a newly organized corporation of Fort Wayne, Indiana, plans to erect a seven hundred seat moving picture theatre at a cost of around fifty thousand dollars. Construction is to be gotten under way at once.

---

Gus Kerasota, owner of the Strand and Savoy theatres, Springfield, was in Chicago last week attending the wedding of his brother. Business looking up, is the good word he brings from the state's capital city. Ed Kunz came up from Springfield with Mr. Kerasota for the wedding.

## Among the Exchanges

CARL HARTHILL, who shares with I. Lesserman, of Universal, the title of oldest exchange manager in point of continuous service on film row, is now operating his own exchange, Harthill Pictures, which will specialize in releasing big features and short subjects. His offices are located at 732 S. Wabash Avenue. The first release will be "Saved By Radio," the thrilling Russell Productions' feature, starring Jacqueline Logan and with an unusually fine cast. Mr. Harthill is very well satisfied with the way exhibitors are receiving his product and has already booked "Saved By Radio" into many of the largest Chicago theatres.

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Tom Gilliam, the veteran First National salesman, has been transferred to the publicity department of the Chicago exchange, where he becomes assistant to Tom Lazarus, popular exploitation expert. Bill Brimmer will hereafter cover the north side Chicago territory, which previously had been taken care of by Mr. Gilliam.

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George B. West, of Norca Pictures, Inc., was in Chicago this week, arranging for the establishment of an exchange on franchise basis for his company. He has already completed arrangements for representation in New York, Detroit, Washington, Philadelphia, Atlanta and Buffalo, and after completing his work in Chicago will visit the important western key cities.

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Richard Kipling was seen on film row this week for the first time in many months. He was in the city completing arrangements for the sale of a number of his pictures, which have not previously been released.

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Harry Gant has established headquarters at 732 S. Wabash Avenue, where he is completing arrangements for putting his new production "Cheyenne Frontier Days," on the state right market. This picture was shot at the great Cheyenne round-up this Summer and is said to be full of thrills and action.

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Sales Managers Bond and Sears, of Associated First National, are justly proud of the record their sales force is making in the national salesmen's contest. As the big event draws to a close J. M. Howland seems firmly established, not only in the first place for the mid-west District, but in the national contest, and two others of the midwest leaders are also in the first six on the general list. They are Jacob M. Jacobs and William C. Cook.

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Dan Roche, publicity director of Paramount's Chicago office and Publicist Nealand, of Goldwyn, were in South Bend this week. Mr. Roche exploiting "The Old Homestead," which opened at the Orpheum Sunday, and Mr. Nealand, "Remembrance," which was the Blackstone feature. Good natured rivalry was the result and the two exploitation experts put over campaigns which made things sizzle around this bustling Indiana city.

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Recent additions to Goldwyn's sales staff include Al J. Ziegler, who has been connected with the firm of Rubens & Finklestein, Minneapolis, who will cover Wisconsin territory; and W. S. Altland, formerly with Fox, who will cover Illinois territory.

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Creswell Smith, of United Artists, is doing a lot of traveling these days and as a result of his observations in key centers like Cincinnati, Cleveland, St. Louis, and Columbus, is an optimist on the business prospect. Big pictures and interesting pictures are largely responsible for the improvement among theatre attendance noted everywhere, according to Mr. Smith.

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Betty Blythe, beautiful star of "How Women Love," is in Chicago this week, making personal appearances at the Windsor and Crystal Theatres in conjunction with the showing of her feature, "How Women Love." Clyde Elliott, distributor of the Blythe pictures in this territory, arranged the appearances.

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Ben Reingold has been promoted from manager of Goldwyn's Omaha exchange, to manager of the Chicago exchange. Mr. Reingold is well known in this territory as, before going to Omaha, he was sales manager at the local exchange. S. Shurman, who has been sales manager at the Goldwyn Pictures Chicago exchange, for some time past, has been promoted to manager of Goldwyn's Milwaukee exchange, and left this week to take up his new duties. Mr. Shurman will be welcomed back to the Wisconsin territory, where he made hundreds of friends among exhibitors when he was stationed in Milwaukee before. Rube Leventhal, who has been booker at the Chicago office, will go to Milwaukee with Mr. Shurman, in the capacity of assistant manager.

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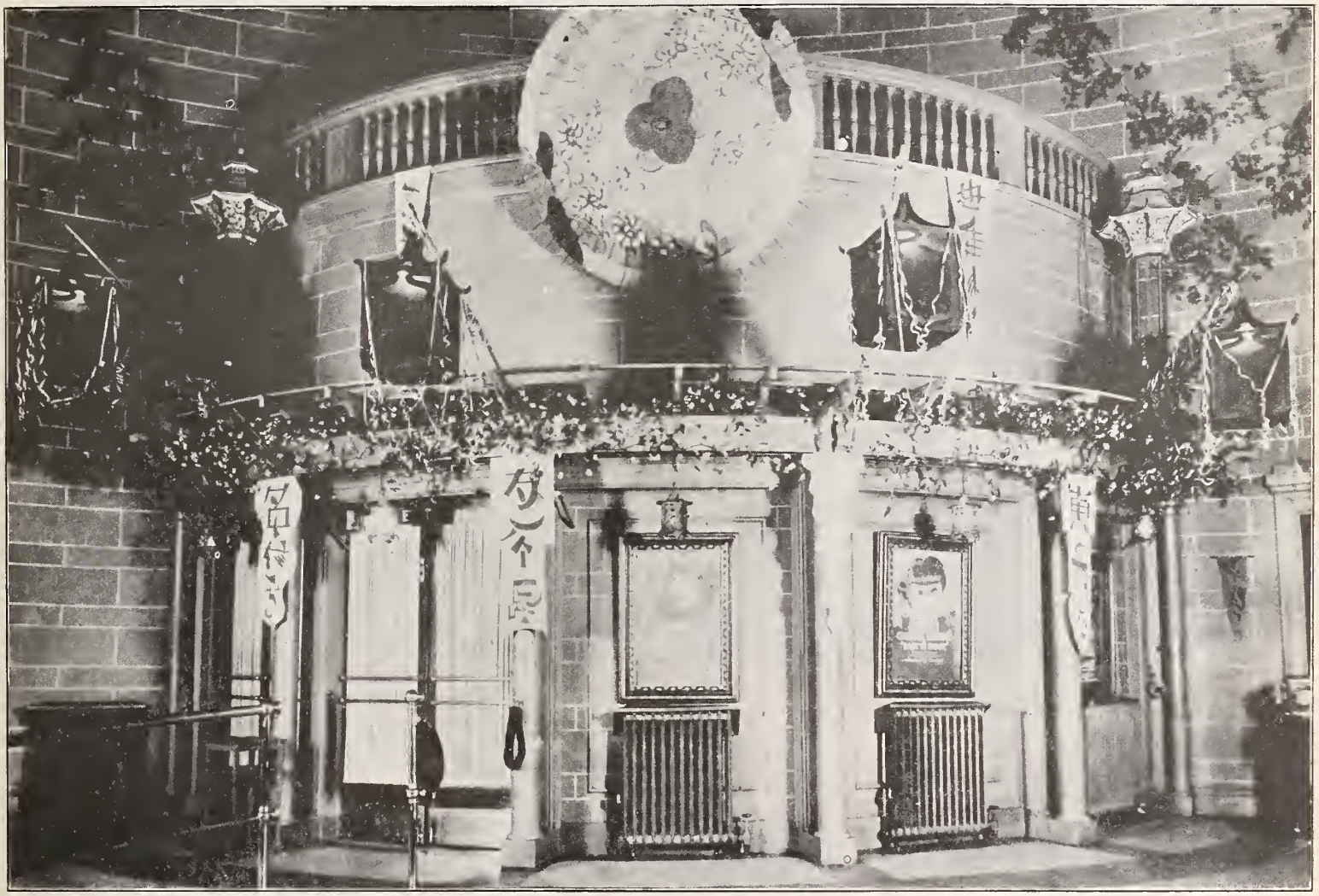
A midnight luncheon review was held at the Randolph Theatre Thursday night with officials of Chicago's Universal exchange as hosts. On the program was a presentation of "All Night," featuring Rodolph Valentino and Carmel Meyers; Reginald Denny in the "New Leather Pushers," and episodes from William Desmond's new serial, "Around The World in Eighteen Days." These midnight showings have become popular and bring out a big crowd of actors and actresses of the speaking stage and a surprising number of exhibitors.

# Exhibitors' Service Bureau—Pages 2791-2796



*The foyer of the Liberty theatre, Pittsburgh, was transformed into a veritable Chinese garden for the showing of "East is West," as seen here*

## Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Minwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, McVicker's theatre, Chicago.

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Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famons-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Lonis K. Sidney, Managing Director, William Fox theatres, Denver.


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of the

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**Booking Guide**

have now been mailed out to subscribers.

Look your copy over carefully. You will find many new features, which more than ever make it the theatre manager's guide to better business.


Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

*E. B. Thomas, manager of the Empress theatre, Fremont, Nebr., arranged this marquee display on "The Storm," with red fusees burning among the boughs, giving a forest fire effect*

## "Wink and Win" Contest Wins "East Is West" Space

Paterson, N. J.—Taking a cue from Constance Talmadge's wink, as shown on some of the paper on "East is West," a really unusual contest was staged by the Regent theatre and the Paterson News.

Seventy-three winkers, bold or blushing, had their picture reproduced in the News with the result that the Regent was tied up with 417 inches of free publicity space during the first six days that the contest was on. The same winkers were screened at the Regent theater where audiences cast their votes. Inasmuch as ballots were cast at the theatre, it had a definite business building value.

The idea started with a determination to find the prettiest winker in Paterson; and the News sponsored the contest. For seven days it carried a first page caption: "Wink and Win" and every day a front page story and photographs. Every day its motor truck, bearing its photographers, toured the streets with signs announcing its search for "Paterson's Prettiest Winkers" announcing at the same time that the champion winker of the world was Constance Talmadge who was appearing in "East is West" at the Regent.

Voting was done on ballots provided by the News and deposited in a box placed in the theatre lobby. The stipulations arranged that all voting had to be done during the run of "East is West." The special "Winkers" reel was exposed Saturday, delivered Sunday afternoon, assembled Sunday night and shown for the first time at Monday's matinee.

## "Knighthood" Tied Up with November Silk Sale

DETROIT, Mich.—Manager Wixon of the Adams theatre, where "When Knighthood Was In Flower" has begun a run, has arranged a tie-up with the J. L. Hudson Co., the largest department store in the city, that is attracting a lot of attention, especially from the feminine sex.

The November Silk Sale of the store is an annual event noted for its excellent bargains. The gown worn by Marion Davies as "Princess Mary" in the wedding with old King Louis, is mounted on a pretty model, standing in front of an effective background of a period chair placed before a yellow brocade hanging. Around are arranged the luxurious brocades which are on sale.

## Women's League Meeting Offers "Hail the Woman" Tie-Up

EMPORIA, Kans.—Harry A. McClure, manager of the Strand theatre, took advantage of a meeting of Women's Equal Rights league to play "Hail the Woman" and not only obtained an endorsement but also a double truck co-operative ad in the Emporia "Daily Gazette."

Even had the merchants wished to withhold their co-operation they couldn't have refused. On such a subject, where so many women representing a large buying power were in the city, they had to come in on the tie-up. The exhibitor chose his time wisely and benefited by this foresight.

## "Man Who Saw Tomorrow" Gets Apt Feature Stories

CUMBERLAND, Md.—Proof that newspapers will give space to picture publicity, provided a real story is involved, was given recently in a campaign for "The Man Who Saw Tomorrow," at the Strand theatre.

Leslie F. Whelan, Paramount Exploiteer, drafted seven stories under the general title of "The Man Who Saw Tomorrow," in which he gave sketches of the careers of some of the greatest visionaries of the age; John Augustus Roebling, inventor of the cable bridge; Edison, Alexander Graham Bell, Sigmund Freud, Einstein, and others.

The stories were signed by Thomas Meighan, star of "The Man Who Saw Tomorrow" and run with the title as a caption. One was published each day for a week.

## Theatre Holds Style Show on Store's Anniversary

Indianapolis, Ind.—An idea that could, on occasion, be adapted by many theatres, was employed recently by the Circle theatre, when it tied up with the L. S. Ayres & Company's department store for a fashion show on the 50th anniversary of the store, called "Yesterday and Today."

Miss Florence Kinnaird, Circle soloist, sang "The Last Rose of Summer," dressed in a quaint, old-fashioned gown suitable to the period of the song. This was followed by a scene at a country club, where the models rested after tennis or golf, exercised several prize-winning dogs or mounted thoroughbred horses for a canter.

The gathering for a dance at the country club gave opportunity for display of evening wraps, while in the next scene the dance was portrayed, the models dressed for the evening.

*Front built on "The Old Homestead" by Manager J. F. Heinlein of the Central Square theatre, Waltham, Mass., complete in every detail, including a latticed bay window, vine covered porch, white paint and green shutters*

*Atmospheric lobby, complete in every detail, arranged by John B. Carroll, manager of the Imperial theatre, Asheville, N. C., on "The Old Homestead"*

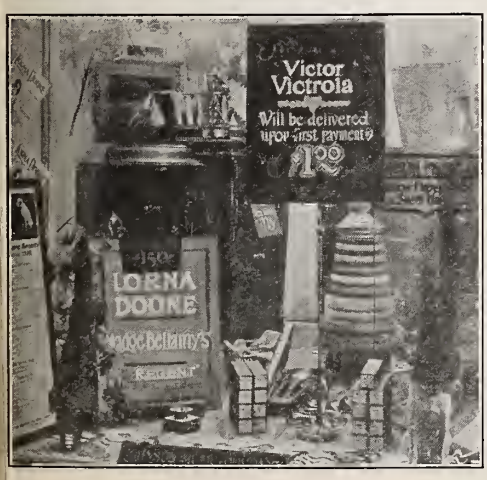
## Dog Owners Are Appealed to on "Just Dogs"

Chicago, Ill.—Manager McCurdy of the Randolph theatre capitalized on the fact that the cast of "Just Dogs" is composed entirely of dogs, through an appropriate mailing card.

McCurdy had postcards printed showing a billboard and a row of dogs in front of it reading a notice roughly chalked up. Over the billboard there was a sign, "The Dogtown Poster Co.," and the notice read as follows:

"Folks—We are putting on a show, a picture all by ourselves. We call it 'JUST DOGS.' Nobody in it but just us dogs. All comedy. Funny dogs—Villain Dogs—Sweet Young Thing Dogs—Oh, Yes! and a monkey. 'JUST DOGS,' an all dog cast."

Several weeks previous to the showing were spent in getting the names of all the Chicago dog owners. Nearly 40,000 of these cards were mailed to them.




*Window tie-up with music store, obtained by the Regent theatre, Pittsburg, on "Lorna Doone"*

## Indian Chief Whoops Things Up for "Buffalo Bill"

BROOKLYN, N. Y.—Manager Rapp of the Montauk theatre, assisted by Jack Staub, Universal exploiteer, staged an effective piece of exploitation for the opening of "In the Days of Buffalo Bill."

The theatre obtained the services of Chief John Whitehorse, a full-blooded Cherokee Indian, as a lobby and ballyhoo man. The chief put on his full war regalia, mounted a pinto pony and gave Brooklyn a taste of frontier days, including the famed war-hoops. In the lobby the redskin did the war and other dances of his tribe to the accompaniment of a series of yells that took the breath of the Brooklyn youngsters crowded in front of the theatre.

## Kindly Act Prizes Offered on "Man Who Played God"

New York, N. Y.—The management of the Keith-Proctor-Moss houses, in and around Greater New York, has offered prizes aggregating $50 at each theatre for kindly acts toward some unfortunate fellow being taking place within one mile of the theatre, and reported during the engagement of "The Man Who Played God."

The report of the kindly or charitable act seen is to be mailed or delivered to the theatre, accompanied by a seat check dated during the run of the picture. The incident must be genuine, and the best of them will be posted in the theatre lobby. Winners will be announced one week after the end of the engagement, with a first prize of $25, second, $15, and third, $10. Seventeen theatres are included in the offer.

## Employees Wear Western Togs For "The Fighting Streak"

Beaumont, Texas.—The atmosphere of the picture was carried out throughout the entire house when Manager Tom Clemmons of the Tivoli theatre played "The Fighting Streak" recently.

The entire front of the theatre was boxed in with beaver board, leaving an opening in the center for a door or entrance. This beaver board front was painted with original ideas about the picture and flashy colors were used.

The ushers and house employes wore large guns, corresponding to the one used by Tom Mix in the picture. Tacked on this beaver board front were three large sombreros; also on display was plenty of cowboy regalia, including lassos, large guns, cartridge holders and cowboy trousers.

*Street ballyhoo on "Under Two Flags" at the Kinema theatre, Los Angeles, Cal.*

*Front of the Luna theatre, Marion, Ind., on "The Storm," with forest effects*

## "Sherlock Holmes" Ballyhoo on Street Gets Interest

Denver, Col.—Managing Director T. E. Talbot of the Colorado theatre, aided by Richard Dorman, Goldwynner, put over an exploitation stunt on "Sherlock Holmes" that blocked traffic.

It started but two days in advance of the initial showing with a story in the Denver *Times* built around a telegram sent from New York by Sherlock Holmes to Capt. Washington Rinker, chief of the Denver detectives. The telegram read: "Discovered Denver clue to New Brunswick murder mystery. Am coming to investigate. Cooperation of your department is solicited." The head over the story, which appeared in the Friday issue of the *Times*, read, "Sherlock, the Sleuth, Heading for Denver."

On the following day a man dressed as Sherlock Holmes, ancient cap and checked suit included, made his appearance upon the streets of Denver. He was equipped with an extraordinarily big reading glass, tape measure, etc. The man would carefully examine door knobs cigar stubs, footprints wherever one was visible in the dust, and other objects, scrutinizing them carefully through the reading glass, measuring them with the tape line and making notations in a pocket note book. Wherever the man appeared a crowd quickly gathered and traffic was obstructed throughout the day on Saturday. The stunt was so effective that Manager Talbot repeated it on the following Monday when the photoplay was on view.

## "Ghost Breaker" Wanted to Sleep in Cemetery

OMAHA, Neb.—Appropriate use of an old favorite was made to good advantage by Harry Watts of the Strand theatre and John E. Kennebeck, Paramount exploiteer, on "The Ghost Breaker."

Through the Omaha Bee, Mr. Watts offered $25 to anybody who would sleep for one night in the graveyard.

Nobody did, but Omaha thought they did. The next day, the Bee came through with a great front-page yarn telling the experiences of the "ghost-breaker" with due reference to guns, ammunition, chains, and the Strand theatre.

## Cowboys from Rodeo Ballyhoo "Fairbanks in Robin Hood"

NEW YORK, N. Y.—A sensational street ballyhoo on "Douglas Fairbanks in Robin Hood" was arranged for the Lyric theatre through a tie-up with the management of the Madison Square Garden rodeo.

Garbed in their colorful western regalia and mounted on their cow ponies some hundred champion riders "yip yipped" their way up Fifth Avenue headed by an escort of mounted police and a half dozen automobiles bearing advertising banners and carrying the cowboys who were injured at the Garden during the week.

At the Lyric theatre, forty-second street and Broadway was transformed into a western street when the buckeroos hitched their ponies up to a hitching rail which had been erected for the occasion.

## Men Over Sixty Admitted Free to "Remembrance"

BUTTE, Mont.—Free admission of all men sixty or more years of age was a feature of the exploitation campaign on "Remembrance" when that picture showed at the Ansonia theatre.

On a certain day ads in the newspaper and stories announced that all men past sixty who applied at the box office would be admitted free. The newspapers were generous in their space on this, and scores of old men who seldom visit the theatres accepted. Many brought members of their families with them. Manager Merle Davis and Goldwynner Frank H. Burns engineered the stunt.

Mr. Davis also arranged for a Boy Scout parade. They attended a matinee showing of the film in a body and the newspapers carried stories on that.

The daily newspaper, the Butte Miner, was tied up on a contest. Five dollars as first prize, with other prizes of tickets, were offered for the best essays on "Butte as it was ten years ago."

## Navy Signalmen Issue Warnings on "The Storm"

Hackensack, N. J.—The management of the Eureka theatre, with the aid of Jack Staub, Universal exploiteer, used two Navy signalmen to issue a "storm warning" in connection with the exploitation of "The Storm."

The two signalmen were obtained through the New York Navy Yard, and were provided with standard wig-wag signal flags. One man was used on top of the theatre and the other on the opposite side of the street. They wig-wagged for twenty minutes, exchanging messages concerning "The Storm," then handed out dodgers warning the populace about the coming "storm."

They also repeated this wig-wag stunt at important street intersections in Hackensack during the busiest hours.

*Lighthouse built in lobby of the Majestic theatre, Memphis, Tenn., on "Rose o' the Sea" by Manager H. B. Clarke. The light in the tower was made to oscillate by being attached to a large electric fan. The windows were covered with oiled tissue paper*

*Manager E. J. Bauman of the Plaza theatre, Wheeling, W. Va., arranged this elaborate lobby display on "The Iron Trail" recently*

## Men Tagged with Carnations as "Remembrance" Stunt

San Francisco, Cal.—It was Fathers' Tag Day in San Francisco when "Remembrance" showed at the California theatre.

The manager of the theatre, assisted by Goldwynner W. A. Burke, bought 3,000 carnations and roses from local florists at a cost of half a cent a piece, sent out the 20 girl ushers of the California theatre, in uniform, in Market street and they placed a flower in the buttonhole of every man who passed.

Attached to each flower was a small tag, about 1½ by 2½ inches. On one side of the card was printed "Fathers' Week at the California Theatre. Beginning Saturday, October 7th." On the reverse side was printed, "'Remembrance,' a story of Father—the best old scout in the world. Written and directed by Rupert Hughes." The flowers were all worn and the cards were all read.

Simultaneously, all of the prominent florists and street vendors of flowers displayed window cards calling atention to the fact that the week was father's remembrance week and that the proper thing to do was to wear a flower.

*The manager of the Princess theatre, Seattle, used this arrangement of cut-outs on the marquee for "One Clear Call"*

## Kiwanis Club Announcement Is "Manslaughter" Ad

SUNBURY, Pa.—Printing 300 announcements of the weekly meeting of the Kiwanis club, which also contained advertising for "Manslaughter" and tied up with the local "Drive Carefully" campaign, got Manager Jess Blanchard of the Strand theatre on the good side of the club.

Eli M. Orowitz, Paramount exploiteer, who co-operated with Mr. Blanchard, inserted the following line at the end of the letter:

"Stationery furnished by the Strand. You might think this is getting away with murder, but it's 'Manslaughter.'"

## Red Mill Built on Marquee for "Moulin Rouge"

New York, N. Y.—The management of the Cameo theatre has constructed an unusual marquee display on "Queen of the Moulin Rouge" for its showing at that house.

On top of the marquee, over the entrance, there has been erected a replica of the tower of the renowned rendezvous of Parisian night life, The Moulin Rouge—the Red Mill. The whole is brilliantly illuminated, of course, in red, and as the wheel revolves the illumination revolves also. It is an effective sight and compels attention.

An enormous scenery transfer truck was converted into a float onto which another replica of the Moulin Rouge tower was erected and this, too, was electrically illuminated in red. In addition, the float was made to resemble the magnificent throne of Rosalie Anjou, who, in the picture, is chosen Queen of the Moulin Rouge, and a girl was employed to wear royal robes and sit in state on this throne. At the other end of the float another girl and a man were made up as underworld characters of Montmartre—an Apache and his lady-love. In another corner, an artist with palette and brush labored studiously over a painting, while over them perched the hunched black cat to complete the scene.

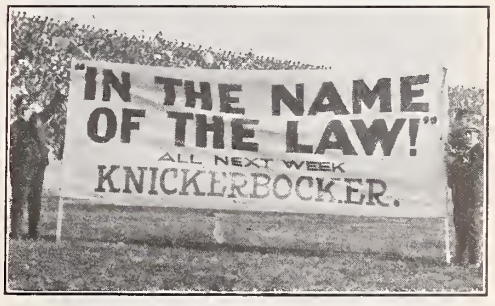
## Colleges Aid Book Week Use of "Lorna Doone" Film

Oxford, Ohio—Personal interviews with faculty members of the educational institutions in Oxford proved of great assistance to Manager E. A. Keene of the Oxford theatre in putting over "Lorna Doone."

In Oxford are located three large colleges, including Miami University and Western College for Women. The student population is almost as large as the citizen population of the town. On booking the feature Keene made a personal visit to the dean of the university and presented his case in the following light:

"Lorna Doone," being a faithful adaptation of a literary classic, deserved the favor of the educators. Mr. Keene felt that it was his duty to call attention of the teachers to the fact that he was making a special effort to present this picture during National Book Week and that the educators would appreciate his informing them of his plans. He had arranged a special matinee to show the picture to members of the faculties of the various educational institutions before the regular showings. If, on seeing "Lorna Doone" the teachers found it of educational value, they might wish to recommend it to their students.

This same invitation was presented to the faculties of the other colleges and to the high school of the town.




*Advertising was barred from the opening of the new Vanderbilt stadium at Nashville, Tenn., but police co-operation on "In the Name of the Law" at the Knickerbocker got this banner in*

*Appropriate display of medieval armor, shields, and the like, above the marquee of Grauman's Rialto theatre, Los Angeles, Cal., for "When Knighthood Was In Flower"*

## "Old Homestead Week" Features Numerous Events

Scottsbluff, Nebr.—Manager Billy Ostenberg of the Orpheum theatre and Exploiteer Rick Ricketson put over a comprehensive campaign on "The Old Homestead" recently.

Ricketson sold Mayor Deutsch on an appeal for the town to return to the moral code and standards of "the old Homestead." The idea "took" immediately.

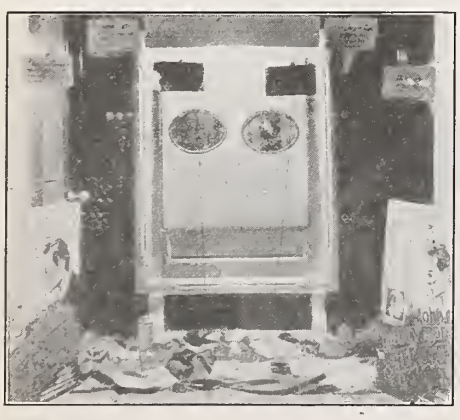
Mayor Deutsch immediately issued this proclamation:

"This is an age of Homes, and any effort made to strengthen and brighten the home must add to the happiness and prosperity of the people. More happy homes means less viciousness and more law-abiding people. The Old Homestead, be it a dugout or a siddy, was a happy home, and I trust that this 'home week' we may bend our efforts toward developing more happy homes. Make your home happy and the world will be brighter for us all."

This went on the front page of the local daily along with statements by leading clergymen and other members of the "up-lift" to the effect that the delightful freshness of the old age had degenerated into brassy jazz.

The American Legion got out its membership in khaki and staged a parade Saturday morning in which was a float with a model old homestead built on it.

That night the American Legion held an Old Homestead Barn Dance with several hundred tripping the heavy but fantastic toe. The next day, the Sunday before the opening, every minister in town spoke of "The Old Homestead," its joys, its sorrows, its tribulations, but always of its cleanliness.



*Tie-up with bank on safety deposit vaults obtained for "Sherlock Holmes" by the State theatre, Minneapolis*

## Girls in Armor Used to Aid "Connecticut Yankee"

**SAN FRANCISCO, Cal.—Frank Newman, manager of the Strand theatre, attracted a great deal of attention during the playing of "A Connecticut Yankee at the Court of King Arthur," when he employed three young ladies in suits of armor to parade the business streets in an automobile.**

**One young lady carried a banner on which was written "A Connecticut Yankee," another on which was printed "Strand" and the third was at the wheel. On the front was a sign, three by three feet advertising the play.**

## "Fatal Marriage" Is Exploited Through Essay Contest

Seattle, Wash.—In conjunction with the *Seattle Star*, evening daily, Manager Joseph Muller, of the Palace Hip theatre of this city, recently put over a clever newspaper contest stunt for his showing of "The Fatal Marriage."

The contest consisted of articles to be sent in to the contest editor on the subject of "My Greatest Moment." The contest was limited to women, and articles were not to exceed 200 words. The winning letter was to receive a cash prize of $20. The second prize was $10 in cash, and supplementary prizes of merchandise and theatre tickets were offered.

The contest was suggested by the plot of the photoplay, according to the paper. The idea was kept going for a period of about two or three weeks before the showing began, and ended the week of the local exhibition. Much comment, especially among women, and among men readers of the articles, which were published in the paper, helped to put the picture over.

Manager Muller also used the first decorated lobby display that has been seen at the Palace Hip in a year or more, and this also attracted attention to the picture.

**They Deceived You---Here's the Truth**

They can't serve two masters fairly?
We can't! We serve all truthfully.
Protect yourself and read

**Screen Opinions**
THE UNBIASED REVIEWING SERVICE!
Costs 3 cents Per Review. CHICAGO, ILL.

## Hearts Strung Along Street on "Human Hearts" Showing

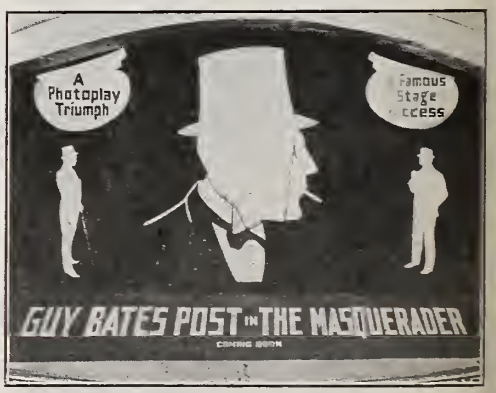
Bellingham, Wash.—The main street of Bellingham was turned into an arcade of huge red hearts a few weeks ago by Manager Fred Walton of the American theatre for part of his exploitation on "Human Hearts."

By pointing out to them the strength and human element involved in the picture, Manager Walton secured the co-operation of all merchants for several blocks within each side of his theatre, and proceeded to make the street a single mass of red.

Wires were strung from each telephone pole down the length of the street on both sides, and thousands of red cardboard hearts, about a foot in size, bearing the words, "'Human Hearts'—American theatre," were tied onto the wire as close as possible so that they would move in the wind. Wires were then strung from each length-wise wire across the sidewalks to the store windows, and more hearts hung on these.

A person turning into the main street would walk into an arcade of bright red, which would lead them to the theatre lobby. At the lobby the wires turned in to the box office, and the string of hearts extended from the box office to the entrance of the theatre. The lobby was decorated with cut-outs and stills all in the shape of huge hearts.

The general appearance of the street was merely that of a long valley of red hearts, which led from each end of the main street directly to the entrance, via the box office, and which could not fail to attract attention from the most calloused show shopper.




*The Rivoli theatre, Portland, used this unique display sign on "The Masquerader." The background was black, and the parts appearing white in the cut were transparent red paper, with lights in back shining through*

# Pre-release Reviews of Features

## "The Jilt"

### Universal—4491 Feet

*(Reviewed by L. C. Moen)*

THE theme of this picture, that of a girl who mistakes pity and hero-worship for love, only to discover her real lover later, is almost universal (no pun intended) in its appeal. It is a situation which has arisen countless times, particularly in the period immediately following the war, and will arise countless times again.

The variety of solutions to this tangle is infinite, and hence we feel a keen interest in seeing what way out the heroine of "The Jilt" will find.

In one sense, the thread of the story here is rather slender for a five-reel picture, but in another, the suspense and conflict are so developed and maintained that the majority of audiences will probably find it entirely satisfying from that angle.

The story is one which depended for its interest and appeal upon the players chosen for the leading roles, and their ability, and the casting department has done admirably in this regard. Marguerite De La Motte, one of the most promising of the screen's younger actresses, gives a pleasing portrayal of the young girl who must choose between telling her blind fiance that she does not love him and losing her real love. Miss De La Motte photographs well here, and is given an opportunity to wear a variety of gowns and negligees. Emotionally, her characterization seems to ring true.

Opposite her, in the somewhat thankless role of the blind fiance, at the opening of the picture, is Matt Moore, who begins as apparently the hero, and ends as the villain of the piece. He handles the role to good advantage.

The always pleasing Ralph Graves appears as the third corner of the triangle, which he does capably, although he is called upon to do little save appear at the close with his head bandaged for a final close-up with Miss De La Motte.

Taken as a whole, this seems to be a good audience picture of its type, and should offer satisfactory possibilities for the theatres for which it has been made.

**The Cast**

Rose Trenton.....Marguerite De La Motte
Sandy Sanderson.....Ralph Graves
George Prothero.....Matt Moore
His secretary.....Ben Hewlett
Rose's father.....Harry De Vere
Rose's mother.....Eleanor Hancock

By R. Ramsey. Scenario by Arthur Statter. Directed by Irving Cummings. Produced by Universal.

*The Story*—Girl inspired by sympathy for blind war hero, gives him her affection. Later she meets another youth who arouses her love. Consequently she jilts the soldier. The latter goes to Europe. The girl desiring to make things comfortable for him writes to an eye specialist in Paris hoping that his sight may be restored. When her lover takes a trip with the soldier the latter attacks him. His sight has been restored. The lucky youth bobs up eventually and happiness comes to the girl.

*Production Highlights*—The admirable work of Marguerite De La Motte. Satisfying action and suspense. The conflict between the two lovers.

*Exploitation Angles*—This suggests a teaser campaign which could stimulate interest about the selection of a husband—on how to be sure of your sweetheart, etc. Would advise capitalizing the title and playing up the fact that Ralph Graves and Matt Moore assist Miss De La Motte.

*Drawing Power*—Good audience picture for second class downtown houses and throughout neighborhood houses.

Lloyd Hamilton as he appears in "The Educator"—Educational release

## "When the Desert Calls"

### American Releasing—Six Reels

*(Reviewed by Lillian Gale)*

"WHEN the Desert Calls" is another "sheik" picture with a well known cast of stage and screen players, lots of atmosphere and a plot that while lacking in logic has a new twist.

Violet Hemming, a recognized artist of the stage, is the featured player, but fails to make any great impression as a screen star. Robert Frazier in the leading male role gives a good performance and the balance of the strong cast do as well as possible with the roles that offer little opportunity.

There is a great deal of coincidence in the plot and familiar situations are used throughout. The production suffers too from settings that do not measure up to present day standards, direction that is not of the best and photography and lightings that could be improved upon.

All in all it is a program picture, probably a satisfactory offering for certain markets, but not to be considered as a first run prospect where specials are desired.

**The Cast**

Louise Caldwell.....Violet Heming
Eldred Caldwell, George Stevenson.....Robert Frazer
Richard Manners.....Sheldon Lewis
Dr. Thorpe.....Huntley Gordon
Lieut.-Col. Potter.....J. Barney Sherry
Frank Warren, U. S. Consul.....David Wall
"The White Angel".....Julia Swayne Gordon
Nazim.....Nicholas Thompson
A British Tommy.....Tammany Young

Story by Donald McGibney. Scenario by Peter Milne. Direction by Ray C. Smallwood. Produced by Pyramid Pictures, Inc.

*The Story*—Attractive cabaret entertainer is pursued by bad "man about town." She marries sterling young chap and they eventually are found to be living in the Orient where the husband is employed in a bank. Their fifth anniversary celebration is interrupted by the "bad man" turning up again. For a reason unexplained, he continues in his pursuit and goes to the extent of framing a forgery on the husband, through the use of a man who is so like him that when the "dupe" commits suicide, it is believed to be the bank man. At the last it is discovered that the innocent man answered the call of the desert and became a "Sheik" and is ultimately reunited with the supposed widow.

*Production Highlights*—Scenes laid in the desert showing caravans and tribes. Some well fought fights.

*Exploitation*—Play up to followers of "Sheik" offerings, and those who enjoy Oriental and desert locale.

*Drawing Power*—Dwell on names of well-known players in cast embracing talented favorites.

## "Breaking Home Ties"

### Manheimer-Associated Exhibitors-Pathe—Six Reels

*(Reviewed by L. C. Moen)*

BASED upon "Eli, Eli," a traditional Hebrew melody, "Breaking Home Ties" is a screen drama of the type made familiar to picture audiences in "Humoresque," "The Good Provider," "Your Best Friend," and the like. This genre, dealing with the intimate home life of a Hebrew family under adversity, carries a strong heart appeal and offers great opportunity for emotional drama.

Although well done, "Breaking Home Ties" does not differ radically from those which have gone before. The types in the cast are rather similar, and a young violinist figures importantly in the story, as in "Humoresque." Hence, comparisons are inevitable, and as far as is possible to determine from a pre-view, "Breaking Home Ties" seems to compare well with its predecessors. Being based upon "Eli, Eli," it should carry an even stronger appeal than the others of this type in certain sections.

The picture is full of touches of comedy and pathos throughout, and Frank N. Seltzer, the 23-year-old director who presided over its destinies, deserves credit for the human note which he has maintained throughout.

The cast has been well typed. Lee Kohlmar and Rebecca Weintraub, as Father and Mother Bergman, and Richard Farrell, as their son, David, are entrusted with the heaviest roles, and should register a distinct hit. The main theme of the picture, and the title, centre about the relations of these characters—the separation when the son leaves home, the failure later to locate him, and the final reunion, furnish the plot thread upon which the incidents are strung.

The balance of the cast, Arthur Ashley, Betty Howe, Jane Thomas, Henry B. Schaffer, Maude Hill and Robert Maxmillian deliver capable work in the various roles.

It is a well made picture of its type and should please the audiences for which it is particularly designed. Whether it will score the general triumph that one or two others of this type did, only the story at the box-office can tell.

**The Cast**

Father Bergman.....Lee Kohlmar
Mother Bergman.....Rebecca Weintraub
David Bergman.....Richard Farrell
Paul Zeidman.....Arthur Ashley
Esther.....Betty Howe
Rose Neuman.....Jane Thomas
J. B. Martin.....Henry B. Schaffer
Mrs. Martin.....Maude Hill
Moskowitz.....Robert Maxmillian

Story and scenario by Frank N. Seltzer and George K. Rolands. Directed by Frank N. Seltzer. Produced by E. S. Manheimer.

*The Story*—Youth flees from home in Russia, after supposedly killing friend in jealous quarrel. Parents fail in business. The youth, in America, becomes a successful lawyer. The parents come to America, but are unable to locate him. They are finally taken to poorhouse by hero's fiancee, a settlement worker. Here all are finally reunited.

*Classification*—Heart interest drama of pathos, comedy and romance, centering about Hebrew family.

*Production Highlights*—The little heart interest touches in the direction. The work of Lee Kohlmar, Rebecca Weintraub and Richard Farrell. The excellent atmosphere.

*Exploitation Angles*—Suggest that this is another "Humoresque." Make strong appeal to those who will be particularly interested in this subject. Play up the heart interest angle, around the title.

*Drawing Power*—Should draw well in many communities, particularly in the larger cities.

## "The Blind Bargain"

### Goldwyn—5,000 Feet

*(Reviewed by Charles Larkin)*

AND here, kind friends, we have the "entertaining" subject of monkey glands and their use in bringing nearer the fountain of eternal youth, made into a wild melodrama which can hardly be classified as being up to the usual Goldwyn standard. Close-ups of divers operating rooms, a repulsive face on the Hunchback, one of the characters; the crushing to death of the surgeon by one of his experiment victims—an ape-man and other equally spine-shivering events make this picture a doubtful one to offer the Tired Business Man or his equally fatigued wife who come to your theatre to seek solace from the cares of the day.

The one redeeming feature of "The Blind Bargain," is the really remarkable character work of Lon Chaney. His work as the Hunchback seems almost inhuman. It is a thing apart from the usual run of screen portraits. Never has an actor approached nearer resemblance to ape-like movements. Diametrically opposed to this role is that of the scientist whose vivid imagination leads him into strange paths and who by surgical operations has been seeking a method to preserve youth indefinitely. This latter interpretation is a most convincing one. Either of these roles in less talented hands would be ridiculous.

The picture has been well directed by Wallace Worsley, who has supplied several thrilling situations. The photography throughout is up to the usual fine Goldwyn quality. One thing is sure. This will thrill your patrons. The story is anything but convincing and belongs in the old dime novel class. The scenes of the operating rooms will be a delight to seasoned practitioners. The climax of the picture is actionful. It includes a real battle between the doctor and his victim and the crushing to death of the surgeon by a terrible looking ape-man.

The Cast

Dr. Arthur Lamb / The Hunchback ..... Lon Chaney
Robert Sandell ..... Raymond McKee
Mrs. Sandell ..... Virginia True Boardman
Mrs. Lamb ..... Fontaine LaRue
Angela Marshall ..... Jacqueline Logan

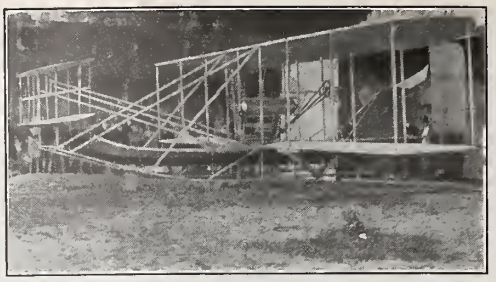
Adapted from "The Octave of Claudius," by Barry Pain. Directed by Wallace Worsley. Scenario by J. G. Hawks. Photographed by Nobert Brodin.

*The Story:* Robert Sandell is out of work. His mother is in need of an immediate operation to save her life. A noted surgeon promises to save her if the son will submit to an operation whereby glands of an animal will be transferred to the youth, giving him the strength of ten men and 100 years of life. A former victim of the surgeon, a hunchback, tries to warn the youth. The operation is prevented when an ape-man escapes from a cell in the underground operating departments of the surgeon's home and crushes the doctor to death. Sandell later sells the story of his adventure to a newspaper syndicate and finds happiness in the love of Angela Marshall, whom he marries.

*Classification:* A weird melodrama with Lon Chaney again doing some remarkable character work, but possessing little of entertainment value.

*Production Highlights:* The dual characterization of Dr. Lamb and the Hunchback, contributed by Lon Chaney. The attack of the Doctor by Sandell and the good night photography attending the fight. The operating room detail. The elaborate ball room set and the colorful Bubble Ballet. The scene in which the ape-man breaks from his cell and kills the doctor.

*Exploitation Angles:* There has been much discussion in the press and elsewhere on the subject of monkey glands, etc., and their use in prolonging the life of man. Would suggest cooperation with physicians in your town to start a newspaper discussion when you show this one, which is based almost entirely upon the idea. Play up Chaney big.



A machine that plays an important part in the Universal Novelty Reel "The Birth of Aviation."

## "The Crow's Nest"

### Aywon—Five Reels

*(Reviewed by Laurence Reid)*

ONE can always find pretty fair entertainment whenever Jack Hoxie adorns a western. He usually dominates a story and the spectator may easily forget its obviousness so much spirit and enthusiasm does the cowboy star put into his work. "The Crow's Nest" is of an orthodox design—one that would be utterly lacking in entertainment values were it not for Hoxie's horsemanship and the fact that the story is bolstered up with lively action and a few comedy gags.

Here we have the abducted heroine and her ultimate rescue. We also have the white boy adopted by a squaw whose birth certificate is stolen by the villain because the lad is heir to a ranch. You can guess the outcome from the opening reel, but due to Hoxie's thrilling methods of extricating himself from danger you don't pay much attention to the idea—"where have I seen that before?" Jack has an intelligent horse—one that might make Mix's Tony hustle for first honors if given a chance. He does everything that the star asks of him.

The plot develops into the eventual triumph of virtue over villainy. After the boy has grown to manhood he finds his birth certificate and wins the girl. There is adequate atmosphere in the picture, not only in the extras but also in the exteriors. The humor has its inning in the novel manner of Hoxie's escape. "The Crow's Nest" is well fortified with a snappy tempo. There are no draggy moments. The ridin' and shootin' will keep most anyone interested. Evelyn Nelson makes a pleasing heroine, possessing screen personality and charm.

The Cast

Esteban ..... Jack Hoxie
Esteban as a boy ..... Ruddel Weatherwax
Patricia Benton ..... Evelyn Nelson
Beauguard ..... Tom Lingham
Pecos ..... Billy Lester
Timberline ..... William Dyer
Margarita ..... Mary Bruce
John Benton ..... Bert Lindley
The Squaw ..... Augustina Lopez

By William Lester. Directed by Paul Hurst. Photographed by William Nobles. Released by Aywon.

*The Story*—Treats of a boy brought up by squaw who believes her to be his mother. In reality he is white and heir to a ranch. A villain steals his birth certificate proving that the lad is white. Years later the youth learns the truth and so the barrier is erased. He wins the girl.

*Classification*—Western melodrama based upon blood barrier to true romance.

*Production Highlights*—The action which is rather lively. The exteriors and atmosphere. The adequate acting. Jack Hoxie's horsemanship.

*Exploitation Angles*—Suggests a teaser campaign with title. Would advise to keep the plot a secret since it has been done for many years. The best angle in our opinion is to feature the always dependable Jack Hoxie.

*Drawing Power*—Will possibly draw in second class downtown houses and in those localities where they want westerns regardless of their unoriginality, just so long as there's plenty of action.

## "Down to the Sea in Ships"

### Elmer Clifton—Twelve Reels

*(Reviewed by Laurence Reid)*

WHAT will be written in screen histor as a masterpiece of its kind is offere in Elmer Clifton's "Down to the Sea in Ships —a romance of the golden days of whalin Taking more than a year to produce, it pr sents mute testimony that anything extraor dinary in production cannot be achieved b working per schedule. Here is a pictur which exudes the richest kind of atmospher local color, detail and romance. It is auther tic because Clifton went up to the whalin city, New Bedford, and gained the coopera tion of its people. The director has gotte away from the beaten path.

This romance of 1850 when the whalin industry was at its peak is unusual in its de parture from the conventions. You migh say that it is impossible to record the adven turous lives of the whalemen in an accurat manner. Yet Clifton has done it. He ha not only brought forth a series of truly sen sational scenes such as the sighting of th whales and the pursuit of them with the sub sequent stirring episode when a mighty bul monster is harpooned, but he lifts the veil o romance which covers the Quakers and thei faith. The characters with the exception o the protagonist are members of the Society of Friends. We are taken into the meetin house and shown the Quakers carrying ou their quaint customs. The marriage cere mony is one highly appealing episode.

While the picture brings forth the whaling industry of the fifties with its dramatic mo ments revolving around this vital enterpris of yesteryear, there is also interwoven a ro mance, the background of which is colorec with a rich glamour. The relics and heir looms of the dead past live again with al their picturesque atmosphere. It serves as an education as well as an entertainment Everything, seemingly, has been done to make it complete with the color and detai of the period in which it is laid. Painstaking care is behind every touch—every incident It's a heart story as well as a graphic one And because it is so unusual in theme, char acterization and production, it will be talkec about as one of the sensations of the year The photography is exceptional, and the act ing is genuine.

Raymond McKee, Marguerite Courtot Clara Bow and Patrick Hartigan contribute especially good performances. The realism the glamour of the romantic day in which it it laid, and the production values make it sure in its appeal. The title has a magnetic quality.

The Cast

Charles W. Morgan ..... William Walcott
Henry Morgan ..... William Cavanaugh
"Scuff" Smith ..... Leigh R. Smith
Patience Morgan ..... Marguerite Courtot
Thomas Allen Dexter ..... Raymond McKee
Judy Peggs ..... Juliette Courtot
Nahoma ..... Clarice Vance
Town Crier ..... Curtis Pierce
"Dot" Morgan ..... Clara Bow
Jake Finner ..... Patrick Hartigan
Samuel Siggs ..... J. Thornton Baston

Scenario by John L. E. Pell. Directed by Elmer Clifton. Photographed by Alexander G. Penrod.

*The Story*—Treats of the romantic and adventurous days of the whaling industry in New England, with a youth who wins the consent of his sweetheart's father to marriage by becoming a whaleman and accepting the Quaker faith.

*Classification*—Romance of whaling industry in 1850.

*Production Highlights*—The romance, atmosphere, photography, thrills attending the chase and harpooning of the whale, the Quaker scenes. The action. The human interest.

*Exploitation Angles*—Would advise featuring this in big way. Title is a winner. Suggests great opportunities for colorful lobby display and prologue.

*Drawing Power*—Should go big everywhere.

## "Thirty Days"

### Paramount—4930 Feet

*(Reviewed by Charles Larkin)*

IT'S all wrong! This idea that a star's popularity can be depended upon to put any mediocre picture over. "Thirty Days" just about reaches low ebb in the tide of Wallace Reid productions. It holds little in the way of entertainment and smacks at times of Mack Sennett comedy—in fact the introduction of our old friend Kalla Pasha in one of the principal roles does much to give one this impression. "Wally" himself has little to do. He has the role of a man who is continually sought by a jealous Italian who finds his wife in the star's arms, which gives the excuse to begin a lot of the chase stuff that continues up to the final scene. Wallace doesn't look or act himself in this picture. He lacks the old time pep and this picture shows that he was in need of his present rest. Miss Hawley is an attractive support and wears some stunning gowns.

The scenes in the jail when Wally discovers a shortage in the books and is immediately showered with favors by the warden are fairly amusing, but are highly unconvincing. Oh yes, Wally goes to jail for hitting his rival in the nose. The rival howls murder. The judge howls "Thirty Days!" The moments in the last reel when the outraged husband gains entrance to the house, the star grabs his friend the judge by mistake and wraps him up in a curtain, standing him upside down in the corner and Wanda saves Wally just as the Italian is about to plant a two foot butcher knife between his ribs are the next and last thing of interest in a picture that is filled with unessentials and not to be proud of in continuity.

One gathers the impression that "Thirty Days" is not up to the usual standard. To James Cruze, however, should go credit for ably directing the meager material at hand. Photographically everything is O.Keh. So is the mounting. But, alas, folks demand more than photographs and settings.

The Cast

John Floyd.....Wallace Reid
Lucy Ledyard.....Wanda Hawley
Huntley Palmer.....Cyril Chadwick
Mrs. Floyd.....Helen Dunbar
Judge Hooker.....Charles Ogle
Giacomo Polenta.....Herschall Mayall
Rosa Polenta.....Carmen Phillips
Marcel.....Kalla Pasha
Prof. Huxley.....Robert Brower

By A. E. Thomas and Clayton Hamilton. Directed by James Cruze. Adapted by Walter Woods. Photographed by Karl Brown.

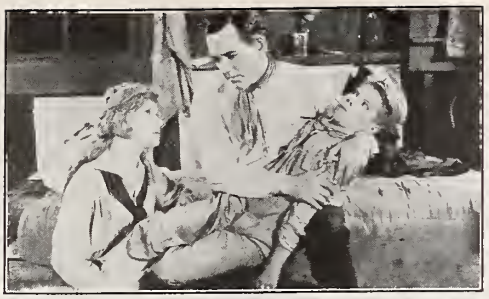
*The Story:* In befriending a beautiful Italian woman, John Cadwalader Floyd incurs the jealousy of her husband, a reservist who is leaving for Italy in 28 days. In seeking safety from the man, John gets his friend, Judge Hooker, to send him to jail for 30 days. He however, finds the Italian there also. He is also somewhat embarrassed when his fiancee also finds him there. He is pardoned just before the Italian is to sail. The Italian's wife warns John, who with the aid of two of his jail pals, and his fiancee, capture the villain in the hero's home, wrap him up in a rug and deliver him to the steamer which is to take him to Italy.

*Classification*—A farce comedy with too much farce.

*Production Highlights*—The discovery of John holding the little Italian wife in his arms and the ensuing attempt of the husband to do away with the hero via the knife route. The scenes in the jail. The capture of the Italian in the last reel. Carmen Phillips as the Italian wife.

*Exploitation Angles*—The title. The star. Offers a good opportunity to tie up with the merchants in your town in stimulating sales of announcing "Buy now. Thirty Days to pay!" Get photos from "Thirty Days" in all the store windows co-operating. Wouldn't advise many superlatives on this one, however.

*Drawing Power*—Star will draw them but they are apt to be disappointed. Best suited for neighborhood houses.



A scene from "His Enemy's Friend," with Leo Maloney in one of the two reel Ranger Rider Series, Pathe

## "Boss of Camp 4"

### Fox—4235 Feet

*(Reviewed by Laurence Reid)*

THEY'VE given Charles (Buck) Jones plenty to do with this live western. Really he has the busiest time of his screen career in this picture of elemental conflict—a picture which contains as snappy a line of action as "The Fast Mail." The star will astonish you in his ability to escape death or serious injury, so thrilling are the situations in which he is involved. He not only fights through scene after scene but he is also called upon to dodge boulders and what not that are shoved toward him by the villain. The plot may be crude but it packs a wallop. And the action never drags.

It may be unoriginal, for you can easily anticipate what is coming, but nevertheless the suspense of the situations eliminates the obvious note. Jones starts off with a lively fight—protecting a young fellow from the camp bully. And he has his hands full to the end of the picture. The star portrays the part of a foreman on a road construction job and when he takes the side of the contractor (there's a reason for this as the boss has a pretty daughter) he stirs up the hatred of the boss of the camp. The foreman forces the men back to work but in doing so the villain gets busy with the boulders, which are sent crashing after him. The tempo is unusually good, for the fights are given enough substance to carry through the plot. It is one long succession of fights.

Eventually the villain is determined to "get" the hero for interfering with his scheme of preventing the completion of the road. The situation presents the big punch. Jones, seemingly, has the whole camp against him. He climbs out on the limb of a tree, lowers himself by a rope and when it is cut by the villains, he lands in the cabin of the arch conspirator where the battle is continued. The suspense accompanies the bristling action straight to the end. Jones makes a thrilling escape before the happy ending arrives. It is a he-man picture—one of the best which the star has ever made. It will add greatly to his popularity.

The Cast

Chet Fanning.....Charles Jones
Iris Paxton.....Fritzi Brunette
Dave Miller.....G. Raymond Nye
Dude McCormick.....Francis Ford
Warren Zome.....Sid Jordan
Andrew Paxton.....Milton Ross

By Arthur P. Haskins. Scenario by Paul Schofield. Directed by W. S. Van Dyck. Produced by Fox.

*The Story*—Foreman of road construction job has difficulties completing his task due to conspiracy of the boss of the camp and his associates who would prevent him from finishing the contract on time. The foreman wins the fight and also wins the contractor's daughter.

*Classification*—Actionful melodrama releasing plenty of exciting incident and thrills. Presents a hero who never gives up the fight.

*Production Highlights*—The crisp action. The thrills and suspense. Jones busy every minute. The escape of the hero.

*Exploitation Angles*—Snappy enough to please every variety of fan who loves westerns. Would advise featuring it as way above the average story of its type. Would tell fans that Jones has the liveliest picture since "The Fast Mail."

## "The Pride of Palomar"

### Cosmopolitan-Paramount—Six Reels

*(Reviewed by Laurence Reid)*

THERE are very few variations offered in this familiar story on an old theme. The idea features the mortgage, but it doesn't cover the old homestead of a rural New Englander. Instead it casts an ominous shadow over a Spanish hacienda in California. It seems to us as if the plot featured something in the shape of propaganda against Japanese colonization although it is more or less cloaked by the mortgage.

However, there is some jingoism displayed in a few of the titles and the hero has occasion to throw the wily Jap out of the window for striking a match on a bust of George Washington. Again he refuses to dispose of his rich estate unless the buyer promises not to sell it in turn to Japanese colonizers. A little less of this (shall we call it jingoism?) would make the story more entertaining. The Oriental is frustrated naturally, but his parting shot carries the warning that an army of his countrymen will some day take the land for themselves. The hero is a son of a Spanish Don who dies of a broken heart when he hears the false news that the boy is killed in the war. The youth comes home to discover that the father of the girl he met on the train holds the mortgage on the property. He has a year to pay it off and manages to gain the needed sum by clearing up a heavy debt and betting money on his race horse.

The romantic scenes are interesting. So are those featuring the atmosphere of the turf. But Frank Borzage has noticed his plot slipping, so he resorts to padding here and there and slowing up his action to extend through the footage. The girl's father is a speculator. And he plays the game fairly and squarely. The mortgage is paid off at the exact moment when it is to be foreclosed. With the plot spending itself in the middle of the picture it stands to reason that the director was up against it in keeping it even. We have to admit that it becomes jumpy toward the finish. Forrest Stanley is miscast as the young Don.

The Cast

Don Mike.....Forrest Stanley
Kay Parker.....Marjorie Daw
Pablo.....Tote De Crow
Father Dominic.....James Barrow
Don Miguel.....Joseph Dowling
John Parker.....Alfred Allen
Conway.....George Nicholls
Okada.....Warner Oland
Mrs. Parker.....Mrs. Jessie Hebbard
Butler.....Percy Williams
Caroline.....Mrs. George Hernandez
Lostolet.....Edward Brady
Mrs. Supaldio.....Carmen Arscella
Nogi.....Eagle Eye
Alexandria.....Most Mattoe

By Peter B. Kyne. Scenario by Grant Carpenter and John Lynch. Directed by Frank Borzage. Produced by Cosmopolitan. Distributed by Paramount.

*The Story*—Soldier son of Spanish Don, a California settler, returns from war to find his father dead and his ancestral estate in the hands of a wealthy westerner, whose object is to close a deal with a prosperous Jap. The youth plans to recover his property and succeeds with the aid of the westerner's daughter. The Jap is frustrated in his plans and the wealthy father of the girl takes his defeat in manly fashion.

*Classification*—Romantic drama carrying conflict between California property owner and Jap. Plot peculiar to California.

*Production Highlights*—The fine atmosphere. The racing scenes. The backgrounds. The fight incident. The romantic appeal.

*Exploitation Angles*—Would advise tieing up with book-dealers on author's novels. Plot suggests a ballyhoo with riders attired in Mexican costumes parading the streets. Suggests a colorful prologue with hacienda and court for a background and Spanish dances featured.

*Drawing Power*—Will please in most localities. Downtown houses will like it.

## "Ebb Tide"

### Paramount—Five Reels

*(Reviewed by Laurence Reid)*

THERE is so much color, glamour adventure and romance interwoven in a Stevenson novel that it never fails to make highly entertaining screen material. Take "Ebb Tide" for example. While the pattern itself is familiar there is always something of interest when a derelict ship puts out at sea manned by a picturesque skipper and a derelict crew. George Melford can always be trusted with a story of this type. His shots and atmosphere are always colorful, and he has a happy faculty in blending the primitive elements against such a background. The scenario is well prepared by Waldemar Young with the result that the action is always progressive.

Stevenson knew his South Seas and "Ebb Tide" is one of his most romantic tales. And George Fawcett gives such a forceful performance as the old skipper whose unquenchable thirst has got the best of him that he seemingly steps right out of the novel, giving breadth and vitality to the character. The author must have visualized just such a figure. He knocks around Tahiti with two derelicts. Huish, a Cockney from London's slums, and Herrick, who once was a gentleman. The three board the decrepit ship whose owners are eager to have her sink so as to collect the insurance and they set sail into the Pacific. A storm develops which carries a vivid note and when the skipper is well liquored he finally brings the derelict boat into the harbor of an uncharted island on which lives a solitary white man and his daughter. This man amasses pearls which the natives bring up from the bottom. He has sworn vengeance upon any white man who trespasses upon his island paradise. The skipper and the cockney want his pearls, while the erstwhile gentleman, still romancing, wants the girl. And since he is the only white man she has ever seen it is natural that she would be charmed by his personality.

The romance is accompanied by several highly adventurous scenes which carry the utmost in incident and suspense. The ne'er-do-well is regenerated through the love that is offered him by the girl. The South Sea story is always with us. It's too bad we can't have more like "Ebb Tide." Finely directed and staged, telling a straightforward story from a well prepared scenario, and intelligently acted by George Fawcett, Raymond Hatton and James Kirkwood, it offers the spectator a real treat. Tom Geraghty has supervised the production so that everything is compact. There are no loose ends visible anywhere in "Ebb Tide."

**The Cast**

| | |
|---|---|
| Ruth Attwater | Lila Lee |
| Robert Herrick | James Kirkwood |
| J. L. Huish | Raymond Hatton |
| Captain Davis | George Fawcett |
| Richard Attwater | Noah Beery |
| Tehura | Jacqueline Logan |

Islanders, seamen, natives, etc.

By Robert Louis Stevenson and Lloyd Osborne. Scenario by Waldemar Young. Directed by George Melford. Photographed by Bert Glennon. Produced by Famous Players.

*The Story*—Old sea captain with a couple of derelict companions brings his ship to anchor in the harbor of an uncharted island of the South Seas. On this island lives a solitary white man and his daughter. The youngest derelict falls in love with the girl and is regenerated, but her father has sworn that any white man who lands on the island will not leave it alive. The hero conquers.

*Classification*—Adventure romance laid in the South Seas.

*Production Highlights*—The atmosphere and backgrounds. The work of Kirkwood, Fawcett and Beery. The romantic interest.

*Exploitation Angles*—Here you have an adaptation of a story by Stevenson and Osborne. We would advise you make the most of such publicity. The picture suggests a colorful prologue. Would advise featuring the cast since it contains several favorites who can act.

Scene from "High Power," Educational-Mermaid comedy, with Peg O'Neil in support of Lige Conley

## "Thelma"

### F. B. O.—Six Reels

*(Reviewed by Lillian Gale)*

ONE hardly expects a novelty picture play from a story adapted from a book written as many years ago as was Marie Corelli's "Thelma." Nevertheless, that is about what the F. B. O. picture offers, insomuch as photoplays embracing Norwegian locale, atmospheric background and quaint plots are not common. "Thelma," therefore is recommended as a novelty, notwithstanding that it is a revival of what was a widely read story of yesteryear.

From a production standpoint "Thelma" will win new friends, since necessary background and appropriate sets have been provided in addition to the well balanced cast selected. Jane Novak delivers a splendid characterization of the old fashioned Norwegian girl and assumes the role of Lady Errington with admirable poise. Scenes showing her introduction to the nobility of which her husband is a member, are well done.

Bert Sprotte, also, gives a commendable performance in the role of the last of the Vikings, and Vernon Steel admirably maintains the appealing character of Sir Philip. The direction and photography are much above the average, and in view of the mass of detail identified with the original story, it may be said that "Thelma" is a splendid screen version of Marie Corelli's popular novel.

**The Cast**

| | |
|---|---|
| Thelma | Jane Novak |
| Britta | Barbara Tennant |
| Lovissa | Gordon Mullin |
| Olaf | Bert Sprotte |
| Philip | Vernon Steel |
| Lorimer | Peter Burke |
| Sigurd | Jack Rollens |
| Dyceworthy | Harry Clark |
| Lady Clara | June Elvidge |
| Lennox | Wedgwood Nowell |
| Little Thelma | Virginia Novak |

Story by Marie Corelli. Adaptation by Thomas Dixon, Jr. Directed by Chester Bennett. Photographed by Jack MacKenzie. Produced by Chester Bennett. Distributed by Film Booking Offices of America.

*The Story*—Thelma, native of a Norway peasant village, was loved by all who had not been poisoned against her by Lovisa, a hag, the victim of hatred, herself, and who delighted in heaping sorrow upon others. Thelma, the daughter of a strict, though loving father, did not know what love meant until the coming of Sir Philip Errington. When she appeared in London as his bride, her reception occasioned the jealousy of Philip's so called friends, who plotted to separate the happy pair. There comes a time, however, when Thelma is assured of her husband's faithfulness, and all ends well.

*Classification*—A cross between society and rural melodrama. Begins in Norway, is carried on in England and ends in Norway.

*Production Highlights*—Struggle of Sir Philip to maintain hold of rock, while his hands are tortured by fiend who is infatuated with Thelma. Thelma's introduction to London society. The burning of the ship on which Olaf, the stern father, sails to his death, after custom of his ancestors.

*Exploitation Angles*—Tie up with book stores. Memory tests regarding titles of Marie Corelli's works, their date of issue might work to advantage.

*Drawing Power*—Offer Jane Novak in an appealing role, and mention number of screen favorites who complete the cast.

## "The World's a Stage"

### Principal Pictures—By Arrangement With First National—Six Reels

*(Reviewed by Laurence Reid)*

AN interesting picture of the trials and tribulations of an actress is presented here in "The World's A Stage," written by Elinor Glyn. The authoress has penned a simple document—one filled with human interest and sentiment and carrying enough conflict for dramatic purposes. There are no bizarre scenes such as you might expect from the English novelist. Instead she merely takes you behind the footlights, behind the studio sets, and shows you that the people of the make-believe world are as human as folks in other walks of life.

Local color greets us when we see a cheap barnstorming troupe interpreting Shakespeare in a western mining camp. The novel note is introduced when a picture director, looking for locations on his friend's property, notices her performance as Juliet and determines to sign her up as a screen actress. We are then taken on a studio set with Hollywood as the center of activities.

From this point the story comes forward with a tense conflict of emotion as the new screen celebrity realizes that she is in love with a wealthy youth. Being a short romance she has not had time to weigh the consequences of marrying in haste and repenting at leisure. Disillusionment comes on the wedding night when her husband becomes beastly drunk. The actress is thoroughly unhappy, but decides to plunge into her work and forget. The man who introduced her to her husband is ever in the background with good counsel and advice.

This, naturally, precipitates a conflict between the two men. The husband registers jealousy on every occasion and the dramatic moments develop until a smashing climax is revealed when the drunken spouse seeks an explanation. He will see whether he is ruler in his own home! He takes his wife on a mad motor trip in a driving rainstorm and the machine crashes through a bridge into the water. Luckily the good friend is close behind. So the victims are rescued. The wife forgives her husband before he dies. And happiness comes at last with the other man.

The picture is effective in its human appeal and is one of the best audience attractions of the season. Dorothy Phillips' emotional talent is given worthy expression in this study of the triangle. It's a story very close to reality—well directed and maintaining the interest throughout.

**The Cast**

| | |
|---|---|
| Jo Bishop | Dorothy Phillips |
| Wallace Foster | Kenneth Harlan |
| John Brand | Bruce McRae |
| Richard Manseld Bishop | Otis Harlan |
| Property Man | Jack McDonald |

By Elinor Glyn. Directed by Colin Campbell. Presented by Principal Pictures by arrangement with First National.

*The Story*—Star of Shakespearian troupe which becomes stranded in small western mining town, appeals to motion picture director on location in the camp. Through the influence of wealthy miner she becomes a screen celebrity. Love comes to her in Hollywood and she marries a young wastrel. Her husband, however, makes her life a nightmare, and after a series of misfortunes, she finds happiness with the miner after her husband's tragic death.

*Classification*—Reveals story of screen star's life in Hollywood. Eternal triangle figures as does much human interest. Also offers much local color as found in a cheap road company.

*Production Highlights*—The fine work of Dorothy Phillips. The local color and atmosphere of the stage scenes and studio scenes. The conflict between Brand and Foster. The disillusionment of the bride. The auto tragedy when the husband loses his life. The human note.

*Exploitation Angles* — Suggests capitalizing title which Shakespeare made famous. Also would advise playing up author and mentioning her other stories. Would advise playing up star.

*The laughs you'll never forget—*

HAL ROACH
*prescribes*

# Harold Lloyd

*in*

# "Dr. Jack"

his latest
and greatest
*—a feature*

Pathépicture
TRADE MARK

# Harold *in* "DR.

A picture to rouse you to uncontrollable laughter; to talk about; to think about; to rave about; and to remember forever.

Pathépicture

# Lloyd

# JACK"

In its originality, swift action, ludicrous incidents, fast recurring climaxes of irresistible comicality, Lloyd's greatest, a veritable masterpiece of mirth.

Pathépicture
TRADE MARK

# Harold Lloyd
*in*
# "Dr. Jack"

The need of the business today is big pictures.

Pictures big enough to fill the biggest houses; pictures big enough for people to talk about—to tell their friends to see; pictures so big that the little houses, as well as the larger, will have a constant turnaway.

Hal Roach presents the supreme attraction of the world, Harold Lloyd, in such a picture, "Dr. Jack"

Pathépicture

# Regional News From Correspondents

## Kansas City Briefs

Richard J. Hopkins, justice of the Kansas Supreme Court and who has acted as counsel for the M. P. T. O. Kansas, was a blushing groom last Tuesday week ago. He married Mrs. Nellie Meyer Uhle, widow of Dr. Earl L. Uhle of Baldwin, Kan. Dr. G. Franklin Ream of Kansas City, Kan., read the service. Mr. and Mrs. Hopkins left immediately on a short trip to the East.

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The box office receipts of last Saturday and Sunday at the Pantage theatre, Kansas City, swelled by the personal appearance of Jack Dempsey to a total of $11,000, were stolen by five bandits who used an acetylene torch to burn a hole in the safe. One of the bandits, according to the police theory, remained hidden in the theatre after the final performance at night and admitted the other four, who brought the torch and a gas tank to the theatre in a motor car or truck.

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All the income from the estate of the late Justice D. Bowersock, exhibitor of Lawrence, Kans., and former United States Congressman, will revert to his widow, Mary B. Bowersock, during her lifetime, according to the terms of the will. Mrs. Bowersock has been named administratrix of the estate. Mr. Bowersock, who was one of the pioneer exhibitors of the Middle West, died last week.

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Two new neighborhood theatres are under construction in the Kansas City territory. A 99-year lease on the ground upon which a theatre is to be built on the Public Square in Independence, Mo., has been taken out by Ambros E. Elliott, who also controls the Grand theatre in Kansas City. The Old Harris Home in the Westport seetion of Kansas City is being razed to make way for a modern theatre, which is being built by the Berks Investment Company.

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The Witchita, Palace, Miller and Princess motion picture theatres of Wichita, Kan., have been merged with the formation of the Consolidated Amusement Company. L. M. Miller is president of the company, M. B. Shanberg, vice-president, and Stanley N. Chambers, secretary and treasurer. Mr. Chambers will act as managing director of the houses.

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"This theatre is a 1922-23 member of the Motion Picture Theatre Owners of Missouri." That is the wording on membership slides which will be sent out to all members by the Missouri organization during its campaign to increase its membership. Only exhibitors with paid up dues will be recognized as members, in the future, according to Lawrenee E. Goldman, counsel and secretary.

## With Cleveland's Exchanges

HARRY CHARNAS, president of the Standard Film Service has announced that Ike Lipson of Cincinnati has booked "Shadows," the second of the Al Lichtman productions, for his entire circuit, ineluding a one-week run in the following cities: Cincinnati, Dayton, Columbus, and Louisville.

William Finkel, division manager for the Lande Film Distributing Company, paid Cleveland, his erstwhile home, a short visit this week.

J. E. Flynn, vice-president of the Goldwyn Pictures Corporation, was in town the first part of the week. Flynn's itenarary took him from Cleveland to Cineinnati, Cincinnati to Detroit, and from there to New York.

H. A. Bandy, First National Division Manager, spent the week listening to the Detroit brand of exhibitor troubles for a change.

Bob Madigan, assistant manager of the Standard theatre, Cleveland, is spending a short vaeation in New York this week.

George Lefko, city sales' representative for F.B.O., reports that the best seller of the year is "In the Name of the Law." Since September 3, when the sale campaign on the picture was first initiated, Lefko has booked the picture in 65 per cent. of the Cleveland houses. He is still getting dates, and is about to start taking bookings for repeat engagements.

## With the Kansas City Branches

BILLY ANDLAUER, official cameraman for Pathe and the Newman theatre of Kansas City, rushed home after the Kansas-Nebraska football game at Lawrence, Kans., last week and worked all that night, with the result that the pictures were shown on the screens of the Newman and other theatres the next day.

Carl Laemmle, president of the Universal Film Company, brought nothing but a word of cheer to Kansas City on his visit there this week. He was the kuest of the Kansas City Universal during his stay there. The motion pieture industry was not "coming back" to normal, but already was back to normal, he asserted.

John Storey, former branch manager of the Kansas City Pathe exchange, but now general representative, joined the ranks of the "happily married" exchange men last week when he made an unannounced trip to Joplin, Mo., and brought back Miss Virginia Craig as Mrs. Storey.

"Bud" Barsky, former district manager for Peacock Productions in the Kansas City territory, has been appointed manager of the Crescent Film Exchange's Omaha office, according to Al Kahn, general manager. Mr. Barsky also formerly operated his own exchange in Omaha.

Among the changes in the personnels of Kansas City exchange forces, is the addition of L. G. Schofield to the Enterprise force, while John W. Mangham, former Enterprise salesman, has been appointed branch manager of the Atlanta Enterprise exchange. Leo J. McCarthy, who has been making sales records in the territory for First National, has been assigned by R. C. Rhoden, branch manager, to city duty.

## Around Seattle's Branch Offices

WALLACE RUCKER, salesman for J. A. Gage's local Educational Pictures Exchange has returned to Seattle after being away since the middle of September covering his territory in Washington and Oregon. During the latter part of his trip he has been working out of Portland, eovering Oregon as far south as Eugene. He is spending a few weeks around the local territory before going on to the road again.

George Bradley, publicity and exploitation director for Universal in this territory has returned to the city after a short trip on the road in the Western part of the state. While on his trip he made arrangements for the exploitation of "The Storm" when it is used as the opening attraction at H. K. Dunham's new Rose theatre in Mt. Vernon, Wash., on Deeember 15. The theatre is at the present time under construetion, but finishing touehes are being put on and a big opening is being planned by Mr. Dunham.

First prints of "Shadows," the second of Al Lichtman's big productions arrived in this territory recently and were shown to exhibitors by the De Luxe Film Exchange of this city. Louis Rosenberg, sales manager for De Luxe just returned from a trip in southern Oregon, and after spending a few days here left for Spokane, working out of that city for several days.

No bookings have been announced on the picture yet, but it is expected that it will be shown in the larger cities in this territory during the early part of Deeember.

"Remembrance," the Goldwyn special, was recently booked to open the Maek theatre of Port Angeles by Manager Mack J. Davis. After being under construetion for several months, the $75,000 house was recently completed and is to take its place shortly among the finest small town show houses of the state, according to film men who have visited it. A large pipe organ, latest model projectors, air cooling apparatus and other modern convenienees have been put into the house by Mr. Davis, who spared no expense in planning a perfect theatre.

## Seattle Slants

Word has just reached this city that J. G. Von Herberg, president of the Jensen-Von Herberg circuit of motion picture theatres in the Pacific Northwest has left Liverpool for home, and will be in Seattle in a month or six weeks. In eompany with several film magnates Mr. Von Herberg left Seattle early in August, and after attending the First National Convention in New York, left for an extended tour of Europe.

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During his visit there in the month of November he bought 30,000 acres of land in Austria, formerly owned by the late Emperor Francis Joseph. It is expected that when he returns to this city he may send a company abroad in the near future to start film work. Mr. Von Herberg is connected with the Associated First National enterprises.

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"Grandma's Boy" opened its first second run engagement in this eity at the Pantages vaudeville theatre, after having played to capacity houses for two weeks at Manager Leroy V. Johnson's Liberty theatre during the middle of September.

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Ben Turpin packed the vaudeville house recently when he appeared there in person in his novelty vaudeville act. Several benefit performances for children's homes, orphanages, newsboys, etc., were put over by the Pantages during his stay. He was a visitor at the local Children's Orthopedic Hospital where he entertained the children who were unable to get down town.

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The Grand theatre in Bellingham, Wash., was opened by Manager Fred Walton of the Bellingham Theatres Company the first week in November as a joint stock, vaudeville and montion-picture house, after undergoing a complete renovation.

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"Buffalo Bill," Universal's historical serial, has been booked by Mr. Walton to run in conjunction with Pantages vaudeville the first three days of each week beginning early in December. Wednesdays the house will be left dark for local enterprises, and the last three days in the week will be devoted to stock performances, with motion picture fillers.

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Ahern's eight-piece orchestra furnishes the musie at the Grand. The stock company eonsists of twelve members, who will offer popular plays of the past seasons in the repertoire.

## Buffalo Brevities

Charles Jackson has been transferred as assistant manager at the Loew State to the same position at the Loew house in London, Ont., Charlie's home town. Sidney Gates, who hails from New York city, has been appointed new assistant to Manager Al Beckerich.

Manager James Savage has added vaudeville to his picture program at the Central Park and has boosted his box office figures quite noticeably. The Central Park is a neighborhood house controlled by General Theatres corporation.

"When Knighthood Was in Flower," will be presented to Buffalo by M. Shea at Shea's Hippodrome in the near future. The old Hipp is tacking up new business records each week and deservedly so, because one would have to go some to beat the programs offered at this house.

Walter Hays, Mark-Strand official, has returned from a two-week motor and hunting trip through northern New York. From a hunting viewpoint it was a great motor trip.

Buffalonians stormed the Shea vaudeville house last week to see Bessie Barriscale and Howard Hickman in their snappy act. Bessie received an enthusiastic reception at every performance.

Chauncey Goler of Rochester has leased the Gem theatre in Bath, N. Y., for one year and is presenting pictures each evening and Saturday matinee. The Gem is the only picture theatre in town as the Park was burned to the ground a few weeks ago. The Comerford Amusement company, however, is building a new motion picture theatre in the town.

The Kensington theatre, managed by Jim Cardino, was entered by burglars one evening last week. The Yeggs knocked the combination off the safe, but got nothing for their efforts. Probably a bum day's business, eh, Jim?

Anita Stewart is coming to Buffalo in person early in January. She will appear at the Lafayette Square.

Eugene A. Pfeil, manager of the Strand, put on a revival week commencing Sunday, November 19, changing his bill each day and offering the following program: Sunday, "Through the Back Door"; Monday, "The Sheik"; Tuesday, "Humoresque"; "Wednesday, "Dream Street"; Thursday, "Something to Think About"; Friday, "The Miracle Man"; Saturday, "The Mollycoddle." It looked like old times in the Strand lobby so big was the attendance at every show.

Eddie Weinberg, former manager of the local Strand, is now in Schenectady preparing for the opening of the new State in that city, but on February 1 he will go to Troy to assume the management of the new Strand in that city.

# In Boston's Film Center

THE Goldwyn company will open an additional regional office in New Haven, Conn., within the next two weeks, that place taking over some of the New England work which has been covered entirely from Boston. An auditor is now on the ground transferring accounts from Boston.

Harry Campbell, district manager for the Fox Film Corporation at their Boston office, hied himself to the wilds of Maine a few days ago, laden down with all manner of shooting irons. He said he would not show up again around "Film Row" for a month. Let's hope that he proves as efficient in bagging game as he has in bagging contracts.

Benjamin Abrams, booker at the Goldwyn's Boston office, has also gone North to Maine, though he is hunting contracts. He has received a boost to the position of salesman for the state of Maine and is already on the ground.

Lots of the shining lights in the Boston district have been voluntarily and temporarily extinguished. Fred Schafer, district manager for Famous Players, left for New York Thursday, and Friday left on the special for the Famous Players convention in Los Angeles. With him went Walter Scates, the branch manager, and they both merrily remarked in passing from familiar haunts that they would not be back until time to cut the turkey Thanksgiving Day.

Sam Grand, president of the Federated Film Exchange, has also gone to Los Angeles, though not to the F. P. shindig. He is on vacation bent to the tune of four weeks. He left Friday.

J. N. Kline has been added to the Goldwyn New England sales staff, and started making the fur fly in Eastern Massachusetts and Rhode Island on November 11.

James R. Granger, assistant to the president of the Goldwyn Corporation, showed up in Boston for three days last week, with a view to looking over conditions in general. He looked them over from first to last and said as he went that they were booming. No kick coming there.

Joe Partridge, who has been well known during his connection with the Boston office of Educational, severs his ties there next Saturday and hits the trail for New York. He hasn't said what's what yet, but will let his legion of friends know shortly what the new thing is.

Stanley Waite, who made a lot of friends while manager for Associated Exhibitors in Boston, is now Pathe's manager here, and is due to make a lot more. Gerald Myers takes his place with Associated.

Charles L. Winston, formerly with Famous Players, is now the Boston "Goldwyner." Think of his pep coupled with the well known brand that has made Manager Perry famous as an exploiter and watch things hum in that poster bedecked office.

## Boston Chatter

The newest of Metropolitan Boston's large motion picture theatres will open its doors to the public in a week now. The official opening has been set as Tuesday November 28. The house is the latest in the widely known chain owned and operated by the Olympia Theatres Inc., of which Nathan H. Gordon is president. The building is the last word in theatre design, with attention given primarily to the comfort and safety of the patrons. It has been named the Capitol and will seat more than 1,500.

The Olympia chain is a purely New England organization, owners, directors, and executives being all New England business men. The directors are: George L. De Blois, George U. Crocker, Lee M. Friedman, Nathan H. Gordon, Hiram E. Miller, Al A. Rosenbush, Max Schoolman, Gerald G. E. Street, Frederic H. Tabor, and Patrick F. Lydon.

Many of the central Boston houses have been blossoming out of late with new dress in the shape of additional electric signs. Both the Modern and Beacon have made some additions, and the State and Orpheum, Loew houses, have added bright and shiny runners under the marquise just over the lobby entrance. The Park, where "When Knighthood Was in Flower" is playing, is almost completely behind a huge automatic sign that covers the entire front of the building and extends up for two stories.

Speaking of the Park, it has been well nigh remade for the occasion. The box office, which normally stands at the lobby entrance like any well bred picture house, was moved inside and installed at the side to leave a clear lobby. The lobby has been completely hung in expensive tapestries, with a predominance of things characteristic of the ages of chivalry. Rugs and carpets cover the floor.

Griffith's "One Exciting Night," in keeping with the Griffith policy, has been announced to close at the Tremont Temple in two weeks. It has been doing the usual S. R. O. business that has always characterized pictures shown here from that source, and more, has done something that a picture has never done before in Boston. It has called forth public praise from Mayor Curley, who has seen it at least three times.

Boston fans were lucky again last week. In addition to the two aforementioned specials they had many good pictures to make up their weekly entertainment. "Enter Madame," and "The Young Rajah" at the State; "The Man Who Played God," at the Boston; "The Curse of Drink," at the Globe; "Under Two Flags," at the Fenway; and "Gray Dawn," and "When Husbands Deceive" at the Modern and Beacon theatres. The suburban houses all carried good bills.

# Around the Buffalo Exchanges

THURSDAY, November 23rd, was a Red Letter Day in the local Fox Film Company history, for on the evening of this day William Fox, president; W. R. Sheehan, vice-president, C. P. Sheehan, district manager and Charles N. Johnston, branch manager, welcomed exhibitors, other exchange managers, members of the press, city officials and friends to their new exchange building at 496 Pearl Street. The new exchange is one of the finest in the country and has every modern convenience for the efficient handling of business and the wants of the exhibitor. The building is a two-story structure. The offices are on the first floor. There are large vaults in the basement. On the second floor is the advertising department and the office of Clayton P. Sheehan, district manager. The Yankee Six provided music for the opening reception Thursday evening. There was a buffet luncheon and some of the new Fox features were screened. It was a gala affair.

There have been a number of changes in the staff of the local F. B. O. office. Al Barnett, former booker is now on the road. He visited the Utica and Binghamton territory last week and sent in some fine contracts. Esther Fetes has succeeded Mr. Barnett as booker. Margaret Taylor, formerly assistant to Mr. Barnett is now a stenographer on the office force and Margaret North is assisting Miss Fetes in the booking department. Gilbert Joseph has come to Buffalo to handle exploitation for the F.B.O exchange. Branch Manager Earl Kramer announces that Harry Rose played "In the Name of the Law," at the Star theatre, Tonawanda, last week and broke all box office records becaue of some fine exploitation. John M. Sitterly is now in the Rochester territory for F. B. O., Walter Bengough is covering Syracuse and R. W. Wheeler, the Southern Tier.

Allan S. Moritz, Paramount district manager, left Buffalo Thursday evening, November 16 on the Paramount special for Los Angeles. It is expected that the Buffalo office will be announced as one of the winners in the recent sales contest. If so, Buffalo may never see Allan again. He may buy out one of the producing companies on the coast. The local boys are getting set for the banquet which Harry Buxbaum will give following the gathering in of the quota for Buxbaum Week. Thomas Kilfoil, special representative for Paramount, is at the Buffalo exchange for a few weeks.

Martin Solomon of New York is temporarily assigned to the new Buffalo Varner Brothers' exchange. Miss Evans, formerly with United Artists, is back on her old job as booker for Manager P. H. Smith. with whom she was associated when Mr. Smith was manager of the U. A. office.

Phil Gentille, formerly with American Releasing, is now representing the New Graphic exchange in the Rochester district.

## Southwestern Notes

A new film exchange, F. & J. Pictures, with Fred M. Jack as manager opened on third floor Film Exchange Building, Dallas, Texas, November 6, with the following pictures as initial offering: four Peter B. Kyne Stories, starring Roy Stewart and six red-blood Westerns, starring William Fairbanks. Other pictures will be secured and a first class exchange will be maintained by Mr. Jack permanently. Exploitation will be done in the states of Oklahoma, Arkansas and Texas, with sufficient number of films to furnish all demands.

Robt. C. McIheran, branch manager of the Consolidated Film & Supply Co., appeared before the Dallas Advertising League at Dallas, Texas, Wednesday of last week, and delivered an address on censorship. He handled his subject well and interested his hearers.

Ray Stinnett has taken over the Queen and Mission theatres at Abilene, Texas, and also the Jefferson at Dallas, Texas. Mr. Stinnett now controls seven theatres in Texas.

J. V. Lincoln, a Paramount booker at Dallas, Texas, said that it was a boy, and that he felt very proud of being able to be called father. The youngster arrived last week.

Sam Wade has taken over the theatre at Cross Plaines, Texas.

Arthur Keyes, of Quanah, Texas, purchased one of the two theatres at Hugo, Okla., which gives him a chain of five houses.

G. T. Trammel will open the Palace theatre at Marshall, Texas, December 1 and will operate full time—six days.

The C. J. Musselan theatre interests in Paris, Texas, will open their third house at Paris in the near future. It is also reported that new deals are in the making for other show propositions in this territory.

R. F. Mims, special salesman for the Enterprise Distributing Corporation in Oklahoma City, Okla., has returned to his own territory after a six weeks' sales campaign out of the Kansas City branch of that company.

The Jefferson theatre at Dallas, Texas, has been leased by Ray Stinnett from the Southern Enterprises, Inc., and re-opened November 9 with a program of first-run pictures and a musical comedy.

The Specialty Film Co., at Dallas, Texas, will move from 107 South Paul Street to 1914 Main Street, occupying quarters formerly used by the Associated First National.

Bert E. Graetz has been promoted by the Consolidated Film & Supply Co., at Dallas, Texas, from film salesman to special feature salesman.

T. R. Barber and W. H. Hall have been appointed travelers for the Consolidated with headquarters at Dallas.

# With the Omaha Branches

LOCAL branches of Fox Film Corporation and First National will be housed in new and adjoining locations during the early part of January. Each company will occupy ground floor space, 40x140 feet, in a building now being erected at Fifteenth and Chicago streets, in the same square with the Film Exchange building. This is another important step in centralizing the industry in Omaha.

Frank Wood has taken up his new work as exploitation man with the Omaha Fox branch. Mr. Wood has been identified with the film business in Sioux City, Ia. His last post there was manager of Princess theatre for A. H. Blank.

Ben Reingold, who has been in charge of the Omaha branch of Goldwyn Pictures Corporation, has been transferred to the general managership of the Chicago office of his company. Before coming to Omaha about a year ago he was sales manager at the Chicago Goldwyn office.

J. C. Jenkins, manager of the Auditorium at Neligh, Neb., was a guest this week of Henry B. Walthall, who played a week's vaudeville engagement here. Mr. Walthall and his Nebraska friend are hunting pals.

Al Kahn of the Federated Exchange of Kansas City and Omaha closed a deal with Bud Barsky of the Pioneer Film Company of Omaha, which arrangement means that these men will be associated in the Federated Exchange, Crescent Exchange and the Supreme Pictures Corporation of Omaha.

# Charlotte Film Row News

LAWRENCE SMITH, Hodkinson representative in Tennessee, paid his office one of the first visits in weeks last week. Says it made him feel like he was coming home.

Bill Sharpe, who has been in Florida for United Artists, has gone out in the territory again—taking Tennessee this time.

The South had the opportunity of entertaining a New York official of First National last week in the person of W. J. Morgan, who came down for a conference with E. V. Richards.

"Doc" Koch, Atlanta manager for F. B. O. is in Charlotte making preparations for the opening of the new Charlotte office for this concern, which will handle all the North, and part of the South Carolina accounts of this concern.

James B. Buchannan, Pathe News cameraman in the Southeast, has been complimented on the beautiful shots he secured of Chimney Rock, N. C. He was also ordered to board the special carrying Gen. Pershing which was en route to Maryville, Tenn., carrying the General to special Armistice day exercises there.

All the exhibitors in the territory are on the lookout for a man representing himself as a director of Viola Dana and who is supposed to be directing this star in a picture at Aiken, S. C. He passed a bad check on some of the exhibitors and same was called to the attention of C. E. Kessnich, Metro district manager, who is trying to locate the impostor.

H. H. Everett and Fred Kirby of the Charlotte office of Educational attended a sales conference with Arthur C. Bromberg in Atlanta last week.

Floyd Rice, formerly a salesman in this territory, has rejoined the business as a representative of Associated Exhibitors, and will cover the Tennessee territory. W. S. Wassman is still in South Carolina for this concern.

J. J. Rogers of Enterprise Distributing Corporation has been awarded a beautiful leather traveling bag by the company as the winner of a contest among the salesmen for the selling of the most contracts on Richard Talmadge.

# In St. Louis Film Row

GEORGE BEBAN in "The Sign of the Rose" has been booked for a third run at the Del Monte theatre, a record for St. Louis. In his two previous appearances at Cornwell's theatre Beban broke all house records. Joe Desberger, St. Louis manager for American Releasing, also reports selling 'The Sign of the Rose" to the new Le Claire theatre, Moline, Ill., and the Indiana theatre, Terre Haute, Ind. The dates have not been set.

C. D Hill, St. Louis manager for W. W. Hodkinson, has received a petition signed by thirty professional men of Memphis, Tenn., asking that arrangements be made to show the Rod and Gun series of one-reelers produced by the Field and Stream Magazine in Memphis. The Missouri theatre, a Paramount house, has the St. Louis first run on the series.

Hill has two new salesmen, F. S. Russell, former manager of the Yale theatre, Shelbyville, Ill., who Dailey, who hails from New York. Dailey is traveling Southern Illinois. is making Northern Illinois and Northern Missouri; and V. M.

Gilbert P. Hamilton, director of the Rothaker Film Corporation, has started work on "The Spirit of St. Louis," which depicts the history of the Mound City.

Gilbert has decreed that Fire Chief Panzer shall die in the film. Part of it tells of the big fire of 1849 that destroyed millions of property in the section east of Fourth street. The then fire chief was killed while dynamiting buildings to check the flames. Panzer has been cast in the part of his ill-starred predecessor. Tough on him but the film must be historically correct. One of the old hand pump engines used on combating the big fire will be used in the films. It has been donated by the Missouri Historical Society.

## St. Louis Paragraphs

The safe of the Manchester theatre, owned by the St. Louis Amusement Company, was carried off by five robbers early Monday, November 13. It was found next day near the St. Charles and Natural Bridge roads, St. Louis County. The door had been battered open with a sledge hammer and the $700 receipts taken away.

The robbers were met as they drove from the alley in the rear of the theatre by a patrolman. He ordered the outfit to turn on their machine lights, but did not suspect they had committed a robbery. Shortly afterwards in making his rounds he found the theatre safe had been carried away.

Father Spigardi's Italian schools received the net receipts of Fred L. Cornwell's Del Monte theatre last week. "The Rosary" was the feature attraction. The priest is a friend of Cornwell's and when Fred heard he needed some cash to pay interest on mortgages on his schools and teachers' salaries, etc., he staged the benefit. Capacity houses all week resulted.

The Illmo Amusement Company, owners of the Yale theatre, Shelbyville, Ill., has been incorporated in Missouri for $20,000. The stockholders are Floyd Lewis, Lou Wagner and R. B. Dickson. The Yale opened Wednesday, November 15 with "One Week of Love" and "I Do" as the atttractions.

Construction of the twelve story office building connected with the Missouri theatre has started. The structure will cost $1,000,000 and is designed especially for physicians and surgeons.

Missouri and Illinois exhibitors seen in St. Louis the past week included: Jim Reilly of the Grand and Princess theatres, Alton; Lou Wagner of the Yale, Shelbyville, Ill.; S. E. Pertle of Jerseyville, Ill.; J. Sandersfi Sanders theatre, Mattoon, Ill.; Henry Turner, Jewel theatre, Popular Bluff, Mo.; G. M. Luttrell, Majestic, Jacksonville, Ill.; and W. Avery, Mattoon, Ill.

Bill Savage, who operates the Hippodrome theatre, Alton, Ill., and acts as mayor of the town on the side is getting in shape for campaign for re-election in April. The wild ducks along the Illinois River in the vicinity of Beardstown, Ill., are suffering as a result.

Bill Lyris of the West End Lyric and George Skouras of Skouras Brothers Enterprises, are also enthusiastic nimrods and spend their spare time sniping mellards in the Missouri Bottoms.

Z. M. Harris is the new manager of the Shubert-Empress theatre. Olive street, near Grand boulevard.

Fire of unknown origin destroyed the Orpheum theatre, Vandalia, Ill., early Friday, November 17. S. E. Pertle owned the house which seated 500. He carried some insurance.

Frank Newman, owner of the Newman theatre, Kansas City, Mo., had his pocketbook containing $90, a railroad and Pullman ticket and baggage check stolen while in the

Statler Hotel barber shop here several days ago. The thief even went so far as to go to Union Station and obtain Newman's suitcase which contained clothing valued at $250.

Bruce Fowler is the new manager of the Indiana theatre, Terre Haute, Ind. He succeeds I. B. Lewis. Fowler formerly operated theatres in Buffalo, N. Y.

The American theatre, Evansville, Ind., has been taken over by Phillip Holtzman, who originally opened the house as the Variety. Until recently the Strand Amusement Company operated the theatre.

## Omaha Bulletins

Johnnie Waters, who has been nicknamed "Square Deal Johnnie," has assumed the local managership of the Enterprise Distributing Corporation. For several years he was manegerial executive for the same company in Kansas City.

Plans have been completed by Liberty Films, Inc., through Phil and Mary Monsky, with the Horne Exploitation Service for the promotion of "More to Be Pitied Than Scorned," D. W. Griffith's new release of "Hearts of the World," and Geo. M. Cohan's "Young America." This exploitation program will cover a considerable territory in the Middle West.

## Canadian Snapshots

A self-appointed committee in Quebec City has taken proceedings against the Victoria Theatre, Quebec, for alleged violation of the Lord's Day Act in giving Sunday performances at which an admission was charged. Announcement is also made that the Lord's Day Alliance is also taking action against a prominent local citizen who was one of the patrons of the theatre for a Sunday show. The name of this man has not yet been divulged. The committee has criticized the civic authorities for permitting the local theatres to be open on Sundays.

"I know that the people of Quebec, especially the laboring classes, are behind me in this affair," declared A. Moisan proprietor of the Victoria Theatre.

London, Ontario, enjoyed the presence of a co-operative Santa Claus on Saturday, November 18, thanks to an organized scheme for a general celebration among many of the local stores. Each of the stores provided a float for the Santa Claus parade and after his due arrival in the downtown district, Kriss visited many places of business at scheduled hours. The Allen Theatre at London took part in the celebration by having Santa Claus visit the theatre at 1.30 P. M. to meet children to whom he gave presents. The theatre was the first place to be visited by Santa and the house was packed.

More than ordinary interest was taken in the presentation of "Salome," the Fox special in which Theda Bara is starred, at the Eden Theatre, Main Street, Hull, Quebec, on Saturday and Sunday, November 17 and 18. This run was arranged after the feature had been condemned by the Ontario Board of Moving Picture Censors, Hull being just across the river from the Province of Ontario, drawing considerable patronage from Ottawa, the Canadian Capital.

The fact that the feature had been condemned in Ontario was advertised in a newspaper of Ottawa, Ontario, with the expected result. Children under 16 years of age were not admitted to the Eden Theatre, however, for the "Salome" screening.

A number of prominent men of Ottawa, Ontario, are identified with the organization of the Tesa Films, Limited, a company which has been established for the purpose of producing moving pictures of various types. The new concern has secured the moving picture studio at Trenton, Ontario, which has been standing idle for some time. Those at the head of the new syndicate include Dr. H. C. Church, president; J. N. Booth, Jr., vice-president; James Anderson, Arthur Bateman and Dr. A. M. McCormick, all of Ottawa. Mr. Booth belongs to one of the wealthiest families in Canada.

All members of the Lions Club of Ottawa, making up a party of 125, occupied boxes at Loew's Ottawa Theatre, Friday evening, November 16, for a special theatre party, Frank Goodale, manager of the theatre, being an active member of the Lions Club. Manager Goodale made a personal appearance on the stage of the theatre to lead the club in songs and a yell.

## Springfield, Ill., Items

"The Storm" opened to capacity at the Strand, Saturday, November 11. The week promises to be one of the best in the history of the house. Maurice Engel, Universal's crack publicity man, was on the job for the opening. .....

The Lyric was closed Sunday, November 12, for one week while a giant Wurlitzer organ was installed. It is understood that the Lyric will dispense with its orchestra when it reopens. The picture selected for the opening is Rex Ingram's "The Prisoner of Zenda."

Louis Kerasotes of the Strand is about to become a benedict. The young lady is from Chicago. Lee Burnstine will be the only bachelor here in the picture business when Louis gets married.

Harold Lloyd in "Grandma's Boy" comes to the Gaiety for one week, starting November 25.

Armistice Day was not the big show day of other years. One reason was because all the business houses were open. Other years everything but the show shops were shut up tight.

Strongheart drew well in "Brawn of the North," which staved for a week at the Gaiety, November 11-17. "Snub" Pollard in "365 Days" was on the same bill.

It is understood that the filming of the Rockett picture, "Abraham Lincoln" will be started soon. Many of the big scenes will be shot in Springfield and Petersburg, the original settlement being called New Salem.

## San Francisco Jottings

Sam Harris of Ackerman & Harris, has appointed W. J. Casey manager of the Century theatre, which opens this week, November 24, as a combination house with the world premiere screening of H. A. Snow's "Hunting Big Game in Africa With Gun and Camera." Casey is well known in the West. At present he is managing the Hippodrome. Prior to that he was in charge of the Tivoli and Newman's College theatres.

Thousands of San Francisco school children were guests of Manager J. E. Levin at a special showing of the Arctic picture, "Nanook of the North," in the New Fillmore theatre. In cooperation with Manager Levin, the Board of Education notified the school children that they were invited to attend the special showing.

When I. E. Phelps, manager of the "Tivoli," announced that Constance Talmadge in "East Is West" would only be held for two weeks, such a storm of protest arose from thousands of motion picture patrons that Manager Phelps decided to continue it for a third week. "And I am glad we did," said Manager Phelps, "for it certainly paid us. I believe it is the best thing in which Miss Talmadge has appeared and from the applause accorded the picture I feel certain the public agrees with me."

One of the most novel concert series in several seasons is being planned by Paul As and his synco-symphonists at the "Granada" motion picture house in his "musical trip around the world." The first stop will be made "In Scotland" during the run of William DeMille's bubbling American comedy, "Clarence." "In Scotland" will be followed by fortnightly offerings, alternated with straight concerts. All the countries visited will be followed by elaborate and appropriate stage trappings and costumes, while not only their native music will be offered in part but jazz hits as they would be played in those countries.

## Baltimore Brevities

Maryland censors totally eliminated 23 films last year and caused many others to be changed and cut, Miss Marie Presstman, secretary of the State Board of Motion Picture Censors, told the League of Women Voters in a recent address. She stated that the board had turned in more than $7,000 to the State treasury during the year. Miss Presstman admitted that the work of the censors frequently met with objections from ministers and others in prominent positions in the community.

Two theatres will be added at the end of this month to the list of those operating in Baltimore. These will be the Victoria, which has been closed since early spring, when it was wrecked by fire, and the Metropolitan, new neighborhood house. The Victoria will reopen, virtually rebuilt, on November 30, according to present plans, and the Metropolitan's premier is scheduled for Thanksgiving Day.

The New Gem Theatre, neighborhood house, has been sold to Louis Greenberg for $1,000, subject to a mortgage of $22,500, by E. T. Newell & Company, auctioneers. The theatre will coninue operation.

The Baltimore News "Inquiring Reporter" last week based one of his questions on the plan of Governor-elect Albert E. Smith to abolish motion picture censors. Five persons—a member of the Maryland censor board, a clergyman, a theatre manager, a Senator-elect and a woman prominent in political circles — were asked the question:

"What do you think of the idea of abolishing the moving picture censors?" was the question. C. F. Macklin, of the Censor Board, thought the law a good one; Rev. Dr. Hugh Birckhead though abolition would "be dangerous"; Leonard B. McLaughlin, of the Auditorium Theatre, is "still in favor of censorship"; Senator-elect William Cabell Bruce thinks the plan "impractical just now," and Miss Lavinia Engle, state manager of the League of Women Voters, sees the proposal "as a great mistake."

## Florida Flashes

Liberty Day in Tampa will linger long in our memory. Though it came on Saturday, many of the stores closed all day, while the others closed from noon until 6 P. M. After the parade there was only the football game and the theatres to attract the great crowds, so both got capacity, with the theatres holding them out unil closing time. It was a perfect day.

The Scenic Theatre, of Zephyrhills, was entirely destroyed by fire last week. W. Meadows, the manager, was in Tampa yesterday arranging for new equipment. He will re-open in the G. A. R. Hall.

C. D. Cooley, General Manager of the Consolidated Amusement Co., of Tampa, is always on the job to grab off good publicity stunts for his houses, so he had the members of the Florida and Mississippi football teams, who played in Tampa on Saturday, as his guests at the Victory on Friday night. As a special feature he staged a prologue, with two charming dancers, one representing Florida and the other Mississippi, putting over a very artistic dance, and Edward Kane rendering a solo. Both numbers were greatly appreciated.

The Rotary Clubs of Florida had their convention in Tampa this week. C. D. Cooley, who is a member of the Tampa Club, furnished free transportation for all visiting members to any of his houses.

E. J. Walton gave the people of Ybor City a "mystery" during the showing of "The Man Un-conquerable" at his Rivoli Theatre. He had a large glass jar, filled with water and pearls. The pearls would sink and rise continually and had the people guessing. The stunt was worked by using carbonated water, which had to be changed every hour.

## Eastern New York News

Without unduly advertising the fact, William Berinstein, owner of the Colonial and the Hudson in Albany, as well as one or two houses in Elmira, is quietly looking around for one or two more houses in this, or adjoining states. Mr. Berinstein recently moved to New York, from where he is directing his present holdings. In some respects, Mr. Berinstein is following in the footsteps of "Nate" Robbins of Utica, who has already acquired a formidable chain of houses, and J. N. Schine, of Gloversville, who has just picked up two or three theatres in northern New York. In company with George Roberts, his local manager, Mr. Berinstein paid a visit to Bridgeport, and Meridan, Connecticut, and also swung into Pennsylvania and Ohio.

Judge Charles McCarthy, of Hoosick Falls, one of the old timers in the business, was in Albany this week. Mr. McCarthy is opening a new theatre. For a time, business in Hoosick Falls was pretty bad, but a new manufaeturing concern, employing about 200 hands, has just started up and things are looking better.

Howard Richardson, owner of the Plaza in Chestertown, is seriously ill with pneumonia.

Paul Alberts, of the Albany in Schenectady, has found that it pays to put on an amateur night twice a week. He did this even in connection with the showing of "The Young Rajah."

L. L. St. Clair, of the Community theatre in Mineville, in town this week, declared that he was one man who was not worrying. The house is run as a means of entertaining employees of a big mining company, located along the shores of Lake Champlain.

There is a new organist at the Hudson in Albany. His name is Feltman, and he is certainly a wonder. In times past, he played at the Leland, the Clinton Square, and the Regent, but more lately he has been playing in Waco, Texas.

"There are more good pictures this season than I have ever known," remarked George Roberts, president of the Albany Theatrical Managers' association, one day this week. "These pictures are really saving hundreds of theatres. It used to be that there was one or two big pietures like 'The Birth of a Nation' each year, but now it would be hard for an exhibitor to really name the outstanding picture of the season."

Ogdensburg business men are planning to form a theatrical company, which may take over the Hippodrome in that eity, now owned by Eli Rosenbaum, and run pictures, changing three times a week.

Saturday night witnessed the closing of stock at the Palace in Watertown, and from Sunday on, the house will be devoted to motion pictures, with amateur nights on Tuesday, Thursday and Saturday.

The new theatre in Oneonta will open on Thanksgiving Day. The owners have spent a barrel of money on the house, which has a seating capacity of 600. The ornamental plastering cost $20,000 alone. The opening feature has not been decided upon.

Some of the exhibitors in the Albany territory have been anticipating a slice of deer meat from Manager Saxon of the Fort Plain theatre, who returned this week from a ten days' hunting trip. Thus far, appetites have only been whetted through anticipation.

J. N. Schine, of Gloversville, accompanied by some of his business associates, was in Carthage last week, attending the opening of the Strand theatre. Lee Springall will direct the orchestra. The bills will be changed every second night instead of each night, as has been the policy of the house in the past.

## Cumberland, Md., Briefs

Cumberland's moving picture screens are proclaiming with expressions of regret the death this week of Frank Bacon, star in "Lightnin'." Moving picture patrons were given a brief annal of Frank "Lightnin'" Bacons', and the local press payed homage falling into the same spirit as exhibited by the theatre managers here.

Manager Thomas Burk, Liberty theatre, upon discontinuation of the vaudeville policy, will adopt a new feature picture program, and cut his present orchestra down, by using only two pipe organists instead of a full orchestra. It is said that business did not warrant a continuation of vaudeville acts, hence the change in theatre policy.

The Capitol theatre, managed by Charles Charuhas, Baltimore street, is offered for sale, according to reports current in the newspaper circles here. It was offered for sale several months ago. However, the property never changed hands as yet.

Several Film Exchange men from Washington, D. C., and Baltimore, Md., were in the city looking for an available office for a new exchange to be opened here. Nothing definite could be learned, however, indications favor a move of that sort at this time.

The International Film Company, Washington, D. C., are 'shooting' a complete picture, twelve miles west of this city, at Frostburg, Md., a city of mines and mountains. This is the second company to shoot here in the past months. Scenery and weather are excellent for exterior work during November.

Local theatre managers have been co-operating with Major Bartlett, and Serg. William T. Mitchell, United States Marine Corps, in exhibiting the new U. S. Marine picture titled "U. S. Marines in West Indies."

Business here has decreased considerable in the past week. Theatres are offering from seven to twelve reels, as special inducements to get the folks indoors. The city has a population of 32,500, and seven theatres.

## Washington Slants

H. B. Warner, screen star and director, is to open the New National, just re-built, with the modern melodrama "Bull Dog Drummond" November 27, Thanksgiving week. Like other screen figures he is taking a vacation in "legit."

A recent issue of the News referred to the Federated Films as "Independent Films." Federated is a Baltimore concern doing business here now, while Independent Films is a state right house handling Warner Bros. produet and managed locally by Lester Rosenthal, representing general Manager Tolmas of Philadelphia.

Crandall's board of directors held their November meeting this week.

Mrs. Henry Wilder Keyes, wife of the New England senator, has taken up the cudgel for the uncensored movies, as against the Puritan policy of rigid restriction. After a tour of the studios of Los Angeles, she has told the women of Bethesda, a Maryland suburb, that it was unjust for actions permissible in novels and spoken drama to be delegated by screen censors.

Purchasing agent Tetroskey of the Fox Film and theatre corporations of New York was a caller at the local Fox exchange for the purpose of seeing to the details of moving to the new location on New Jersey avenue in the next twelve days.

Motion pictures and their influence on children were discussed by Mrs. William Wolff Smith, and Mrs. Harriett Locher at last week's meeting of the civic section, Women's City Club of Washington.

The Public Health Service announces that Dr. Benjamin C. Gruenberg of the sex-hygeine staff has resigned to study phases of the motion picture industry at the Urban Institute, Irvington on Hudson, N. Y.

The Ladies Auxiliary of Dominican Lyceum, of Washington, are planning a motion picture of their activities. Local chapter members are to be used in the production and the film will be shown at local theatres. Movies of the Lyceum were shown at the Victoria theatre here last week.

Sidney Lust, exhibitor and exchange man, has been in New York for several days, securing winter and spring product.

Harry Crandall had his camera expert, Nat Glasser of New York, take safety films in F-street and elsewhere around town to aid the Safety Week drive. The views will be shown at all Crandall houses and loaned to other theatres for the District safety first week drive. The St. Louis Safety film was shown election night, through the courtesy of Sidney Lust, in front of the Star building, as was the life of Roosevelt."

"The Musical Courier" leading musical publication in a recent issue paid Harry Crandall and Nick Mirskey a fine compliment on the musical improvement the Metropolitan orchestra had fostered in Washington.

## Cleveland Close-ups

W. J. Slimm, recently elected to serve on the executive board of the Cleveland Motion Picture Exhibitors' League has resigned. Slimm's place has been filled by the appointment of John Kalafat, manager of the Five Points theatre.

Frey Meyer, manager of the Palace theatre, Hamilton, Ohio, has booked "Shadows" and will feature it in connection with Better Pictures Week.

C. R. N. (Battleship) Morris has resigned as assistant manager of Reade's Hippodrome, Cleveland, to take over the management of the Park theatre, Barberton, Ohio.

Milton Korach, formerly associated with Samual Bradley in the Bradley Feature Photoplays Company, is now assistant to Manager William Raynor at Reade's Hippodrome, Cleveland.

## Carolina Jottings

Virginia Pearson is to make personal appearances with her latest picture "The Wildness of Youth" in four Southern Loew houses during the next two weeks.

Frank Freeman, vice-president and general manager of Southern Enterprises, Inc., and a prominent figure in S. A. Lynch Enterprises has been re-elected to the presidency of the National Georgia Tech Alumni Association. Mr. Freeman is one of Tech's staunchest supporters and is always boosting for this school.

A. P. Roberts, formerly manager of the Salisbury theatre, Salisbury, N. C., has been placed in charge of the morning matinees by Southern Enterprises, who are going to push this idea to a most successful conclusion in all their houses.

*Effective advertising for "A Rogue's Romance," as employed by the Strand theatre, San Francisco*

# Opinions on Current Short Subjects

## Screen Snapshots No. 14
(Pathe—One Reel)

FANS who admire Charles Ray will be able to see him in the appealing character of himself as a farmer, up with the sun and doin' farmer boy chores. Pola Negri's arrival in New York and in Hollywood furnished some interesting views of the foreign star who recently came to America to play in pictures.

Carter DeHaven is a "baseball fan" and his talk with George Sisler, of the St. Louis team, depicts his interest in a game about to be played. Picturegoers who saw Eric Von Stroheim in "Foolish Wives" may see that the director does not look very different when not "made up" for a part. And besides these, there are some interesting shots showing Anita Stewart; Glenn Hunter and Horace Bouchers, naval architects, discussing ship building and the regiment of baby guests entertained at the home of Mae Murray and her director-husband, Robert Z. Leonard.—*LILLIAN GALE.*

## "The Sky Splitter"
(Hodkinson—One Reel)

IF there is such a thing as a "scientific comedy," the description will fit "The Sky Splitter," which is a sort of rural comedy woven around the life and amibtions of an old scientist engaged in the perfection of an invention. Following an accident, his contorted imagination is depicted in the old fellow's trip to another planet, and describes, under the guise of vision, the power of rays of light, the rapidity and distance they reach and gives a sort of insight into the study of light rays. It is entertaining, a sort of "sheep in wolves' clothing," to reverse the adage, insofar as this reel delves into a science, but at the same time holds to comedy. It was directed by Ashley Miller and J. A. Norling, both of whom have given the reel distinction.—*LILLIAN GALE.*

## "The Chased Bride"
(Educational—Two Reels)

WEDDING bells seem ever to remain as a part of a motion picture. Here, however, the picture begins with them, as well as culminates in the marital tie. "Helen," played by Vera Stedman, was about to marry the wrong man, who seemed to hold some sort of threat over her indulgent father. But the right man, played by Neal Burns, did not intend to be thwarted so easily so that the action centers around the means used by the right man to prevent the wedding ceremony. Complications set in with a vengeance, involving much comedy in the "get away" and final accomplishment of joining together the right girl to the right man. There is more plot than usual, connected with this bit of farce. It has been directed with a view to making a "trouble chaser" subject, and does very well.—*LILLIAN GALE.*

## "Why Worry"
(Smart Films, Inc.—Two Reels)

THIS introduces the comedian Billy West in a series of new comedies, which is a species of "slap-stick" that may find favor among those who enjoy viewing this kind of comedy.

Most of the troubles, which bring about the comedy situations, take place in connection with a garage, owned by the father of "the girl," where the chief mechanician has designs upon the daughter, but she favors a "hero" type.

There is a great deal of action and it may be said that there is an element of "snappiness," indicating everything has been done to quicken the action and keep the laughs in rapid succession. The comedian is the usual low comedy type, wearing ill fitting clothes and always getting "in bad."—*LILLIAN GALE.*

## "High Power"
(Educational—Two Reels)

WHEN a lad graduates from college, having developed ideas of his own about the kind of girl he expects to choose for a bride, he is naturally disconcerted to arrive at home, be told he has come to his own wedding and then find that "father" has picked out a wife for him who resembles a comic valentine. It follows, that the would-be bride has sufficient money to make her a prospective daughter-in-law, but when the college youth rebels, father sends him to cattle ranch, with instructions by wife to the superintendent to "tame" the young fellow.

At the same time, the ranch population is concerned about the presence of a "bad man," for whom a large reward is offered. By the juggling of photographs the "bad man" frames a picture of the "tenderfoot," so that when he arrives he is given a "warm reception."

This comedy is built for speed and as a typical "slap-stick" makes a bid for favor with followers of this type of picture.—*LILLIAN GALE.*

## "Railroading"
(Burr-Educational—One Reel)

AN amusing travesty on the art of making motion pictures including scenes with train wrecks and the suspense that usually leads up to the disaster which destroys the villain and re-unites the hero with his heroine. It is done in cartoon, except for Earl Hurd, Jr., who acts as director, cameraman and scene shifter. To be exact, his cast includes a real live chick who plays the character role of "the flapper."

To the cartoon characters, the harmless house cat takes on the appearance of the mountain lion, and many characteristics of the motion ppicture actor and director are humorously depicted.

Splendid action, entertaining incident, especially appealing to children.—*LILLIAN GALE.*

## "Saturday Morning"
(Pathe—Two Reels)

"OUR GANG" members are not unlike other boys who dread the Saturday morning exercises prescribed by mothers, such as practicing on a violin, wiping the dishes, or taking a bath. And the two reel subjects with the "gang" all present shows some of the members suffering varied Saturday morning complaints. Little Farina is subjected to a shower bath improvised by Sunshine Sammy and while there is no plot, most of the entertaining incidents relative to the children's pranks are those having to do with the morning before Sunday. It would be hard to say which of these several versatile children claim first honors. Little Farina, it will be admitted, is a true-to-life pickaninny and commands many laughs.—*LILLIAN GALE.*

## Starland Revue No. 16
(F. B. O.—One Reel)

IN this one may see a number of stars from widely different departments of the theatrical profession. There is Florence Reed, in a scene from her new starring vehicle, "East of Suez"; Herbert Yost, star of "Why Men Leave Home"; Ula Sharon, who displays some elaborate gowns worn in the Greenwich Village Follies; Anna Fitziu, prima donna of the San Carlo Opera Company, selecting her favorite brand of tobacco to be made up into her "special" cigarettes; a camera interview with Tanaki Miura, famous Japanese songbird; Ned Wayburn rehearsing an "act" called the "Dancing Dozen," concluding with view showing Emma Haig, who suffered a broken back, by dancing off the stage in the Music Box Revue, completely healed and taking exercises to keep in "trim."—*LILLIAN GALE.*

## Graphic No. 2548
(Educational—One Reel)

AN interesting personage is David P. Brown, New York Postman, who has walked 250,000 miles, delivering letters for forty-seven years in the Metropolis.

Evelyn Law, of the "Follies" "kicks" her salary higher every year, and decorates this reel with her presence.

Did you ever hear of a Godfather of 26? F. Scott Fitzgerald is one. There is a bit of entertaining footage, showing the young author at his Long Island home.

"A Study in Expressions" is a part of the offering, concluding with "Throwing Out the Life Line," wherein the Graphic artist depicts life and training at New England coast guard station.—*LILLIAN GALE.*

## Graphic No. 2547
(Educational—One Reel)

HARVESTING grapes in the world's largest vineyard at Guasti, Cal., where 4,500 acres yield three million gallons of wine, annually, makes a picturesque run of footage, showing the picker at work and how, step by step the grapes are made into sacramental wine.

Golf enthusiasts will enjoy seeing Miss Glenna Collett, woman golf champion, and get a view of her "strokes," with the slow motion method of photography.

One of New York's spots of beauty which transients always hope to see is Central Park. How a run-away is checked along the "bridal path" makes interesting pictorial.

"Off Cape Cod With Pen and Ink" is a cartoon feature which concludes the above altogether satisfactory reel.—*LILLIAN GALE.*

## "Blaze Away"
(Pathe—One Reel)

FROM a book published by "The Cactus Publishing Company," the comedian Paul Parrott, in the role of one who would be a cowboy, learns that one must really have experience to become versatile in the matter of properly handling firearms. The action, therefore, indicates what happens to a young tenderfoot who is made a deputy sheriff somewhere in the toughest locality of the Bad Lands. To those who enjoy a burlesque on the happenings related about dwellers in western territories will find the reel one aimed at provoking laughs.—*LILLIAN GALE.*

# Comedies, Short Subjects & Serials

## Witwer Aids Director on F. B. O. Series

PRODUCTION will start at once on the third of the "Fighting Blood" series, which are being released through the Film Booking Offices of America. The author of these stories, H. C. Witwer, is in daily consultation with the director, Mal St. Clair and it is said that the author's suggestions in regard to plot development and characterizations have proved invaluable in the production of the first two pictures, "Fighting Blood," from which the entire series takes its name, and "The Knight in Gale," which have been completed.

The third, upon which Mr. Witwer will also confer, will be another of the stories of American youth, showing the rise of the young hero to the heights of success in the prize ring. George O'Hara, as "Gale Galen," and Clara Horton as "Judy Wilcox" will have the leading roles in the series.

## Fox Educational Valued by Educators

That Fox Educational Entertainments are proving a boon to educators as well as to exhibitors, is evidenced by the statement of a prominent official of a recent convention of teachers on St. Louis,

"I am thoroughly convinced that motion pictures will revolutionize methods of teaching, particularly such subjects as history, geography, biology and botany," said this official who is also principal of a big public school in St. Louis.

"Fox Educational Entertainments are a wonderful aid in vitalizing otherwise dry and uninteresting facts and data for plastic but truant young mind. Whenever a theatre in the neighborhood of my school is running a Fox Educational Entertainment, I make it a point to advise the children and their parents of the fact, and I know of other teachers and principals of schools who are doing likewise. I will say that this exhibitor has cooperated with me to the fullest extent, for he realizes that on such

## New Editor for Oregon Trail Series

Pathe's release of "The Price of Progress" is concurrent with the announcement of the Kiser Studios, Inc., of Portland, Oregon, that it is preparing to extend the scope of its Oregon Trail Series with productions whose action and general locale will reflect the atmosphere of the characteristic real life of that region. To this end it has signed Herman Howard Matteson, prolific short story writer, as "Editor-in-Chief."

# New Short Reel Offerings Ready

## Hodkinson Announces First of Bray Romances for December 10

THE new Bray Romances, twenty-six of which will be released through W. W. Hodkinson Corporation, beginning December 10, constitute a form of short reel feature which promise to enjoy popularity.

Beginning with "The Mystery Box," the story of radio in its closest relation to the average citizen, and concluding with a prophecy of future communication with an outside planet, the method of presentation embraces regular motion picture photography and instructive animated drawings.

The "radio bug," the depredations of which are supposed to have spread the radio fever everywhere, appears as a creation of the animated cartoon. He operates on a live actor, a boy of the susceptible age of twelve, with amusing, quick and positive results. In due course the boy has his coveted radio outfit in operation, and then scenes in broadcasting stations are introduced. Every one of the 4,000 exclusive dealers in radio equipment, and all their clerks; the personnel of every one of the 500 licensed broadcasting stations; the thousands of employes of the 700 manufacturers of radio sets who have a credit rating, and others who are also helping to supply the demands of the radio craze, will want to see it.

Director J. A. Norling's comic creation, the "radio bug," will be found as useful for advertising purposes as he is at creating amusement in the theatre. "The Mystery Box," especially when informed that this picture not only provides entertainment, but as well, tells all about radio in a way that everybody can fully understand, bids for wide distribution.

"Gambling with the Gulf Stream," has been announced as the third of the series.

During the past month the daily newspapers and technical magazines have been publishing numerous articles on the question of the change in the course of the Gulf Stream, responsible for the change in the current which will in time, according to eminent scientists, change the temperature of England and France to that of Labrador, affecting the shores of the United States in just the reverse manner.

This film shows the method that would have to be used to divert the Labrador Current.

# Sultan's Birthday Feast Shown

## Fox Cameraman Shoots Scene Just Before Flight From Constantinople

ONE of the most interesting news events of the year, the birthday feast of the Sultan of Turkey, which was held only a few minutes before he fled from Constantinople, is featured in the current issue of Fox News, according to announcement by Fox Film Corporation.

These pictures, which depict the beginning of the overthrow of the Mohammed VI. government, were taken by Frederick Fesneau, who recently obtained exclusive views of the new Turkish dictator, Kemal, for Fox News.

The latest interesting pictures from Turkey show the Sultan and his staff arriving at the palace in Constantinople, which occurred at the same time the members of the Nationalist party were plotting the downfall of his government. The soldiers on guard around the castle, a number of Turkish dignitaries who attended the birthday feast, interesting closeups of the Sultan, children eating cones of food given them from the Sultan's table, and other unusual scenes, are included in the subject.

The end of the subject shows the Sultan and the staff leaving the building, perhaps for the last time, for it was only a few minutes later that he received word from Angora that the nationalist assembly had adopted a resolution, submitted by Mustapha Kemal Pasha, to place the Sultan and his ministers on trial.

The Sultan fled aboard a British battleship bound for Malta, according to Associated Press dispatches. The fact that the Sultan fled aboard a British battleship was the cause of one of the gravest crises encountered during the Turkish troubles, and for this reason more than usual importance is attached to the news pictures obtained by the Fox news cameraman.

The Turkish Nationalists consider that the Sultan, by his flight, has surrendered the Caliphate, according to Rafet Pasha, Kemalist Governor of Constantinople, who says that according to the Moslem law, when the Sultan leaves Turkish soil and enters Christian territory he places himself under Christian protection and thereby ceases to retain any authority over the Moslems.

Turkish frontier. Owing to the unprecedented amount of newspaper space which has been devoted to the story of the Sultan's escape from Constantinople, the novel pictures in Fox News are certain to create unusual interest.

## Fox's Short-Subjects Due November 20th

SIX exceptional half and full reels, a Sunshine Comedy, a Mutt and Jeff Animated Cartoon, and two issues of Fox News comprise the schedule of short subjects by Fox Film Corporation for the week of November 20.

The Sunshine Comedy is titled "Cupid's Elephant," and also will be ready for distribution November 26. The Six Educational releases are "Old Spain," full reel; "Pekin Ducks," half reel; "Camphor," half reel; "Bird Life," full reel; "Bits of Europe," full reel; and "The Runaway Dog," full reel. November 26 is also the date of distribution for "Bumps and Thumps," another hilarity-producing Mutt and Jeff Cartoon.

## Baby Peggy Recovering From Serious Illness

The report that Baby Peggy is recovering from serious illness, while not yet strong enough to go back to work, comes as welcome news to admirers of the child actress, whose parents received letters and telegrams from all arts of the world in regard to Peggy's condition. The reported loss to the Goulding Company, through Peggy's illness, including overhead, salaries and incidental expenditures, amounted to about seven thousand dollars.

However, Peggy approves of the next picture chosen for her, which will be called "Grandma's Girl," and will have a featured cast for which one member has already been chosen, Jimmy Kelly, veteran of old men parts.

"The Senorita," the picture which was in production when Baby Peggy was taken ill, was complete, so far as the youthful star's part was concerned. In the cast were Max Asher, Joe Moore, Jack Cooper, Joe Bonner, Gus Leonard, Inez McDonnell, Tad Ross, Ena Gregory and John Ralesco, who completed the picture.

## Edwards to Direct Bud Messinger for Century

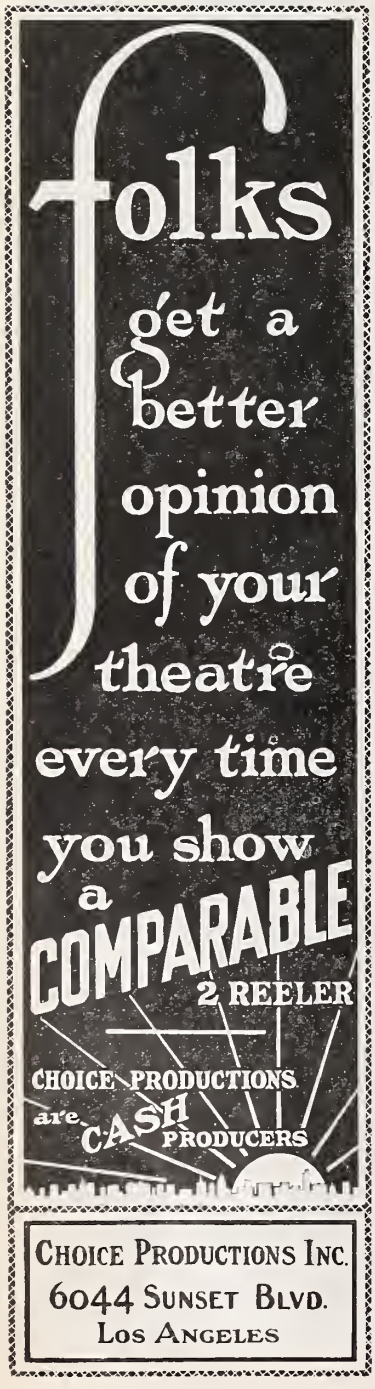
Julius and Abe Stern have placed Harry Edwards under contract to direct twelve-year-old Buddy Messinger, who is to be starred in a series of boys' tales, the nrst of which is called "School Romance."

Zion Myers will be assistant to the director, a promotion from handling of the casting. He is a brother of Carmel Myers and has long been associated with Stern Brothers.

The story of "School Romance" is being prepared by Production Manager Sig Neufeld and the talented line-up in support of Buddy includes Marjorie Marcel, Blanche Ray Fayson and Joe Bonner.

## Stern Bros. Appoint Production Manager

SIG NEUFELD, who has been film editor for Century Comedies during the past four years, has been promoted by Stern Brothers to the position of Production Manager. Mr. Neufeld's former position will be filled by Charles Wallach.




CHOICE PRODUCTIONS INC.
6044 SUNSET BLVD.
LOS ANGELES


# Al Christie Talks on Comedies

## Believes Highbrow Comedies of Educational Nature Will Prevail in Future

THE fact that Al Christie has increased the business of the Christie Comedy plant 75 per cent in the last year, despite the so-called depressions only goes to show that what he has to say about the future of the comedy photoplays is worth listening to.

Mr. Christie has long ago abandoned the bathing beauty idea and thrown the custard pies in the ash can, for keeps, he says. He never has been an advocate of slapstick comedies. His type of production has been and is what might be classed as "highbrow comedies."

"People like to see pictures that are not exaggerated—humorous situations that could happen to you or me. They want to see people on the screen as they are in real life.

"The comedies of yesterday, with the funny mustaches and makeups haven't the appeal they had because you don't see that kind of people in life. They only appear in cartoons and caricatures. True, they were funny, but after you see them you question the reason for all the foolishness. They don't stick with you. There isn't any reason for the stories.

"The comedies of today and of the future must educate. They must leave an impression that will be lasting. For instance, my next comedy is laid in a shirtwaist factory. We will show 40 machines turning out a real product and operated by girls who are experienced. You will see shirtwaists made in a regular factory workroom. We have secured accurate data from every factory that makes the product in town. In the picture we will show you something that is worth knowing while you are being entertained. That will constitute the picture of the future.

"I believe that burlesquing the important and popular photodramas of the day is something that appeals to the picture going public. Take 'Cold Feet,' for instance, a burlesque on mounted police subjects. The comedy went over big. In it we obtained some beautiful effects and showed some scenery that did not hurt the eye to look at. We took a company of twenty-five people on a 1500-mile railroad ride to get what we wanted. Other comedies that we have made along the same lines have been successes. Each has carried a certain amount of scenic value that is good to know about."

# "Our Gang" Leads Pathe List

## Ten Subjects of Wide Variety Are Scheduled For Release December 3

ANOTHER funny Our Gang two-reel comedy, called "Saturday Morning," leads Pathe's list of ten subjects released on December 3, which includes Pathe News Nos. 98 and 99 and Topics of the Day No. 49.

"Saturday Morning" shows the kiddie and animal Our Gang favorites in their most irrepressible mood. No "plot" is needed, and there isn't any—just natural "animal spirits" with more than the usual consequences. "Speed," Pathe serial with Charles Hutchison, reaches its seventh episode—"Jaws of Danger."

In the Hal Roach one-reel comedy, "Blaze Away," Paul Parrott has been converted by the "Cactus Publishing Company's helpful hints to beginners" in twenty minutes into a cowboy of twenty years' experience.

Aesop's Film Fables series in animated cartoons is represented by "Friday, the 13th," in which Farmer Al Falfa is effectually cured of his habitual optimism.

Harold Lloyd, with Bebe Daniels, is seen in the re-issued "Soft Money" one-reeler.

Pathe Review No. 184 presents a film interpretation of verses from the famous poem of Longfellow entitled "Sunrise on the Hills." "A Nation in the Dawning" pictures the land and people of the new Republic of Latvia. There are chemical demonstrations showing the nature of air, and the White City and oasis of Gafsa, in Pathe color.

Screen Snapshots No. 14 presents picture celebrities with effective disregard of ceremony.

One of the beauties appearing in Fox Sunshine comedies

# RESUME OF CURRENT NEWS REELS

Kinograms No. 2199:—Boston, Giantess of seas goes into drydock—"Majestic"; Cheppy, France, in memory of war dead of Missouri; Personalities in the News: Chicago, Mayor Hylan in Windy City; New York, directs gym class by radio telephone; Cohasset, Mass., life savers fight it out with oars; New York, Godmother of zoo weeps for Hattie; Ft. Monroe, Va., show skill with anti-aircraft guns.

Pathe News No. 93:—Boston, Mass., S. S. Majestic comes to Navy base to obtain new repairs; Kiel, Germany, another effort to recover the lost riches in the briny deep; Rome, Italy, Premier Mussolini and General Diaz pay tribute to the heroes who fell in Italy's defense Piave Line; In the Limelight: Columbus, Ohio, woman elected to State's highest judicial office; Washington, D. C., arrest Mrs. MacSwiney for picketing; Berlin, Germany, Chancellor Wirth and cabinet resign; Doorn, Holland, the Kaiser may be in exile? Fort Storey, Va., Uncle Sam's artillery gives demonstration of efficiency; inside the gates of Soviet Russia, Pathe News presents exclusive pictures of the great trial in Moscow of 114 Social Revolutionists arrested for attacking the Soviet Government.

Fox News, Vol. 4, No. 12:—New York, "Al" Smith is re-elected Governor of State; Spangler, Pa., 70 killed, 33 injured by terrific coal mine explosion; Seattle, Wash., passenger coaches loaded on steamer for New Alaskan railroad; Vienna, Austria, pictures taken of Chancellor Dr. Seipel; Fortress Monroe, Va., U. S. Coast Artillery stage big gun fire demonstration; Granville, O, cornerstone of $300,000 Swasey Chapel laid; Cleveland, O, 75th anniversary of founding of Catholic diocese celebrated; Ohio, Victor Donaley, democrat, elected governor of state; New York City, first demonstration of Columbia University's super x-ray; Rome, Italy, Government is seized by Fascisti; Minnesota, Congressman Volstead is defeated; San Pedro, Cal., $100,000 wild animal cargo arrives from India; Armistice Anniversary Special; Newsettes.

Fox News, Vol. 4, No. 13:—Cambridge, Mass., Princeton "tigers" defeat Harvard; New York City, Sir Eric Geddes and Nathan Straus arrive on S. S. Aquitania; Warsaw, Poland, motion pictures of Marshal Pilsudski, president of Poland; West Point, N. Y., D-3, largest U. S. Dirigible, makes successful flight from Aberdeen, Md.; Cincinnati, O., fierce waterfront fire destroys 5 steamers; New Orleans, La., $150,000 incinerator dedicated to "Better Health Campaign"; Drumright, Okla., cyclone sweeps oil fields causing $1,000,000 damage; Boston, Mass., thousands march in firemen's parade; Chicago, Ill., thousands honor war dead at city's busiest corner; Brousse, Asia Minor, pictures of Mustapha Kemal; Washington, D. C., Pres. Harding honors war dead on Armistice Day while thousands pay homage to Woodrow Wilson at his home; Los Angeles, Cal., titling latest aquatic sport; Rio De Janeiro, airplane catapulted from U. S. S. Nevada's deck; "Zigomar" wins Latin-American handicap at Jockey Club race track; Indianapolis, Ind., auto crashes through fence at New Hoosier Speedway during 75-mile race; Newsettes.

International News No. 92:—Rhone Valley Germany, German school boys trained as gliders; Fort Story, Va., spectacular firing tests for new traveling fort, firing at sea, 20 miles away, mobile 14-inch railway gun makes impressive showing; Doorn, Holland, crowds besiege castle at ex-Kaiser's wedding; International Snapshots: Lady Astor, former Virginia belle, wins re-election to British Parliament, London, England; N. Y. City, Poland's new Minister to the United States, Ladislas Wroblewski, and his family; San Pedro, Cal., William Henry Harding, cousin of the President, a plain gob, but a good one; Chicago, Ill., Mayor Hylan, of New York, spends his vacation riding on a Chicago bus; San Diego, Cal., 10-month-old baby an athletic marvel; Near Constantinople, Turkey, U. S. Destroyer Fleet reaches Constantinople.

## Fox Aeroplane Carriers Deliver Prints

FOX FILM CORPORATION, Ltd., of Australasia has launched a unique exploitation campaign by which its pictures, specials as well as short subjects, will be distributed to ehibitors throughout the Commonwealth by aeroplane carriers.

Captain Tracey and Lieut. Butler of the Australian Aircraft Forces, two airmen who particularly distinguished themselves in France during the World War, have been engaged to distribute Fox productions and conduct a special advertising campaign in New South Wales in the interests of the exhibitors.

Aside from the fact that the films are delivered to the exhibitors much more quickly than by the ordinary means, the publicity obtained for Fox pictures alone is very big.

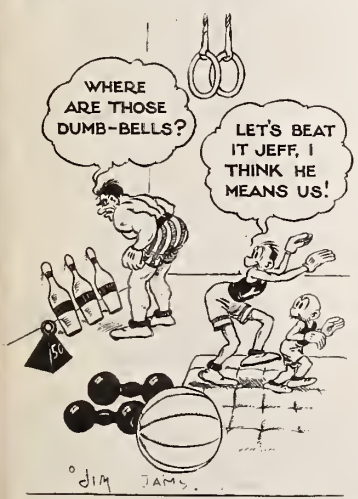
## Third Burr All Star Comedy Ready Soon

The third of a series of "All Star" comedies being produced by C. C. Burr, under the direction of Gregory La Cava, is said to be the most pretentious to date. Aside from Mary Anderson, Charlie Murray and Raymond McKee, who are the featured players in this series, the latest two-reeler also includes in its cast, Flora Finch.

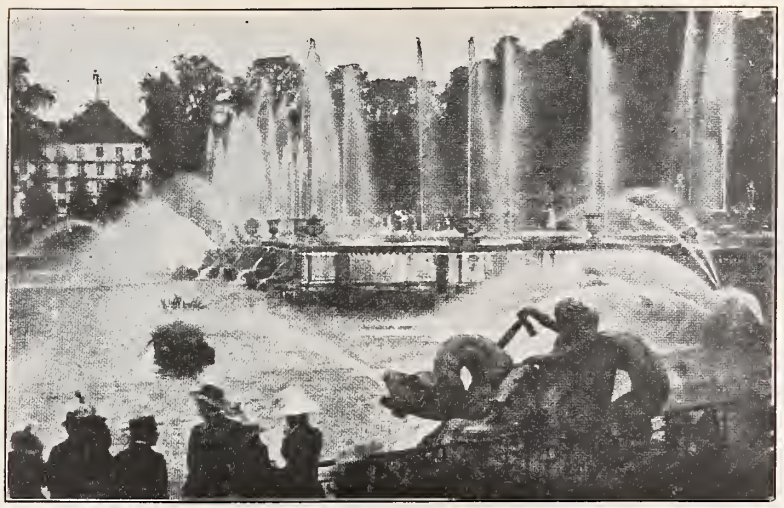
According to the story the characters portrayed by Flora Finch and Charles Murray, become wealthy over night and their attempts to break into society furnishes a foundation for the amusing incidents which follow. Raymond McKee assumes the role of a newspaper reporter who unearths the machinations of a bogus count, played by Mathew Betts, intent upon winning the hand of a young debutante characterized by Mary Anderson.

The principals are supported by a number of known players, including Georgie Russell, while in keeping with the calibre of the cast, the sets for this comedy are said to be unusually lavish.

Ed Wynard, camera man for Norma Talmadge for three years, and later of the Fox productions, is camera executive.




A caption is scarcely necessary on this scene from a William Fox Mut and Jeff animated cartoon, so well known are these characters



Picturesque shot of the famous fountains at Versailles, from "Bits of Europe," a Fox Educational entertainment.

# Fox Has Varied Holiday Releases

## Great List of One and Two Reelers Should Provide Good Entertainment

THE greatest and most varied list of one and two reel entertainments ever offered by Fox Film Corporation have been scheduled for release during the Holidays, according to an announcement issued this week.

Heading the list is Clyde Cook in "The Cyclist," heralded as the fun maker's most riotous laugh provoker. Few of the feature length comedies published during the past year rival this short length production for continuous comedy and hilarious fun, according to the opinions of those who have seen it. "The Cyclist," will be released Dec 24.

Al St. John's Christmas offering will be "The Alarm," which has just been completed at the Fox West coast studios. It is announced as something entirely new in the way of comedy entertainment and promises to give Al St. John unusual opportunities to display his versatility as a pantomime artist of the first magnitude.

"My Hero," will be the last of Lupino Lane's comedy productions to be released during the current year. This is Lane's third photo-drama for William Fox and if the hundreds of reports received from exhibitors throughout the United States can be taken as a criterion he has gained in popularity with each succeeding release. His other two releases were "The Pirate," and "The Reporter."

"Jim Jams," will be the Christmas offering of "Mutt and Jeff," Bud Fisher's celebrated cartoon characters which are presented in animated form by William Fox.

"A Poor Fish," will be the Holiday feature of the William Fox Sunshine Comedies, it is announced. This series of fun makers, which feature in addition to some of the best known pantomime artists on the screen, is winning new popularity with exhibitors and the public alike, according to all reports.

The comedy productions which have been mentioned above are in addition to the Fox Educational Entertainments, the second series of which will be available for exhibitors during the Holidays. The second series includes "Old Spain," "Pekin Ducks," "Bits of Europe," "Camphor," "Bird Life," and "The Runaway Dog." The first series of these subjects, which run from one half to one reel each, was released the latter part of September.

# Fazenda Heads Mermaid Unit

## Other Additions and Changes in Mermaid Comedies Producing Staffs

LOUISE FAZENDA, identified as that "country gal" comedienne, is making her debut for Mermaid Comedies in a new subject now being produced for Educational under the supervision of Jack White. Miss Fazenda heads the new company and in her support will be seen Harry Gribbon, Jack Ackroyd, Otto Fries and Jack Lloyd. Two directors are at work on the Fazenda productions, Robert Kerr and Charles Hochberg.

At the same time the first Mermaid company, headed by Lige Conley, is also at work on a new production, with Del Nord and Jules White as directors.

Two well known comedy writers, Ballard McDonald and Edward Kennedy, have also been added to the Mermaid Comedies production staff.

Altogether, four directors, twelve comedy stars, four cameramen and two scenario writers are hard at work under the supervision of Jack White, on the next two Mermaid Comedies for Educational release, which will follow "Casey Jones, Jr.," on the Mermaid Comedy schedule.

## Moscow Trial Covered in Pathe News No. 93

One of the world's significant political events is a notable feature of the current issue of Pathe News No. 93. These pictures show the opening of the trial of 114 Russian social revolutionists at Moscow charged with attacks on the Soviet Government. Special interest attaches to this trial throughout the world because it represents efforts on the part of a revolutionary government to proceed against counter-revolutionists in the same orderly manner which characterizes governments long and firmly established.

The pictures show public demonstrations against the prisoners which continued for days before the trial opened, and which included ridicule by the crowds of effigies of lawyers for the defense; the House of Unions—formerly the "Hall of Nobles"—in Moscow, the scene of the trial; the prisoners arriving for the first session, some of them carrying food with them. Within the court chamber the tribunal, consisting of three judges including President Piatokeb, is shown; also the scene in the court room when the indictment is read. The spectacle of the numerous prisoners ranged at the bar to make their pleas completes the report of the first session of the trial.

## Six Sheet Poster For Range Rider Series

Most important among additional advertising accessories Pathe has provided for the Range Rider Series, is what is described as a highly effective six-sheet poster, executed in the spirit of these pictures starring Leo Maloney. The service begins with the distribution of the Maloney release entitled "His Enemy's Friend," current among the dramas of western life in which Leo Maloney is referred to as an "ideal, hard riding and hard fighting, yet good hearted hero."

## Educational Subjects on Family Film List

"Crash" and "Pitter Patter," the first two of the new series of Cameo Comedies distributed by Educational, are listed as "Family Films" in the current bulletin of the National Motion Picture League.

# Production-Distribution Activities

## Standing is Star in Playgoers Release

WYNDHAM STANDING is the star of a five part drama which Playgoers Pictures announces for release December 3rd. With him is a supporting cast which is said to be of especial merit, with Dorothy Mackaill, who played opposite him in Playgoers' "The Isle of Doubt," impersonating the principal woman figure.

It is the story of a young college professor, regarded by the world in general and his immediate family in particular as weak and flabby, who figures in a remarkable case of spine development, once a real showdown comes.

It is down in the rugged mountain country that the unfoldment comes. The professor proceeds to fall in love with Sally Wolf, a diamond in the rough, and the first glimpses of his potential manliness are afforded when he sees the necessity of protecting her against the advances of a too insistent mountaineer.

He discovers, too, that his father's mine, which was believed to be petering out, has appeared so only because it is being systematically robbed of ore by an organized band of crooks. He obtains permission to operate the mine for a year, and in his new position he is able to ferret out the robbers and bring them to bay.

## Nebraska Paper Praises "Trifling Women"

"A marvelous piece of work, the kind that for years to come will stand as a monument of what is possible in pictures * * *" So runs part of the laudatory review accorded the Rex Ingram production, "Trifling Women," which appeared in the Daily Independent of Grand Island, Nebraska.

This photoplay is a Rex Ingram production for Metro Pictures Corporation. It was written, adapted and directed by Mr. Ingram. The photography is the work of John F. Seitz.

# First National Units Busy

## Seven Producing Companies Scattered Over Globe in Preparation of Pictures

SEVEN producing companies, whose activities cover a scope of territory that ranges from California to Paris, France, are at present working or about to commence work on productions that are scheduled to be released by Associated First National Pictures, Inc.

Under the direction of Henry King, Richard Barthelmess has just completed "Fury" for early release. This picture deals largely with the sea around supposed seafaring centers of London and Glasgow. Thirty players spent three weeks with Mr. Barthelmess on a four masted schooner off the Massachusetts coast taking the sea shots for the film. In addition to the star the cast of players included Dorothy Gish, Tyrone Power, Barry MacCollom, Harry Blakemore and Patterson Dial.

In the Latin quarter of Paris, Richard Walton Tully is directing atmospheric shots for "Trilby," which will follow "Omar the Tentmaker," as his contribution to the First National schedule.

Edwin Carew has begun cutting and assembling his first release for First National, still untitled, which was made around New York City, embracing scenes taken in such familiar landmarks as the Pennsylvania Station, the Brooklyn Bridge, lower east side tenements and "pawnshop row." James Rennie and Dorothy Mackaill have the leading roles. Other members of the cast are Anders Randolf and Helene Montrose.

Allen Holubar has just returned to California from Vancouver, B. C. and Montreal where he selected locations for "The White Frontier," which he will shortly start filming for First National. The story, a gripping melodrama of outdoor Canada by Jeffrey de Prend, gives ample scope for scenic effects and unusual snow shots. Dorothy Phillips will be starred.

Katherine MacDonald and her company, including Stuart Holmes, Orville Caldwell, Edith Lyle, Adele Farrington and other players, have just returned to Hollywood from location at Arrowhead Lake where many of California's famous resorts, including Coffee Dan's hostlery, were shot for incorporation in the star's next picture "The Scarlet Lily."

To Maurice Tourneur has fallen the unique task of hunting the San Francisco waterfronts for antique vessels, relics of the old mine hunting colonists, to use in connection with his forthcoming production "The Isle of Dead Ships."

Frank Lloyd has started for the east where he will shoot prison scenes at Auburn and Sing Sing, preparatory to the return of the Talmadges from Europe when the actual work on the picture involving the presence of the star, will be begun.

In addition to the features named additional units starring Jackie Coogan, and the regular Thomas H. Ince contributions are now being made for the First National schedule.

# Burr Takes Over "Blind Justice"

## Edward Sloman's Special Feature Is Presented by Strong Cast

C. C. BURR has taken over Edward Sloman's special feature titled "Blind Justice." Directed and personally supervised by Edward Sloman, and adapted for the screen by Hilda Hollis from the story as it appeared in Munsey's Magazine by Frank R. Adams, "Blind Justice" presents in its cast Milton Sills, Carmel Myers, Pat O'Malley, Jack Mower, Walter Long, Alec Frances, Eric Mayne, Charles Clary and Wilson Hummel.

With a plot that is said to be entirely out of the ordinary and enacted with rare skill by Milton Sills and the other principals, C. C. Burr believes that for sheer entertainment value, "Blind Justice" is comparable with any of the more notable pictures produced.

"Blind Justice" is a society crook story in which Milton Sills possesses a role that is said to give him great opportunity to show his histrionic ability. Carmel Myers is also reported to have taken advanced strides in this production. Commenting upon the obtainment of "Blind Justice," C. C. Burr stated: "After viewing this production, and realizing its great potential value from every angle. I decided to deviate from my usual policy to distribute pictures that were made only under my direct supervision."

## Billy West Finishes Second of Series

Billy West has completed a second comedy of the series now being produced for Smart Films, Inc. A. Johnny Mack, sales manager, reports widespread interest in this series among the state-rights exchanges.

## Two Metro Photoplays Given Endorsement

THE Better Films Committee of Atlanta, Georgia, an influential organization devoted to the progress of the screen, has expressed its endorsement of two recent Metro photoplays, the Rex Ingram production of "Trifling Women" and "The Forgotten Law," a Max Graf production. Both of these recent releases are recommended for showing in every theatre in the South, in the letters received at the Atlanta branch of Metro from Mrs. B. M. Boykin, president of the Committee.

"Trifling Women" is the subject of the following laudatory letter:

"The Better Films Committee of Atlanta heartily recommends the picture, 'Trifling Women.' The cast and stage setting is particularly good and we can give our endorsement to same as being an A number one picture to be shown in every theatre in the South."

An equally praiseworthy endorsement is given "The Forgotten Law" in the following note:

"It is with great pleasure that the Better Films Committee of Atlanta is able to recommend 'The Forgotten Law' as a very good picture, and one that should be shown in every theatre in the South. The characters are very good and the little child is exceptionally interesting and clever."

## "Temptation" Third of C. B. C. Series

C. B. C. Film Sales Corporation announces this week that "Temptation" has been chosen as the third feature on the series, and that, unlike its predecessors, "More To Be Pitied" and "Only a Shopgirl," which are picturizations of Charles E. Blaney's stage successes, it will be an original story written specially for the screen.

Final production plans will be complete within the week, it is announced, after which Director LeSaint will return to the West Coast to start actual production.

## Heyl Production Cast Is Selected

Arrow Film Corporations, which is to distribute "The Little Red Schoolhouse," a Martin J. Heyl production, announces that Mr. Heyl has begun casting and has already engaged the following players: E. K. Lincoln, Martha Mansfield, Sheldon Lewis and Edmund Breese.

# "ONLY A SHOP GIRL"

## "Great Story—Great Cast—Great Direction—Great Sets"

*Harry Lande of Pittsburg roared—and Harry never roars unless it's there 100 per cent.*

## "Beyond My Greatest Expectations!"

*That's what Bobby North of the Apollo Exchange said—and Bobby knows 'cause he's producing them himself.*

## "It's a Sure-Fire Box-Office Hit"

*was Sam Grand's enthusiastic remark after he'd come all the way from Boston to see the first showing.*

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## Pathe Contest Assures Big Business

A FRESH indication of this season's big business prospects is seen by Pathe in the auspicious start recorded for the Eschmann Sales Contest, which opened at midnight on November 4 and will close at midnight December 30.

As a result of the first week of this competition between branch exchange forces more Pathe product of all types is said to have been booked, and new accounts opened, than during the same period of time in the course of any preceding contest. As the more liberal prizes offered than figured as an incentive in former sales contests cannot reasonably account for the largely increased results obtained at the start, the explanation of settled optimism on the part of exhibitors is accepted by Pathe as the only logical one.

## L. A. City Mothers Laud "Knighthood"

That "When Knighthood Was in Flower," the Cosmopolitan picture starring Marion Davies, is educational as well as splendidly entertaining, alike to young and old is the verdict of the City Mothers' Association of Los Angeles. This important and influential organization has sent a letter to Sid Grauman, owner of the Rialto Theatre in Los Angelcs where the picture is now showing, commending him for bringing such a wonderful picture to Los Angeles. The letter reads:

"When Knighthood Was in Flower" is so truly depicted that it brings to us most vividly the deep debt of gratitude that woman owes to the freedom of democracy.

"It is not only educational, but every movement holds one in thrilling expectancy and would be interesting to both young and old alike."

## Leah Baird Picture Cast Announced

Arthur F. Beck sent from Culver City this week a full list of the players in "When Civilization Failed," the production featuring Leah Baird, lately finished for Associatcd Exhibitors. In this picture, adapted from Dorian Neve's play, "All Mine" strong emotions, maturing love interest and vital passions play a strong part, and Mr. Beck believcs the cast selected was an ideal one.

It includes: Bobby Bolder, Tom Santschi, Walter McGrail, Richard Tucker, and Alec Francis.

# Warner Scores "Sand Bagging"

### Finds Exhibitors Complaining Over Methods Employed in Selling Pictures

THE plaint of exhibitors that sand bagging methods are being used to sell film will not be tolcrated by the Warner Brothers, according to a statement made by Harry M. Warner upon his return from a four weeks trip to the west coast studios. Mr. Warner also declared that the studio has been enlarged in order to adequately hold sevcral producing companies which are scheduled to begin work on eighteen productions for next scason.

"On my way back from the west coast," said Mr. Warner, "I stopped in a number of the big cities to gain some first hand information about exhibitor conditions. I discovered that exhibitors were complaining bitterly of the methods being used by a number of organizations in the industry to sell them pictures.

"The complaint is that these organizations are trying to sand bag exhibitors. By that I mean that an exhibitor cannot purchase pictures on an individual basis, but must take a group of mediocre product in order to secure one good box-officc attraction.

"As far as the Warner Brothers are concerned no such method will be pursued in the distribution of their present and future productions. We believc that exhibitors are entitled to choose for themselves what pictures are best suited for their audiences, and we will aid them in every way possible to derive the maximum box-office results with each and every onc of our productions."

According to Mr. Warner the west coast studios were enlarged at a cost of $200,000. Four and a half acres adjoining the studio were taken over, giving thc Warner studios a total of over nine acres of ground. Construction of the administration office, dressing rooms and various other offices, is reportcd under way.

"The acquisition of this property," added Mr. Warner, "was necessitated by our enlarged plans for next season. We plan to produce eighteen pictures, and we have already negotiated for the majority of the stories we will produce. They will be adaptations of only well known books and plays such as the seven productions we are producing this year."

The seven productions include "Rags to Riches," and "Little Heroes of the Street," both featuring Wesley Barry, "The Beautiful and Damned," with Marie Prevost, "Little Church Around the Corner," "A Dangerous Adventure," "Brass," and "Main Street."

# "Way Down South" Completed

### Final Shots Made and Assembling and Cutting Get Under Way Next Week

FINAL shots on "Way Down South," thc drama of the Southland, fro which Murray W. Garsson was said to have paid $25,000 for the motion picture rights, were being made this week. Cutting and assembling of the production which has becn several months in the making, will be begun next week.

For a month the company, which includes such well known players as Marian Swayne, Joe King, Jack Richardson—and in the supporting cast, Isabelle Fisher, Norma Lee, W. F. Chaplin, Melville Shyer, John Jenkins, Francis Grant and Irene Boyle—was on location in the historic town of Albany, Ga., where much of the action of the story is laid.

Mr. Garsson was insistent that thc actual locale of this absorbing drama be used in the production. As a result, it is said the fidelity with which the story is presented in the screen version will greatly enhancc the genuine dramatic appeal which is present throughout.

Of particular note will be the great race track scenes in which a score of real thoroughbreds, imported from Southern race meets, were employed. One of the most remarkable scenes a cameraman has ever had the fortune to snap is that of a fall of one of the horses right before the thundering hoofs of a half dozen others. The horse, though it turned over and over, escaped uninjured. The jockey employed was severely shaken up.

This scene was absolutely neccssary to the story.

## Harrison Ford Opposite Helen Jerome Eddy

Helen Jerome Eddy will have the advantage of having Harrison Ford in her first starring vehicle, "Whcn Love Comes." Mr. Ford plays the part of a young engineer who comes to the sleepy New England town with plans for its expansion.

"When Love Comes" is a Ray Carroll production soon to be relcased through the Film Booking Offices of Amcrica.

## Society Audiences Greet "Knighthood"

RIVALING in brilliancy a first night gathering at the opera are the audiences which are turning out in all the big cities of the country where the now famous Cosmopolitan picture, "When Knighthood Was in Flower," is opening. Limousines gliding up to the theatre doors; rustle of silks and satins, gleam of jewels; all the animated, friendly conversation which one always associates with a big social event—these have been the fitting accompaniments to the opening of the picture in such cities as Los Angeles, Washington, Boston and Atlanta.

The flower of southern aristocracy graced the boxes of the Rialto Theatre in Atlanta, Georgia, on the opening night there. The names of prominent society people who attended took up space in the daily papers almost a column long the next day.

## Georgia Editor Praises George Arliss

Characterizing George Arliss as "one of the foremost actors and impersonators of the day," and declaring that the latest Arliss photoplay, a Distinctive Pictures feature released by United Artists Corporation, "is something way above the average" and "a picture that will appeal to everybody," the editor of the Savannah *Press* wrote a lengthy editorial on Mr. Arliss and his picture on the occasion of the engagement at the Arcadia theatre, Savannah.

It follows in part:

"So many people attend moving pictures and the influence of this form of entertainment is so great that this must be our excuse for speaking of the delightful representation of George Arliss at the Arcadia theatre. Arliss is one of the foremost actors and impersonators of the day. Everything that he is identified with on the screen or stage is so clean and wholesome. So the beautiful representation of 'The Man Who Played God' this week left an impression."

## Cameo Retains "When the Desert Calls"

"When the Desert Calls," a Ray C. Smallwood production for Pyramid Pictures, has been held over a second week at B. S. Moss' Cameo Theatre.

Featuring Violet Heming, the cast includes Robert Frazer in a triple role, Sheldon Lewis, J. Barney Sherry, Huntley Gordon, Tammany Young, Julia Swayne Gordon and Nicholas Thompson.

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## Warners Complete Two Productions

TWO productions were completed last week at the Warner Brothers west coast studios, according to Harry M. Warner. "Little Church Around the Corner," directed by William A. Seiter, was completed by Sam and Jack Warner, and Harry Rapf put the finishing touches to the Charles G. Norris novel, "Brass," directed by Sidney Franklin.

In the "Little Church Around the Corner" cast are Kenneth Harlan, Claire Windsor, Hobart Bosworth, Pauline Stark, Cyril Chadwick, Marguerite Seddon, Walter Long, Alec Francis and Winter Hall. The story and scenario were written by Olga Printzlau based on the stage play of the same name by Marion Russell.

"Brass," was adapted by Julian Josephson. Prominent members of the cast include Marie Prevost, Monte Blue, Frank Keenan, Harry Meyers, Helen Ferguson, Irene Rich, Pat O'Malley, Margaret Seddon, Edward Jobson and Miss Du Pont.

## "Sure-Fire Flint" Gets First Run Bookings

Close on the heels of the first run showings of "Sure-Fire Flint" at Gordon's Olympia Theatre in Boston and at Stanley's Victoria Theatre in Philadelphia, comes the announcement that Johhny Hines' latest has also been booked day and date at the Chicago, Riviera and Tivoli Theatres in Chicago; at the State Theatre in Minneapolis; at the Capital Theatre in St. Louis, and the Rialto Theatre in Denver.

These first run bookings will all run an entire week at each of the above mentioned first-run houses.

According to advices received at the Mastodon Film offices, "Sure-Fire Flint" has been acceptably received by enthusiastic audiences wherever it has been shown. Producer Burr has been forced to order another additional lot of prints to satisfy the requests of the exchanges that have bought "Sure-Fire Flint" for their respective territories.

# Metro Claims Vast Production

## Typical New England Village Is Built to Portray "Quincy Adams Sawyer"

AN indication of the tremendous scale on which the photoplay "Quincy Adams Sawyer" was produced, is contained in the information just made public by Metro Pictures Corporation, distributors of this Metro-SL (Sawyer-Lubin) Special production.

In order to represent faithfully the locale of the story, a typical New England town was erected at the Metro studios in Hollywood; to portray its famous people, fourteen players were chosen, each of whom has an established reputation as an expert character delineator; and for the actual translation to the screen of the novel, an exceptionally well suited director was engaged to follow a scenario prepared by a craftsman skilled in the art of adaptation.

"Quincy Adams Sawyer" is among the famous novels of rural life. Its characters are known to all who profess any familiarity with American literature.

In order to preserve fully the rural character of the story, it was necessary that a director be selected whose training and personal experience were such as to render him suited for so great a task. In Clarence G. Badger, director of established skill, such a man was found. His work in making the series of photoplays starring Will Rogers was so successful, that it was felt that for the type of story in question, no better choice could be made.

The task of preparing the screen adaptation was placed in the hands of Bernard McConville, who has to his credit many of the leading screen successes of the past few years.

There are many roles in "Quincy Adams Sawyer," each of them a well-defined, clear-cut characterization, calling for a skilled player to interpret it.

To enact the role of Alice Pettingill, the blind girl, Blanche Sweet was brought back to the screen after her retirement of more than two years.

Lon Chaney was obtained to play the role of the Czar of Mason's Corner, Obadiah Strout.

Barbara La Marr, the most promising of the young screen celebrities now in the public eye, was cast in the role of Lindy Putnam, "the sauciest girl in Mason's Corner."

For the title role of Quincy, John Bowers was engaged. This leading man is a magnetic screen personality, sure in his results and deft in his characterization.

Louise Fazenda, noted for her eccentric comedy characterizations, is seen as Mandy Skinner.

These are but a few of the remarkable cast. In addition there is Elmo Lincoln, June Elvidge, Gale Henry, Hank Mann, Edward Connelly, Claire McDowell, Joseph Dowling, Victor Potel, Billy Franey, Kate Lester and Millie Davenport.

## Travesty on "Robin Hood" For Montana

Bull Montana, who appears in the travesty on "Robin Hood," titled "Rob 'Em Good," is said by Metro, to be surrounded with a strong supporting cast, among whom are male players all weighing in the neighborhood of 200 pounds. These thrust their pugnacious jaws toward the camera and appear delightful profile photographs of flattened noses and cauliflower ears.

In this Hunt Stromberg production for Metro, Bull Montana of course, plays the Earl of Huntingdon and Robin Hood. Chuck Reisner, who had a leading role in Bull's earlier picture, "A Ladies' Man," portrays the role of King Richard. Others in the cast include Dot Farley as Lady Marion, Sidney D'Albrook as Sir Guy Gisbourne, James Quinn as Prince John, Billy Elmer as Little John and Spike Robinson and Vincent Bryant as Prince John's henchmen. Among the ladies of the court are Charlotte Woods, Betty Allen, Evelyn Pierce, Peggy Jardon, and Glade Davis. The picture, from a continuity by Clyde Bruckman, also includes a large number of people cast as castle guards, flower girls, crusaders and soldiers.

## First Adams Production Prints Arrive

First prints of the initial Frank R. Adams production, "The Super-Sex," have arrived from Los Angeles at the home offices of American Releasing Corporation, distributors of the picture.

Picturized and directed by Lambert Hillyer, "The Super-Sex" is said to be an uncommonly faithful translation to the screen of Adams' story, "Miles Brewster and The Super-Sex."

It is described as a comedy of small town life centering around the emotions and exploits of a 20-year old boy. This role is played by Robert Gordon, popular delineator of similar types, whose return to the screen finds him provided with a role as characteristic as his "Huckleberry Finn." Others in the cast are Tully Marshall, Charlotte Pierce, Gertrude Claire, Lydia Knott, Albert MacQuarrie and George Bunny. Photography is by John S. Stumar.

## New Territories Sold On "Notoriety"

A HIGH - WATER mark for the sale of an independent picture was claimed this week when Sam Sax, sales manager for L. Lawrence Weber and Bobby North reported that four exchanges had bought territorial rights on the Will Nigh photodrama, "Notoriety," and the coming three Will Nigh features to be released this year.

The buyers are Howard Mann, of the Equitable Pictures Corp. of Baltimore, Md., who signed for the Nigh series for the states of Maryland, Virginia, Delaware, and the District of Columbia; Dave Mundstuck, of the Exclusive Film Co., Detroit, who bought "Notoriety" and the Nigh series for the state of Michigan; Lee Goldberg, of the Big Feature Rights Corp., Louisville, Ky., who bought the series for Kentucky and Tennessee and the Midwest Distributing Co., Milwaukee, Wis., buyers of the Night productions for Wisconsin and the Upper Peninsula.

## Fay Tincher in Sargent Comedy

Fay Tincher is now with Universal.

The "stripes girl," of a few years ago, was well known as a comedy star, retired from screen work two years ago. However, she has returned to the screen and will appear opposite Lewis Sargent in a "messenger boy" comedy, now being made at Universal City.

These comedies, starring Lewis Sargent, are described by Universal as those worthy of the best casts that can be found in support of the newcomer in the comedy field. Under the direction of Scott Darling, the current comedy nears completion.

## "Back Home and Broke" Ready for Editing

Final scenes for Thomas Meighan's Paramount picture, "Back Home and Broke," by George Ade, have been filmed at the Paramount Long Island studio and the picture is now ready for editing and cutting. Mr. Ade is expected at the studio soon to help write the titles for his story.


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A Policy covering loss through Death, Sickness or Accident of Principal Actors while Picture is in Course of Production. Reasonable Rates.

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## "No Luck" Hamilton Comedy Has Big Cast

LLOYD HAMILTON may boast of one of the largest and best casts he has ever used in the making of the third of his new series for Educational, under the title of "No Luck."

In the comedian's support is Ruth Hiatt, who appeared, also, in his comedies "The Speeder" and "The Educator," while two of the best known "kiddies" in motion pictures, Coy Watson, Jr., and Bobbie DeVilbiss, contribute their shares to the fun.

Lloyd Bacon, son of the late Frank Bacon, is also in the cast, which includes Tom Kennedy and Tom McGuire. Kennedy has played the villain in a number of comedy and dramatic productions, and was formerly an amateur heavy-weight champion boxer of the United States. He was the villain in "The Speeder." Tom McGuire, also, is an actor of long stage and screen experience.

## Students Write Opinions of "Knighthood"

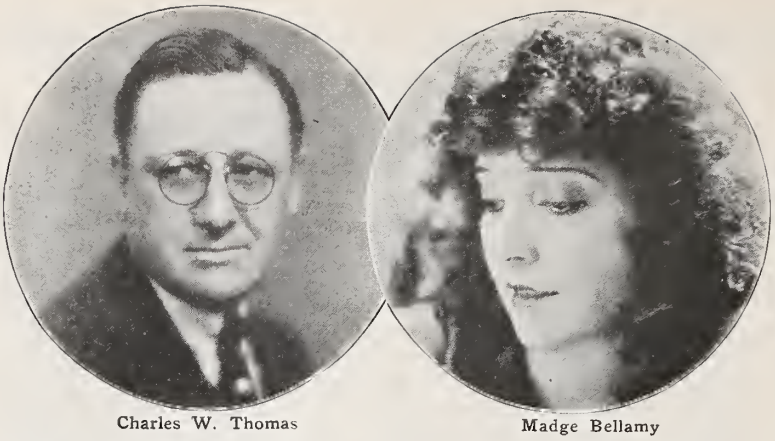
Two hundred and fifty students were chosen from the English classes at Marquette University in Milwaukee to view the Cosmopolitan picture "When Knighthood Was in Flower," starring Marion Davies and then write their opinions of it.

The students were assigned to the production because of the immense impression it has created all over the country and because of the unlimited opportunity it affords for describing costuming, properties, scenery, etc.

The variety of scenes and the accuracy with which the life of the Tudor period is depicted are other features which prompted the instructors to avail themselves of the opporunity for their classes.

## F. B. O. Sends Out Novelty Booklet

The advertising department of the Film Booking Offices of America has issued an attractive twenty-page catalogue and booking guide which lists all its relcases and gives a breif description of each. These are being sent out to exhibitors from F. B. O. exchanges with a special offer of 10 percent discount for cash on any group of pictures booked therefrom.



Charles W. Thomas — Madge Bellamy

# Madge Bellamy Associated Star

### Contract Consummated for Series of Pictures to Be Made by Regal Company

STRAIGHT from her triumph in "Lorna Doone," Maurice Tournneur's production, in which she is featured by Thomas H. Ince, with fresh laurels assured on the early release, also through First National, of another big Ince production, "The Hottentot," in which she and Douglas MacLean are the outstanding figures, Madge Bellamy has just entered the galaxy of Associated Exhibitors' stars.

Announcement of this alliance was made by Arthur S. Kane, president of Associated, immediately upon his return to New York from the west coast. The contract for the distribution by Associated of a series of features starring Miss Bellamy was signed just before Mr. Kane left Los Angeles, and followed conferences of the exccutive with the popular player and her business associates.

Coming just after the announcement of the tieup between Douglas MacLean and Associated Exhibitors, the news of this affiliation undoubtedly will give rise to increased speculation respecting the identity of other stars whom Mr. Kane may have brought into the Associated fold.

Regal Pictures, Inc., is the new organization which will make the Madge Bellamy features with Clark W. Thomas in charge. Promise is given that the name of the first on the list will be divulged soon, and that production work will be under way shortly.

# Kyne Picture Is Highly Praised

### "Brothers Under the Skin" Is Warmly Commended by New York Reviewers

SELDOM does a motion picture receive such flattering reviews at the hands of the New York reviewers of films as they accorded Goldwyn's adaptation of a Peter B. Kyne story "Brothers Under the Skin," acted by Helene Chadwick, Claire Windsor, Mae Busch, Pat O'Malley and Norman Kerry. It was the offering at the Capitol theatre last week.

James Spearing in the New York Times wrote: "The overflowing thanks of a grateful reviewer, and it is hoped many others, are extended to E. Mason Hopper and those responsible with him for the treatment given 'Brothers Under the Skin.' They have told a merry, careless story."

Quinn Martin in The World: "This is an exceedingly funny treatment of the extravagant wife problem. E. Mason Hopper, who directed it, is a man with a keen sense of comedy possibilities. He decided to take this script and tickle his audiences into seeing the moral of his yarn rather than to preach them into seeing it."

Alan Dale in the New York American wrote: "A Film of truth, and clever. Oh, it handed me a fine, fat laugh. A sort of Petruchio and Katherine with Katherine made the goat."

P. W. Gallico in the Daily News: "Bringing friend wife to this picture is just as mild a sport as waving a red rag at a bull. For once the male is glorified, and how we like it! . . . This delightful picture."

Landon M. Robinson in the Globe: "The picture is exceptional of its variety chiefly because of its rich humor and the fact that it is rather a faithful reflection of life."

Ben F. Holzman in the Mail: "What a wonderful relief it is to find a picture directed by a man with a sense of humor.

"One and all should bow in thanks!"

Evening World: "It's as funny a film conceit as we have beheld for a long, long time."

Telegram: "Is going to give all the gentler sex at the matinees a good deal to talk about. The sterner sex will find much in it to arrest their attention. Here is a story of the day, with present day problems in matrimony resolved to a satisfactory conclusion."

Journal: "What appeared to appeal most to the spectators of both sexes was its amusing insight into the lives of their neighbors' families. It is a double-barrelled plot."

## Cast Is Selected for "Alice Adams"

Florence Vidor's expressed determination to picturize Booth Tarkington's prize winning novel, "Alice Adams" exactly as it was written is emphasized in the selection of players for her cast and their assignment to the various characterizations in the story.

Miss Vidor will, of course, have the title role. No less distinguished an actor than Claude Gillingwater has been secured to play Virgil Adams, Alice's easy-going, easily influenced father.

Margaret McWade will impersonate the mother. Harry Goodwin will play the part of Walter, the son. Vernon Steel will portray John Russell, who was attracted to Alice until the gossips' tongues wagged too busily. Thomas Ricketts will be seen as J. A. Lamb, the town's industrial king.

## Oscar Lund Now on His Ninety-Fourth Film

Experience in the making of ninety-three pictures, including a score of successes going back through "The Dollar Mark" and also a long list of one and two reelers that made early screen history, is responsible for the audience appeal of "Love's Old Sweet Song," recently completed by Oscar Lund, according to Hopp Hadley who is handling the new subject. He says: "'Love's Old Sweet Song' is an audience picture from start to finish. He has included everything in the Director's Encyclopedia in six fast moving reels. Four different kinds of love-interest, three unusual fight scenes, an explosion and train race with death, not to mention laughs and pathos plus a clever child and an appealing song element. Now he is starring on his ninety-fourth picture and he is still in his thirties."

## Christie Comedies for Holiday Season

Christie Comedies announce a wide variety of subjects for the current and coming holiday season, featuring such of their star players as Bobby Vernon, Neal Burns, Dorothy Devore and others in the supporting casts. In determining the present schedule of films released through Educational Film Exchanges, the Christie organization has centered primarily on variety in subjects issued with the idea of delving into new types of comedy for their labors.

Such pictures are the November releases, "Choose Your Weapons," and Chop Suey," the former featuring Bobby Vernon, and the latter with Dorothy Devore. December releases will include "The Chased Bride," with Neal Burns, a story centered on the railroad, with a limited train chasing a hand-car and the like; and "In Dutch" with Bobby Vernon, in a lodge initiation story. Considerable interest is also aroused in "Hazel From Hollywood" which is now being produced, and which will be ready for release early in January.

NEW THEATRE
# CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

# Lighting for the Various Sections of the Theatre

## Different Means Employed for Securing the Best Results

*By J. L. Stair**

(*Continued from last week's issue*)

THE lighting of the auditorium has probably been given more attention recently than that of any other portion of the theatre. Recent practices in auditorium lighting have led to the more or less general adoption of the indirect lighting system as the logical method for this portion of the theatre, using variations as to color effects, as well as controllable graduations of the intensity of the light. The lighting may be accomplished by means of hanging fixtures, from cornices, coves, wall brackets, balcony rails, etc., depending upon the personal liking of the owner or the architectural influences of the interior.

It has come to be a necessity that at least two intensities of illumination be provided for the auditorium. First, a dim lighting during progress of the show, and a brighter intensity for intermissions. Dim lighting while the pictures are being shown assists the ushers in seating the patrons, produces a more cheerful place of entertainment and gives to the patrons a sense of safety and security. A dim illumination can be carefully calculated to be of such intensity as not to interfere in any way with the clearness of the picture on the screen, and furthermore not reduce the ability of clearly seeing about the room.

Dim and bright lighting effects are easily obtained by employing dimmers or by wiring lamps in the lighting units on separate circuits, controlled from the operator's box.

### Intensity for Auditorium

In a careful investigation recently made by L. A. Jones, of the Research Laboratories of the Eastman Kodak Company, the following conclusions regarding intensities for auditoriums were arrived at:

The illuminations should vary on 1/10 ft. candle at the front of the theatre to 2/10 ft. candles at the rear while the pictures are being exhibited. With the intensity graduated as mentioned ordinary newspaper print can be read with ease by an observer. This amount of illumination will not decrease in any way the quality of the projected picture. However, in order to accomplish results that are satisfactory, the light must be properly distributed throughout the interior and all bright areas or points of intense light should be eliminated.

* Paper before Soc. Mot. Pict. Eng.

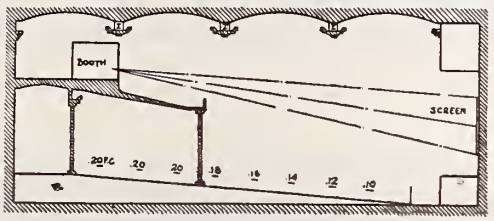



*Fig. 7—Diagram showing proper gradation of illumination intensity from rear to front of house for dim lighting arrangement*

Fig. 7 shows a sectional view of theatre and illustrates the method of theatre illumination based upon the findings of Mr. Jones. Mr. Jones states that to best accomplish the illumination values indicated above very extended effective light sources are required, such as illuminated ceilings and walls. These are produced most economically by use of the indirect system of lighting.

### Color Effects

In addition to the requirements of the auditorium illumination color effects are coming to be more essential in the production of photoplays, in suiting to the lighting to the action and the atmosphere of the play. The theatre of the future will no doubt utilize harmonious lighting effects in the presentations. The means for doing this are now within the reach of exhibitors.

The present fashions in theatre lighting are no doubt giving the greatest impetus to the use of colored or tinted illumination and there exists a great opportunity in the playhouse for reaching and developing in the public an appreciation for color. The art of light will educate the average eye to gradations of color to which it is now blind.

There is every reason to believe that lighting can be made to change with the emotional changes of the play, melting one mood into another. For instance, for night scenes, illumination in the auditorium should be diminished to preserve the proper brightness ratio, and in the case of sun-set or sun-rise, the effect may be increased by a simultanous increase of the brightness in the auditorium.

### Handicaps Present

Modern practice shows that colored lights are sometimes used entirely for auditorium lighting, with the white or untinted light entirely eliminated. In some cases a blue light is used for the dim illumination and in other instances amber tone is employed while the pictures are being shown.

We have been hadicapped more or less in the use of color lighting in the general illumination of the theatre, because of the mediums with which we have had to work. These mediums have in the past included colored fabrics, gelatine screens, dipped lamps and sheet glass, giving fairly satisfactory results. However, since the development of the high efficiency lamps, the heat factor has become very important and the color devices mentioned above will not entirely fill the requirements because of burning of the mediums. This condition

(*Continued on page* 2822)

*Fig. 8—Theatre auditorium illuminated by four large fixtures, each six feet in diameter*

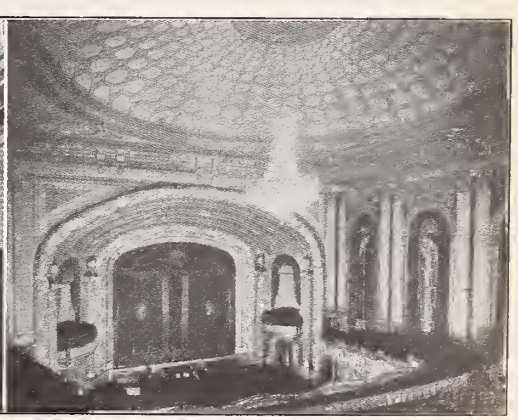


*Fig. 10—A massive crystal fixture seventeen feet in height furnishes all the principal illumination for this auditorium*

# Perfect Inspection at Twice the Speed Now Possible in Film Exchanges

THE crying need of the industry, that of better inspection of films in the exchanges gives promise of being fulfilled through the invention of a remarkable apparatus. This machine, during the inspection of motion picture film, detects the slightest defect and does so with twice the speed that is now possible in the ordinary methods of inspection. A detailed report on this apparatus has been received from the office of the inventor

*Sketch of film inspecting machine that permits twice the ordinary speed and much greater accuracy of inspection*

and is as follows:

The Vivader film inspecting machine is the invention of Dr. Maxwell Vidaver. The inventor spent two and one-half years in developing and perfecting this device. The Vidaver machine marks the dawn of a new era in the examination of film. Previous to the advent of this machine all film has been hand inspected. Not alone is the hand method costly but is extremely inefficient. Fifty per cent of the flaws in a film are never detected under the present system. The present method has been tolerated through necessity. Any other method of examination seemed impossible, and the old adage that "that which cannot be cured must be endured" applied here.

Each film that leaves an exchange must be hand examined. Every film is examined on an average of twice a week. On reaching the exhibitor it is run on an average of fifteen times before being returned to the exchange. During these runs it necessarily develops new breaks and flaws, and the many undetected breaks that were not remedied are enlarged. The first-class exhibitor has an inspector at the theatre to examine the film after each run. The purpose of this examination in the theatre is to eliminate the possibility of a white screen and a consequent diminution in the fire hazard. Most of the fires that occur in the motion picture house are due to undetected breaks. *It is obvious that a rigid inspection of film by the Vidaver machine will not alone be of great material benefit to the exchange but will, if also examined in the motion picture house after each exhibition render the fire hazard almost nil, and prove a protection to the general public.*

The Vidaver machine is entirely automatic and as fool proof as human ingenuity could make it. The method of operation is simple. The reel is placed on a spindle modeled after the one used in the hand method. It is threaded through the machine automatically and attached in the ordinary manner to the empty reel. The handle of the machine is lifted and the machine starts. The moment there is a break or flaw the machine stops. The operator eliminates the defect that the machine has detected and again pulls up the handle to start the machine. The machine examines a film in five minutes. Inside sprocket breaks, the very existence of which to the average examiner are practically unknown, are detected by the Vidaver machine with unfailing regularity. Open patches, enlarged or stretched sprocket holes that are never detected except by accident, are located by the machine with uncanny regularity.

Mr. Edwin S. Porter, president of the Precision Machine Co., Inc., who is regarded in the film world as an authority on cameras, projections, and all other motion picture machinery, says: "It seemed uncanny the way this machine ferreted out every little flaw, the majority of which would escape the inspectors in the laboratories and film exchanges. It is absolutely automatic, thereby eliminating the human element which enters into the present method of inspecting film. This machine is a combination of well known and tried movements which are of sound principle. It is a solid affair with very few parts to get out of order and practically fool proof. Its use would immediately effect a saving of fifty per cent upon inspection of film plus rigid inspection of film that is impossible to obtain with the present method."

The Vidaver machine will eliminate seventy-five per cent of the hand examiners. One operator with two machines can do the work of four examiners, and do the work one hundred per cent better. The saving to the exchanges and laboratories will be enormous. Added to this labor-saving cost is the saving in the cost of film replacement, which the Vidaver machine will tend to eliminate through increasing the life of the film.

The inventor, Dr. Maxwell Vidaver, has constructed seven different models. Each model being a step further. Each model has been tried out for weeks in an exchange, not under the paternal and forgiving eye of the inventor, but tested by his assistant, Mr. Jules Schwall, who has grown up in the film industry. The inventor felt that in submitting his machine to the tests of this nature, criticism would be free and candid and faults would not be glossed over. This method has resulted in a machine that is faultless.

## Murphy Made Director

Ed Murphy, who recently joined Thos. Evans in the Evans Film Laboratories, at a recent meeting of the directors of the company was made a member of the firm.

Mr. Murphy is one of the oldest and considered one of the best laboratory men of the business.

Mr. Murphy will act as one of the officers of the company and in line with the policy laid down by Mr. Evans will accent the personal interest policy throughout the laboratory.

*The Strand theatre, Niagara Falls, is considered one of the finest of motion picture houses*

The Barton Console
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Orpheum Theater
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# "If Music be the food of love, play on!"

Love makes the world go 'round, and that which feeds it best is Music. Music, catering to human emotions as nothing else can do; the strongest weapon to move the multitude.

And the instrument which handles this theme, in all its variations, all the heights and depths of feeling, is the Barton Organ.

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IT'S A **Barton** ORCHESTRAL ORGAN

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# Lighting for Various Sections of Theatre

(*Continued from page* 2819)

of course brings about a loss in the character and efficiency of colored light.

Dipped and colored lamps are useful where the heat factor is not great, but they do not meet the requirements in all cases, especially where the maintenance is a large item, and replacements are expensive.

Because of the lack of stability in color effects and because of replacements in the medium, a new type of color slide of special heat resisting glass with the color incorporated in it has recently been developed, and seems to have solved many difficult problems for this class of installation.

With the proper application of these plates for the lighting of the auditorium and the stage, a more rapid advancement in the art of color in lighting is possible without the handicap of the fading out of the medium.

The following examples of auditorium lighting will be of interest as indicating the various methods that are being employed for producing the lighting results.

As a first example, Fig. 8 shows how the hanging lighting fixture is employed. In this theatre, four large luminous type indirect fixtures 72 inches in diameter furnish white and colored lighting effects. The color combinations are obtained by using special colored slides placed above the reflector units in the bowl. In this particular case the lamps for the color units burn in a horizontal position, thus concentrating the maximum of heat on the color slide. This condition brought about the necessity of securing a color medium that is practically permanent, not only as far as the color itself is concerned, but also one that would not crack with subjection to the high temperature.

Another interesting example of lighting with fixtures is to be found in the theatre illustrated in Fig. 9. The fixture shown is probably the largest indirect lighting fixture ever installed. This enormous unit is 15 ft. in diameter and contains 118 lamps. The main bowl has 100-200 watt lamps in special indirect lighting reflector. The lower bowl contains 18-60 watt lamps. This lower bowl serves to illuminate the large bowl and is also used for emergency lighting.

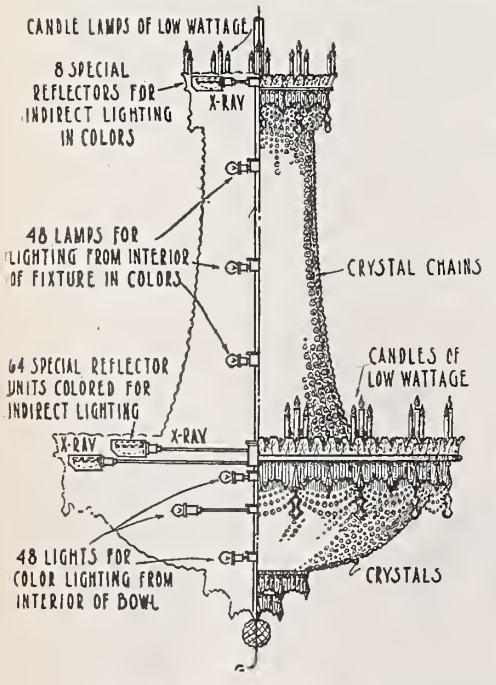

CANDLE LAMPS OF LOW WATTAGE
8 SPECIAL REFLECTORS FOR INDIRECT LIGHTING IN COLORS
X-RAY
48 LAMPS FOR LIGHTING FROM INTERIOR OF FIXTURE IN COLORS
CRYSTAL CHAINS
64 SPECIAL REFLECTOR UNITS COLORED FOR INDIRECT LIGHTING
CANDLES OF LOW WATTAGE
X-RAY
X-RAY
48 LIGHTS FOR COLOR LIGHTING FROM INTERIOR OF BOWL
CRYSTALS

*Fig. 11—Sketch of the large crystal fixture shown in Fig. 10. Note how with various lighting units modern illumination effects are combined with artistic chandelier design*

*Fig. 12—Auditorium of theatre illuminated by cove lighting method*

The large fixture is suspended by eight 2-inch pipes, 25 ft. long, and hangs in the center of the dome of the auditorium—weighs approximately 5,500 pounds, and is finished in ivory and gold. The auxiliary lighting by other portions of the theatre not affected by the central fixture is done by means of sixteen smaller fixtures similar to the large one.

Color lighting is also a feature of this installation. In the central fixture the 100-200 watt lamps are divided into four groups of 25 each, with red, amber, blue and white. The colors are secured by natural colored cover glasses, placed above the reflectors. The same

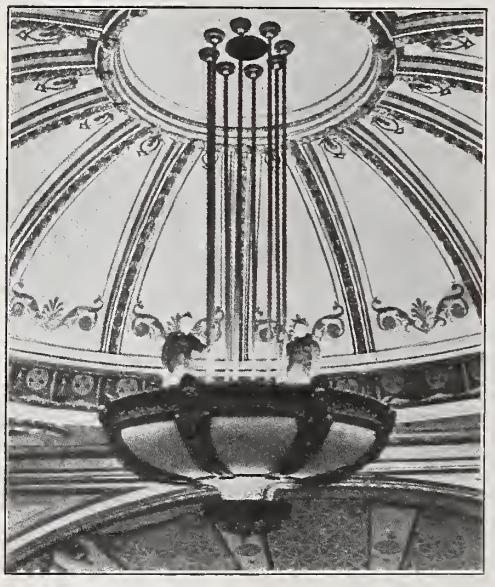


*Fig. 9—Large fifteen foot fixture that illuminates practically entire auditorium of a Milwaukee theatre*

scheme is carried out for the small fixtures. It might be mentioned in this connection that one of the interesting treatments of the lighting in this theatre is the flood-lighting of the proscenium arch by twelve 1,000-watt projector units.

In one of the theatre in Illinois all of the principal lighting of the auditorium with the exception of the under the balcony section, and for the proscenium arch, comes from a large crystal chandelier, as shown in Fig. 10. This fixture has a total capacity of about 16,350 watts, measures 9 ft. in diameter, and 17 ft. in height. The wiring is arranged in 18 circuits, and serves the many individual lighting units consistng of indirect reflecting devices, color attachments, and the lamps in the interior of the fixture body.

Crystal pieces are being employed in many of the modern theatres. It is therefore of interest to know how the modern crystal chandelier may be employed as an effective lighting fixture without robbing it of its artistic character. Fig. 11 shows the interior arrangements and will give an idea how the



*Fig. 14—Ornamental wall boxes contain the lighting units—a unique way of solving the illumination problem*

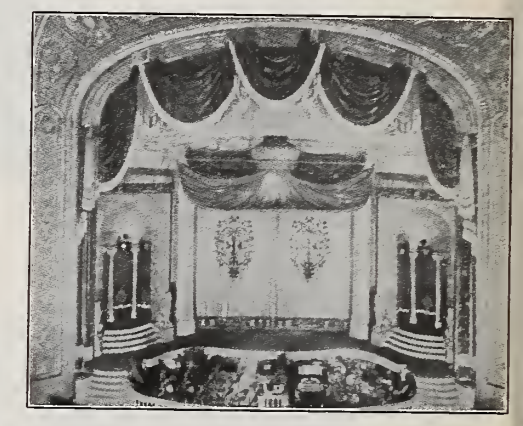


*Fig. 13—Main illumination for this theatre is from coves in the ceiling domes*

fixture without may be retained in all its beauty and yet have the added qualities of being light-giving and glareless. This fixture illustrates a radical departure in theatre lighting, and also shows what can be done in combining the artist's skill with practical illumination effects.

The general tendency in theatre lighting is to get away entirely from the use of hanging fixtures, employing methods of concealed lighting. Some of the most interesting and pleasing installations have been made without fixtures. For the theatre auditorium especially, the elimination of the hanging fixtures increases the spacious appearance of the interior, and also offers the least obstruction to the view of the patrons and to the projection of the pictures. One of the interesting examples of this form of lighting is illustrated in Fig. 12. The lighting equipment in this case is contained in the cornice near the ceiling on two sides of the room. Four series of lighting units are employed, one for white lighting, and one each of the colors, red, green and blue. Standard 200-watt Mazda lamps are used in silvered one-piece corrugated reflectors. Color screens of glass are mounted over the openings of lighting units.

A system of dimmers in the circuit of the lighting units provides an easy means by which the lighting units may be lighted so gradually that one is scracely aware of the increasing intensity. Then the colors of red, green, blue, and various combinations of these colors can be passed through to clear white lighting gradually receding to almost actual darkness, without a noticeable flicker.

Fig. 13 shows another example of the cove lighting method in which the reflecting devices and lamps are installed in coves at the base of the ceiling domes. In this theatre, the Tivoli

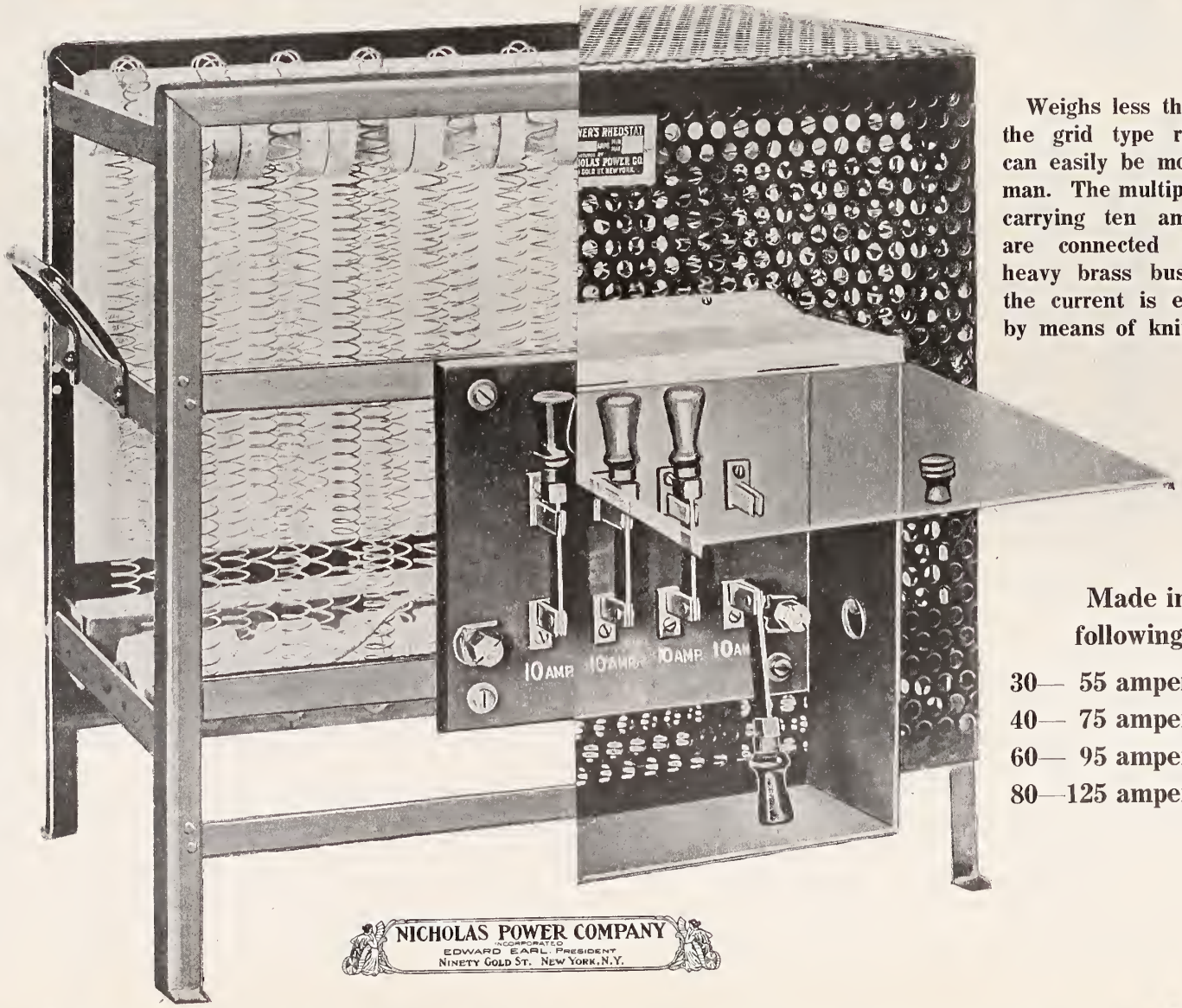
(*Continued on page* 2824)

# Power's Multiple Coil Rheostat

## An Extremely Light and Highly Efficient Rheostat Specially Designed for Motion Picture Projection

### Eliminates Shut Downs Due to Burnt Out Rheostats

The loss of one coil does not affect the others, and if entire capacity of rheostat is not being used, a new coil may be immediately switched in. Coils are of special non-corrosive wire and may be replaced in a few minutes without difficulty.




NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Weighs less than one-third the grid type rheostat and can easily be moved by one man. The multiple coil units carrying ten amperes each are connected across two heavy brass buss bars and the current is easily varied by means of knife switches.

Made in the following sizes

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| 30— 55 amperes | 110-115 volts |
| 40— 75 amperes | |
| | Or |
| 60— 95 amperes | 220-230 volts |
| 80—125 amperes | |

## For Better Projection—Better Projection Pays

# Lighting for Various Parts of Theatre

(*Continued from page* 2822)

of Chicago, the main dome contains a large number of 60-watt lamps on 8-inch centers with special mirrored reflectors. The smaller dome contains the same type of equipment with 50-watt lamps.

The finish of the ceiling of the domes is aluminum leaf and gives extremely pleasing lighting effects when the various colors are played upon it. Many special features are employed for other portions of the theatre, such as the side balustrade, under the balcony, the organ grills, the steps at the side of the stage, etc.

An interesting way in which lighting effects may be obtained from ornamental wall boxes is shown in Fig. 14. It will be noted that the side walls of the room are divided architecturally into panels which provide a pleasing arrangement for the lighting units. One wall box equipped with special reflectors is located in each of the panels. Each of the wall boxes contains three lighting units wired on two circuits. One unit provides the dim illumination during the performance, while all the units burning during the intermission give a bright illumination. In installations of this character, boxes should be located a sufficient distance from the ceiling to produce an even brightness over the ceiling area.

## Concealed Lamps

By working the lighting units into the decorative elements of the room, all lamps are entirely hidden from view, yet the interior is illuminated by means of equipment which appears to be a decorative feature rather than a lighting fixture.

Another method which offers great possibilities in the lighting of theatre auditorium is illustrated in Fig. 15. This balcony view shows that considerable ingenuity has been used in concealing lamps and reflector equipment along the front of the balcony rail. To one seated in the balcony no lamps are visible and yet the auditorium is flooded with diffused illumination. When viewing the balcony from the stage it is not at once apparent that the projecting compartment has been added so well does it fit into the architectural treatment of the house.

## Special Lighting Features

Many of the larger theatres are providing special arrangements whereby a flood of light can be concentrated upon the orchestra during the overtures and other special musical numbers. With the auditorium light subdued the orchestra is brought out in bold contrast to the surroundings tending to keep the attention of the audience upon the musical number. An example of an orchestra pit lighted in this manner is shown in Fig. 16. The methods for producing this concentration of light are various. Sometimes projectors are concealed above the ceiling, the light beams coming through an opening. When the orchestra pit is well back under the proscenium arch the units are placed among the borders.

In many theatres a feature is made of the lighting of the proscenium arch in order to bring out the beauty of the architectural treatment. A unique method recently installed is shown in Fig. 17. The units in this case were placed in the false boxes at either side of the arch. The location of the boxes can be seen by referring to Fig. 10. It will be noted that the supporting device for the reflector units in this case are adjustable, making it possible to point the reflected beam in any direction to secure the proper placing and distribution to the light from the units. Special heat-resisting colored cover plates are used above the reflectors, thus allowing for color effects to be played upon the arch in conjunction with corresponding tints in the auditorium from the principal lighting fixture.

It is possible in practically every theatre to add interesting artistic touches with special lighting effects. An example of interest is to be found in the theatre illustrated in Fig. 13, where the steps leading up on each side of the stage are made of glass and illuminated from below. The light is in colors and changes to correspond with the changes in the general illumination of the interior.

A simple means of getting an effective result upon the screen, draperies and curtains is accomplished by a projecting colored light from the lantern.

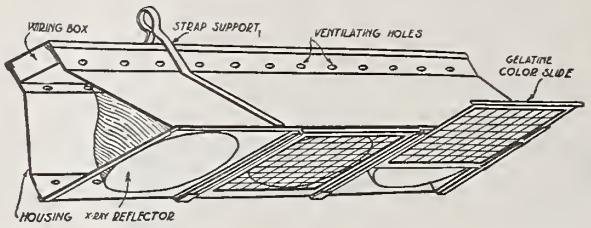


*Fig. 19—Perspective sketch of border light equipment showing reflectors, removable color slides, wiring box and strap support*

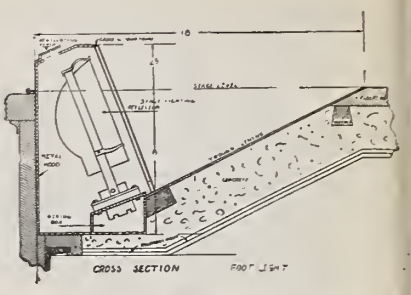


*Fig. 18—Cross section of new type of stage footlight*

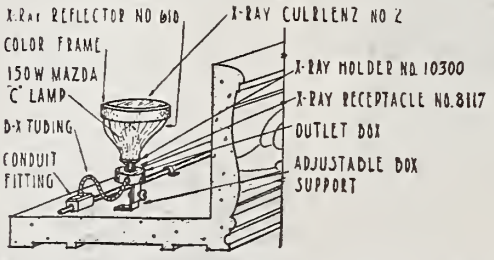


*Fig. 17—Perspective view of a section of a proscenium box showing one of the units for illuminating the arch*

## Stage Lighting

The stage is the center of interest. The picture, the orchestra, the settings for prologues and special features, combine to make the stage the point about which everything focuses.

In the lighting of the stage, the theatre has probably kept closer to traditional methods than in any other department of the playhouse. Methods have been devised of recent years however, that depart very radically from the old time usage. The results produced by the newer schemes are different and far in advance of the ordinary effects, and at a great saving for current. The lighting of the stage is now receiving more careful thought as to the artistic and economical possibilities. With the newer methods each lamp has its own reflector, thus making possible the most effective use of the light delivered from the lamp.

The losses in control and quantity of light with the old type borders was enormous. The later methods have consideration for efficiency in stage lighting. They are scientifically based upon the fundamental principles of light control. The illumination of the stage by direct reflection with its remarkably exact control of light seems to be a step in the right direction as against the old borders whose rays were unconfined.

A type of foot-light of new design is shown in Fig. 18 and a border in Fig. 19. As will be noted, these types of lighting equipment contain a reflector for each individual lamp, enabling the producer to direct the light where it will be most effective.

## Conclusion

Illuminating Engineers, Electricians, and the men who have charge of lighting affairs around the theatre, are playing a part of increasingly greater importance. It is too often the case in the lighting of theatres that the method of illumination is selected after the building is almost completed, with the result that the lighting equipment in no way fits or harmonizes with the other features of the building. It should be kept carefully in mind that the lighting is just as essential as the seats, draperies, etc. The cooperative efforts of the theatre owner, architect, and contractor in making a careful study of the problem along with other details, will be rewarded by most surprising and pleasing results.

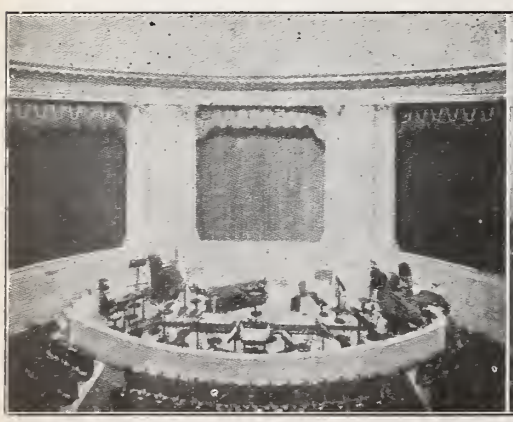

*Fig. 16—Orchestra pit with concentrated light from projector units overhead*

*Fig. 15—An auditorium in which an unusual lighting method has been employed—units are concealed in the balcony front*

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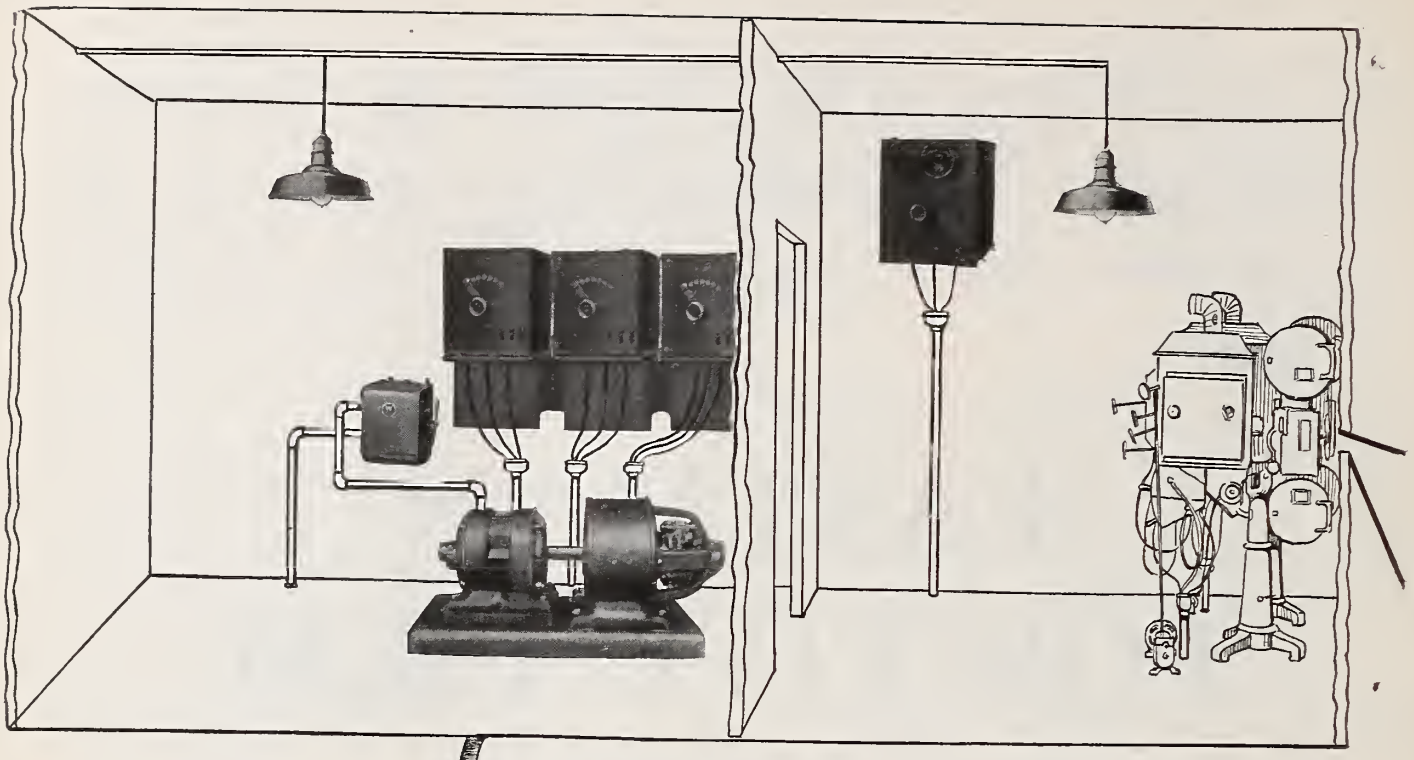

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# Westinghouse

# National Anti-Misframe League Forum

## Condenser Breakage

An inquiry has been received from W. L. Strawn of the Star theatre, Arcadia, Fla., concerning breakage which he is having with his condensers. In his letter it was stated that a 6A and 6B Powers lamphouse was used in the projection booth with the result that condensers in the 6B gave very good service, while the condensers in the 6A were continually breaking. However, from the details given on this trouble it is impossible to give an accurate reply as to the exact cause of this breakage. A condenser is a piece of glass and will always be subject to breakage in extreme heat and where sudden changes of temperature take place or if the glass is put under a strain. Condenser breakage can be reduced to a minimum by careful attention to ventilation and the elimination of any draft of cool air, and also by making sure that the condenser is loosely held in the mount in order to make possible the free expansion and contraction in changes of temperature. The elimination of breakage of condensers is a matter of good common sense and proper attention and should be under the control of all projectionists. However, the matter of a small, cooling draft may at times prove difficult to find.—Editor.

---

Dear Editor:

I am enclosing 25 cents in stamps for my membership button. I received your letters containing the labels and the membership card. I am more interested in your work now than ever before and if you care to send me some application blanks and something to certify that I represent you I will visit some of the theatres in nearby towns and try to get them in our organization. I would like to have some of the pledges that you print in the Motion Picture News. My number is 1828.

I am taking the liberty of asking a question here: Would it not be a good idea to have slides made that each member could purchase? I think that it could be arranged so that it could be done without costing the member too much. This would be a method of letting the public know of the good work done by the News.

Yours for better projection,
George Follis, No. 1828,
30 High Street.
Everett, Mass.

I am back on the job and writing you after a long absence, but have not forgotten the League. I am now chief projectionist for the Virginia State Board of Movie Censors.

I have installed two Simplex machines with incandescent lamp equipment and using a plain white screen. I am getting a dandy picture at 25 feet distance and using the 30 ampere 900 watt Mazda lamp.

I am asking you to please send me one of the forms and a new membership button. Will send you photograph of my projection room very soon.

Hoping to receive the above shortly, I remain

Herbert P. Gibbs, No. 786,
212 E. 13th Street,
S. Richmond, Va

---

## Grinding Noise

Here's an inquiry from one of the members who states that he has a peculiar grinding noise in the mechanism in one of his projectors and desires to receive information concerning the method of correcting same.

. . . . I have three Simplex machines in my booth. All are running okay except one. And, Ed., can you tell me the reason why it has a peculiar grind in the mechanism? It sounds like it was in the governor balls and then like it is in the gears, but I had the machine apart quite a few times but can't find the trouble. It may be a small matter and it may be a large matter; anyway, I can't get it right. The machine runs all right but that grind gets my goat. . . . .

Frank Pratka, No. 1612.
Cozy Theatre,
La Grange, Tex.

Answering the above inquiry concerning the trouble with the Simplex machine, it is suggested that Brother Pratka's trouble is probably due to one of the following causes, which may be corrected through the use of the Simplex Instruction Book.—Editor.

1. Gear attached to friction disc (X-8) being worn.

2. Removing intermittent movement and not replacing same the way it was ground in at the factory. Correct way to do this will be found on page 4, paragraph 3, of the Simplex Instruction Book.

3. Flywheel gear (G-148-G) being worn.

## Loose Intermittents

Enclosed you will find membership blank for the N. A. M. L. also 25 cents in stamps for a new button and my picture which I hope you will use.

I believe the N. A. M. L. is a good thing to which all projectionists should belong.

I have seen so many projectionists using Simplex machines keeping their intermittent sprocket so loose there was fully an eighth-inch play in it—intermittent movement has no support on the one end, all that is necessary is to keep the sprocket clean and renewed when needed. If it has too much play loosen the three screws on the intermittent case and tighten the nut with the intermittent case wrench between the sprocket and case.

Also send me some more labels as I work here today and some other place tomorrow.

Yours for better projection,
Cecil Fernandez,
840 Walnut Street,
West Tampa, Fla.

---

Dear Editor:

As I have been reading your Forum for some time I think this League is very helpful and I never fail to read it for I like to hear from the other boys. I am sending you the blank for new League member and also enclosing 25 cents in stamps for membership button. I will write more next time about my projection room. Wishing the department success.

Yours sincerely,
A. F. Kelley,
Strand Theatre,
Gaffney, S. C.

---

Dear Editor:

I am sending you some stamps for the membership button. Please send it as soon as possible. Number 1613 is very busy these days, but will order his soon. No news these days, so will ring off.

Frank Pratka, No. 1612,
Cozy Theatre, La Grange, Texas.

---

Dear Editor:

Am enclosing my application for membership in the N. A. M. L. which I hope will be accepted.

I am using Motiograph machines and am getting very good results with them.

(*N. A. M. L. continued on page* 2832)

### Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

..... .....

.....

### NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

*AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.*

*New applicants when sending in blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button*

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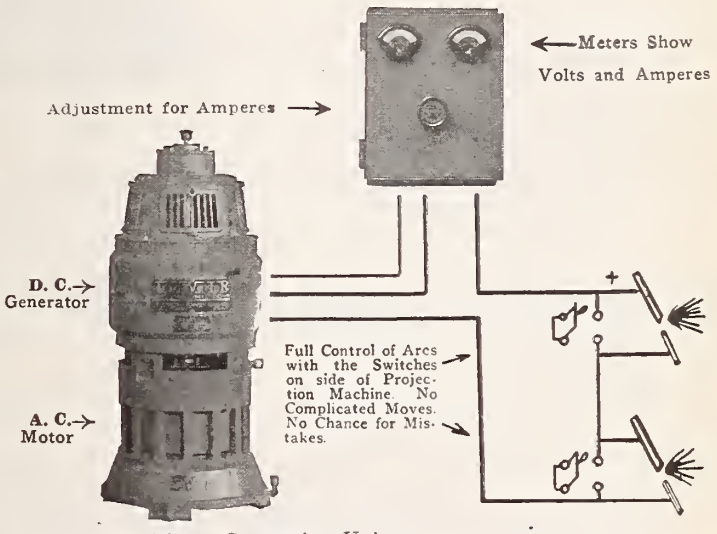
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# Method for Determining the Correct Screen Illumination for the Theatre

THE matter of regulating and determining the intensity of light actually falling on the projection screen appears to the average exhibitor and projectionist a very difficult proposition. This matter of light intensity cannot be determined by inspection with the eye as it has been conclusively proven that the eye cannot retain comparative values of light intensity long enough to allow comparisons to be made.

The foot candle meter, the small portable photometer which can be used very conveniently for measuring intensity of light, is exceptionally well adapted for the determination of the screen illumination and should be used occasionally by all theatres to find out just what intensity of light is being used on the screen. While this instrument itself sells at a very nominal figure ($25.00) it is quite possible for the exhibitor or projectionist to secure the loan of one of these apparatuses from a local light and power company or electrical illumination dealer.

The method of using this device simply consists of making one adjustment of the voltage by means of a small rheostat and then holding the instrument up against the screen at various points and noting the different readings. In this way the average screen illumination may be determined. Very likely many exhibitors will find that the amount of light received by the screen is ridiculously low or high. The writer has had the experience of testing screens where the illumination fell as low as 1 foot candle (units of light measured by the foot candle meter) and again as high as 16. Both of these figures represent extreme values. In the majority of cases it appears that a screen illumination approximately 3 to 5 foot candles gives very satisfactory results although of course such elements as general illumination of the house and the type of screen used have an important bearing on the final results.

The accompanying photographs of the foot candle meter show the neat compactness of the apparatus. Figure 2 shows a detailed view of the scale on which is read the foot candle intensity of light appearing on any given plane. It will be noted that the extreme right of the small row of dots in this photograph is black and that the extreme left is very light and that at an intermediate point (approximately at the number 10) the color of the dots and the surrounding area is approximately the same color. It is at this point that the reading of the foot candles is made.

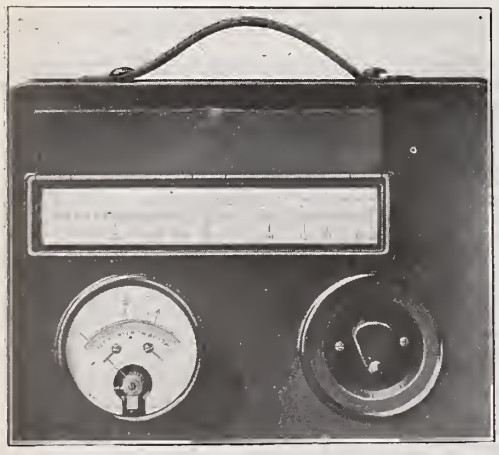

*Fig. 1—Foot candle meter for determining intensity of light*

It is highly recommended that every exhibitor and projectionist secure the use of one of these instruments to determine the relative value of light used on his screen and in so doing insure that the proper projection conditions are being employed.

*Fig. 2—Scale on foot eandle meter*

## Photoplayer Installations Increasing

The following is a list of recent Fotoplayer installations as reported by the American Photoplayer Company, all of which points toward increasing business for the winter:

Crystal theatre, Superior, Wyo.; Home theatre, Los Angeles, Cal.; A. J. Davenport, Compton, Cal.; International Amusement Co., El Paso, Tex.; Playhouse theatre, Los Angeles, Cal.; F. A. Richey, Los Angeles, Cal.; Casino theatre, San Diego, Cal.; Ramona theatre, San Diego, Cal.; Star theatre, Oshkosh, Wis.; Orpheum theatre, Centerville, Iowa; Circle Amusement Corporation, Ottumwa, Iowa; Elite Theatre Company, Milwaukee, Wis.; Seminole theatre, Homestead, Fla.; Lewis theatre, Brooklyn, N. Y.; Grand theatre, Winter Haven, Fla.; Pearl theatre, Brooklyn, N. Y.; Dixie theatre, Coleman, Tex.

## Scientists Design Acoustics

Such scientists as Dr. Stratton, Bureau of Standards and Massachusetts Institute of Technology; and Dr. Berliner, telephone engineer, have given expert advice on acoustics for the new Washington Auditorium. Twenty private boxes and twenty mezzanine boxes will be a feature of the auditorium. A 25,000-foot exhibition hall will be available. Two boilers with 9,000 square feet radiation will heat the hall. Two centrifugal fans, each replacing 40,000 cubic feet of air a minute, operated by ten-horsepower motors, and a $50,000 pipe organ presented by the Lions Club, are important technical features.—Knappen.

## "Sans Souci," Ybor City, Fla., Reopens

Harney Kendrick has traded his Sans Souci theatre and building, in Ybor City, for a sixty-five acre orange grove. The new owner is W. A. Boling, who announces that he will remodel, and rename the building, calling it the Boling Block. The plans are to add another story and make the block one of the most modern in Ybor. The Sans Souci theatre has had rather a checkered career. For several years it was quite a popular house and made lots of money. Then the business moved down the street and several attempts to put the house over met with disaster. After being dark for nearly a year, it re-opened last week with a Cuban Company and are pulling satisfactory business.—Leslie.

# Exposition of Modern Inventions to Honor World's Greatest

ONE of the features of the Universal Exposition of Inventions and Patents to be held in Grand Central Palace, New York City, February 17-22, 1923, will be to celebrate, each day of the Exposition, one of the world's great inventors or scientists.

In view of the great interest shown by foreign governments in the Exposition, the first day, Saturday, February 17th, will be International Day. Then, the following week will open with Sunday as Marconi Day or Radio Day; Monday, Steinmetz Day, in honor of Dr. Chas. P. Steinmetz, the electrical wizard, of the General Electric Co.; Tuesday, Edison Day, in honor of Thomas A. Edison, America's great inventor; Wednesday, Bell Day, in honor of the late Alexander Graham Bell, who made the modern telephone possible; and Thursday, Westinghouse Day, in honor of the late George Westinghouse, inventor of the air brake and many other inventions that have made railroad travel safe, and founder of the Westinghouse Air Brake Co., Pittsburgh.

The object of this Exposition is to fulfill an important universal need, and it is intended to:—

(a) Bring the capital of America and the inventive brain of the world together.

(b) Give all inventors full opportunity to show the pubic, the manufacturer, the merchant, the capitalist and financier, the possibilities for utility, business, trade and commerce that lie in their inventions.

Inventors whose devices may be adjudged to combine novelty and utility with commercial practicability, will be awarded, by qualified board, cash prizes, gold, silver and bronze medals and certificates of merit.

The Exposition will be a veritable "Clearing House of Ideas" through which the man of originality and ideas is brought in personal contact with the man in need of ideas and with the man of money.

The Exposition of Inventions and Patents will be a place where any one with an idea; formula; process; labor saving plan, device, etc.; improvement on machinery; new invention; a developed and patented specialty, or anything salable can exhibit. This will enable the manufacturer who is looking for some sort of device which will lessen the labor and cost of producing his wares, or assist in the economic production of his raw material or its procural, or help to secure the economic manufacture of such raw material; or the capitalist who is searching for some clever device or process in which he can see the possibility of increasing some of his idle money, go and see what the man of ideas has to offer.

*Showing the Independent Film Exchange building in San Francisco after a serious fire*

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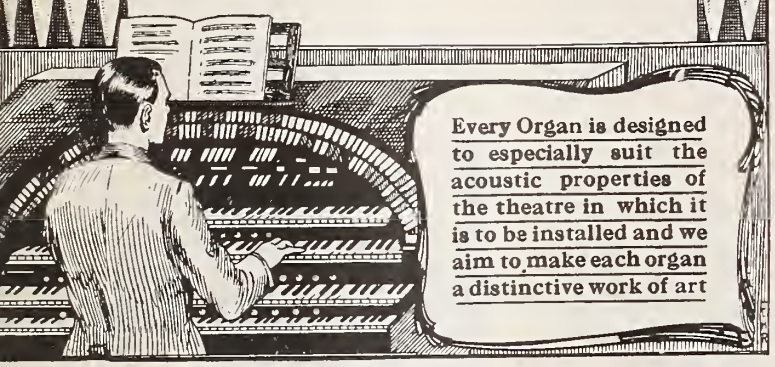

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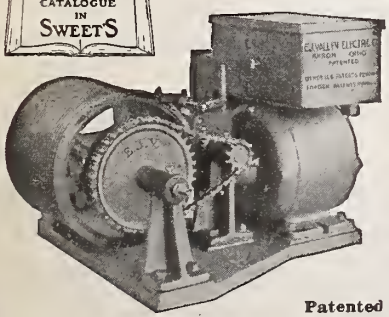

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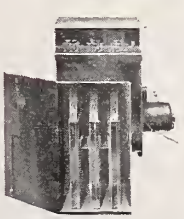

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INCORPORATED

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New York City
Opposite Belasco Theatre
Ownership Management of
Willoughby, Inc.

## N. A. M. L. FORUM

(*Continued from page* 2828)

We have been getting some pretty bum film lately, long patches, loose patches, patches made with new-skin and some with no patches at all, stripped sprocket holes seem to be a specialty around here and it keeps me busy cutting out bad places as I always try to send out the film so it will go through the next machine without a hitch. Am enclosing 25 cents for button.

Very truly yours,
WILLARD MILLS,
Box 374,
Riverton, Wyo.

---

Dear Editor:

Find enclosed 25 cents in stamps for which send me one of the League buttons. Mr. Weaver who is a member of the League, was telling me the good of the League and said as a projectionist I should belong to it so you will find my application enclosed.

Yours,
EWD. COLLINGSWORTH,
Eagle Theatre,
Monroe, Mich.

---

Dear Editor:

I am the projectionist at the Orient theatre at Sabana Grande, P. R., whose owner is Mr. Juan Simon Quilichini and I want to become a member of the National Anti-Misframe League.

Please send complete information concerning this matter.

Very truly yours,
MIGUEL ROBERTO ORTIZ,
Box 72,
Sabana Grande, Porto Rico.

### HONOR ROLL

| | | |
|---|---|---|
| (1887) | Joseph Paul Cukjate | Arma, Kan. |
| (1888) | W. J. Humphreys | Braddock, Pa. |
| (1889) | Walter Perry | Braddock, Pa. |
| (1890) | John Evans | Carson City, Nev. |
| (1891) | Leonard Trowbridge | Carthage, Mo. |
| (1892) | M. T. Persinger | Covington, Va. |
| (1893) | J. L. Carson | Evansville, Wisc. |
| (1894) | A. F. Kelley | Gaffney, S. C. |
| (1895) | W. L. Strawn | Arcadia, Fla. |
| (1896) | Victor J. Higgins | Greenville, Ohio |
| (1897) | J. Shaheen | Healdton, Okla. |
| (1898) | Robt. C. Blair | Highland Park, Mich. |
| (1899) | J. T. Jones | Honey Grove, Tex. |
| (1900) | C. W. File | Indian Head, Md. |
| (1901) | E. W. Moon | Lima, Ohio |
| (1902) | B. Lenoir | Marlin, Tex. |
| (1903) | Lee Moncrief | Marlin, Tex. |
| (1904) | Ferd Schweppe, Jr. | Mayville, Wisc. |
| (1905) | Paul Hale | Middlesboro, Ky. |
| (1906) | Jack Turner | Middlesboro, Ky. |
| (1907) | Jose Delgado | Porto Rico |
| (1908) | Willard Nills | Riverton, Wyom. |
| (1909) | Thos. Coley, Jr. | Sherbrooke, Que., Can. |
| (1910) | Cecil Fernandy | West Tampa, Fla. |

## *U. S. Positions Open for Photographers*

Washington, D. C., Oct. 24.—The Civil Service Commission announces that an examination will be held for the existing vacancies in the motion picture activities of the Federal governmental departments at Washington, and in the field.

Division of Publications, Department of Agriculture, wants a photographic laboratory aid to fill the existing vacancy, at $780 a year, and other positions ranging from $780 to $1,100 a year.

For motion picture laboratory employes who wish to pursue their photographic and technical training further, this is a fine opportunity to work at the nation's seat of government and observe the administrative machinery. Facilities for advance through study, the library of Congress, Public Library, University libraries, technical work of the Bureau of Standards, Carnegie institutes and others in optics, projection, projecting machinery, etc., all offer a great experience to the student in the industry.

The usual citizenship and military preference stipulations are important to the placing of all applicants.

Practical questions count fifty points, and education and experience count for the remaining fifty.

## *Cole of Manila, P. I. Pays Visit*

O. S. Cole, vice president of France & Goulette, Inc., of Manila, Philippine Islands, dropped in the NEWS office on his return journey after an extended visit to the United States. Mr. Cole is exceptionally well known in Manila in that his firm is the largest exchange and the only supply dealers on the island and also owns interests in several theatres. Mr. Cole states that the motion picture business at present in that locality is rather dull although up until quite recently times have been very prosperous. Mr. Cole during his visit in this country attended the Society of Motion Picture Engineers Convention in Rochester and has been accepted as a member in that organization

## *"The Lyric," Lubbock, Texas, Renovated*

The Lyric theatre at Lubbock, Texas, has been thoroughly renovated—painted inside and out—and orchestra pit put in for the musicians. E. L. McElroy is manager of the Lyric.—Noble.

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## "State" Opens in Schenectady, N. Y.

Representing an investment of $400,000, the "State" is soon to be opened, and will be managed by Edwin O. Weinberg. The house has a seating capacity of 3,500, of stadium-like construction, with eleven loge boxes and two prosceniums. The interior is very elaborately furnished, to which is added a huge dome. The smoking and rest rooms are constructed of marble and antique oak. Music will be furnished by a fifteen-piece orchestra.

## Comerford Amuse. Co. to Build in Bath, N. Y.

Bath, N. Y., will not want long for a picture house. The Comerford Amusement Company has sent J. R. Caderet to that western New York town to make arrangements for a new theatre, and the company's architect from Rochester has gone to the town to look over the site. The new house will replace the Park theatre, which was burned to the ground a few weeks ago. The house will have a seating capacity of 1,400, and excavation work will begin at once.

## Schine Interests Purchases Colligan Theatre,

Official announcement was made last Saturday by J. N. Schine, of Gloversville, that the company of which he is the controlling head, had purchased the Colligan theatre in Carthage, N. Y., the consideration being in the neighborhood of $80,000. Possession was assumed on November 1. The house was built a year ago. The new owner plans to redecorate the interior, installing new light fixtures and constructing a new marquee on the front. The house will not be closed during alterations. The theatre has a seating capacity of 1,000.—Grant.

## Redecorations at the Strand, Tampa, Fla.

The Strand theatre at Tampa, Fla., is being all redecorated. Mr. C. D. Cooley, the manager, said he was going to change it so that all patrons would have to notice the change. He has a large force of workmen in the house every morning working right up to a quarter of one, when they hide the ladders for the day.—Leslie.

## New Theatre Being Built in Lockport, N. Y.

John Moon & Son of Lockport have been awarded the contract for the new $150,000 theatre to be erected in that town by the Lock City Theatres, Inc. The house, which will be at East avenue and Elm street, will have a frontage of 107 feet and a depth of 156 feet. A. Edmund Lee, treasurer, announced the awarding of the contract.—Taylor.

PENNSYLVANIA

*Allentown*—Peoples Theatre Co., 1767 B'way, New York City, has plans by Ruhe & Lange, 10 N. 6th St. for one-story fireproof theatre, 60x120, to be erected at 718 N. 7th St.

## Business Offerings

3,500 OPERA CHAIRS for sale at a bargain. Used only a few months. 2,100 Heavy Veneer Chairs, 1,400 Leather Upholstered. Price depends on the amount you can use. Box 332, Excelsior Springs, Mo.

CASHIER—Desires position in New York. Experienced in reserved or strip ticket picture or vaudeville house. Best reference. Box J, Motion Picture News, New York City.

FOR RENT—Motion picture theatre for rent; fully equipped in town of 2,500. Seating capacity, 350; rent, $75.00; one year lease. Box X, Motion Picture News, Chicago, Ill.

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EAST AND WEST COAST PRODUCTION NOTES

# Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

## At Universal City

The complete cast for "The Attic of Felix Bavu," under the direction of Stuart Paton, includes Wallace Beery, Forrest Stanley, Estelle Taylor, Josef Swickard. Sylvia Breamer, Nick De Ruid, Harry Carter, Jack Rollens, Nell Craig and Marth Mattox.

Major Jack Allen, internationally known sportsman, has been engaged to write, direct and star in a series of pictures showing how wild animals are captured.

Wallace Worsley is directing "The Hunchback of Notre Dame," featuring Lon Chaney. The Cathedral of Notre Dame is being reproduced for this picture.

Rupert Julian is now making the last sequence for "Merry Go Round."

Edward Sedgwick is beginning "Heads Up," an original by himself, starring Edward (Hoot) Gibson.

In production are "The Abysmal Brute," under the direction of Hobart Henley, featuring Reginald Denny; "Flesh," directed by George Archainbaud, with Grace Darmond, Mahlon Hamilton and Clyde Fillmore.

Tod Browning is casting "Drifting," starring Priscilla Dean.

Reaves Eason is now in the Chinese episode of "Around the World in Eighteen Days," featuring William Desmond.

## Around Metro Studios

Harry Beaumont is editing "Noise in Newboro," starring Viola Dana.

The filming of "Your Friend and Mine," the Sawyer-Lubin production, begins this week.

Metro announces the purchase of "Her Fatal Millions," a story by William Dudley Pelley. This will be used as one of the series starring Viola Dana.

Fred Niblo has about one month of work remaining on "The Famous Mrs. Fair."

Marcus Loew is in Los Angeles for two weeks, having arrived on the Paramount special.

## Century Cut-Backs

The first Buddie Messinger comedy, for which the final title of "When Boyhood Was in Flower," has been chosen, has been completed by director Harry Edwards.

Alf Goulding is reported ill and the work on "Grandma's Girl" held up for the time being. Herman Raymaker will direct "Baby Peggy" Montgomery in "The Little Peasant."

Harry Edwards will direct "The Bell Hops," co-starring Buddie Messenger and "Brownie," the Dog, with a supporting cast of Betty May, Jack Cooper and Jack Earl.

Julius and Abe Stern left for New York last Saturday.

## On the Goldwyn Lot

Goldwyn has purchased the screen rights to "Wild Oranges," by Joseph Hergensheimer, laid on an island off the Georgia coast; "Captain of Souls," the Edgar Wallace novel; "Old Folks at Home," by Rupert Hughes; "Top o' The World," by Ethel M. Dell; "The Gambling Chaplain," by Gerald Beaumont, and dramatized by George Broadhurst.

Barbara LaMarr has been added to the cast of the Rupert Hughes production, "Souls for Sale." Mae Busch has been engaged to play the motion picture star.

Marshall Neilan has purchased an original story by Frances Marion for immediate production.

Raoul Walsh has left for New York with "Passions of the Sea."

June Mathis arrived last Saturday from New York with the completed script of "Ben Hur," and on Monday negotiations that have been pending were concluded, whereby Miss Mathis is to serve as editorial director of the Goldwyn studios for a period of six months. In this capacity she will supervise the production of "Ben Hur," which estimates showw will cost $2,000,000. Miss Mathis is sair to receive the highest salary paid any woman in pictures, with the exception of one or two stars.

## With Paramount Units

James Cruze and "The Covered Wagon" Company are returning from Utah this week.

Wesley Ruggles has been engaged to direct Wallace Reid in "Mr. Billings Spends His Dime," Dana Burnett's story, adapted by A. S. Levino and Ralph Block. It is expected that Jacqueline Logan will play opposite Wallace Reid.

Joseph Henabery is now producing "The Tiger's Claw," starring Jack Holt, with Eva Novak in the leading feminine role. It is a Far East mystery story with a dramatic love theme.

Will M. Ritchey has completed the continuity for "The Trail of the Lonesome Pine," which will star Mary Miles Minter, directed by Charles Maigne with Antonio Moreno in the lead.

Sam Wood has begun filming "Prodigal Daughters," starring Gloria Swanson.

This week Paul Powell has been filming the automobile races for "Racing Hearts," starring Agnes Ayers.

Dorothy Dalton, who has just completed a new Paramount picture, "Dark Secrets," at the Long Island studio, is spending a few days with her parents in Chicago, en route to Hollywood where she will make "The Law of the Lawless," by Konrad Bercovici, under the direction of Victor Fleming.

The Cosmopolitan company making "The Go Getter," by Peter B. Kyne, left for Baltimore this week to work on exteriors of the picture. T. Roy Barnes and Seena Owen are featured in the cast, which also includes William Norris, Tom Lewis, Frederick Santley, John Carr, William J. Sorelle and Jane Jennings.

Alice Brady and her company of Paramount players have returned to the Paramount Long Island studio from Miami, Fla., where they have been making exterior scenes for "The Leopardess," a Paramount picture adapted from Katherine Newlin Burt's novel of that name.

With the end of George Melford's production for Paramount, "Java Head," approaching at the Long Island studio, some of the leading members of the cast are already taking leave of the fellow members of the cast to return to the West Coast where they have been cast for future pictures.

Betty Compson and the "White Flower" company are on their way back from Hawaii.

Frank Borzage is now in the fourth week of "The Nth Commandment," a Fannie Hurst story, featuring Colleen Moore, continuity by Francis Marion.

## Here and There

Victor Schertzinger has begun "Refuge," starring Katherine McDonald. In the cast are Hugh Thompson, Arthur Carew, Fred Malatesta, Eric Mayne, Victor Potel, Grace Morse, Mathilda Brundage, Gordon Russell, and J. Gunnis Davis.

The Mayer studio has been renamed "Mayer-Schulberg Studio." It is being remodeled and new stages built. These changes will enable the Schulberg-Mayer organizations to have separate wardrobe, property and other departments and each maintain an individual organization.

Director John Griffith Wray is this week making scenes requiring more than one hundred players for the Ince production titled "News," from an original story by Bradley King. May McAvoy and Lloyd Hughes will appear in the leading roles. The story deals with the effects of unfavorable publicity upon the life of a girl.

Gasnier continues in interiors for "Poor Men's Wives."

Richard Rowland is in Los Angeles. Advance publicity stated that probably 30 productions would shartly be started in Los Angeles. The executive committee is scheduled to arrive Sunday.

Arthur Jacobs productions have contracted with Frank Borzage, at present with Cosmopolitan, to make a series of pictures beginning about January 1. "Wandering Daughters," by Dana Burnett, will be the first production.

Kenneth Webb, who recently completed a long time contract with the Whitman Bennett organization, is understood to have a number of offers under consideration. He expects to announce his decision shortly.

Lew Cody arrived in Hollywood Thursday, and began playing in "Rupert of Hentzan" for Selznick.

Maud Hill, who has been identified with heavy screen roles for some time, has undergone a change of screen character. In "The Headless Horseman" she appeared as a mother, and now, again, in "The Disposing of Mother," the Woman's Home Companion, Mary Alden, picture, she mothers a little family.

Nellie Parker-Spaulding has returned to New York from Miami, Florida, where she spent the last three weeks playing a leading role in "A Million in Jewels." This production is being produced under the direction of J. P. McGowan and co-stars McGowan and Helen Holmes. A number of the exteriors necessitated a trip to Cuba.

William H. Jobelman, general manager of Sacramento Pictures Corporation, has arranged to film thet company's first subject "Old Mothers and New" by Gilbert Patten, from a continuity by Richard Schreyer, at United Studios, beginning December 20. William A. Seiter will direct, Bennie Zeidman supervise production and for the cast the following have been engaged: Madge Bellamy, Myrtle Stedman, Monte Blue, Gaston Glass, Barbara La Mar, Stuart Holmes and Clair McDowell.

Louis B. Mayer and Reginald Barker arrived from New York Sunday. Mayer promises a statement on the release of Barker's "Heart's Aflame" this week. Barker is casting a second production, "The Valley of Content," from a story by Blanche Upright.

## Christie Comedy Bits

Al Christie is supervising "Baby Show," starring Dorothy Devore, under the direction of Scott Sidney. Anna May Wong, prominent Chinese actress has an important role. Also the Hollywood Kennel Club Dog Show, which Al and Charlie Christie promoted, is being supervised by Al Christie.

Harold Beauline is directing Bobby Vernon in a comedy entitled "In Dutch."

Neal Burns is working in the shirtwaist factory strike story still untitled.

E. W. Hammons, accompanied by Sidney Brennecke, is spending 10 days in Hollywood to learn of future Christie, White and Hamilton comedies.

# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)*

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

## SEPTEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Barb-Wire | Jack Hoxie | Aywon-S. R. | 5 reels | Sept. 2 |
| Blood and Sand | Rodolph Valentino | Paramount | 5 reels | Aug. 19 |
| Broadway Rose | Mae Murray | Metro | 8 reels | Sept. 16 |
| Caught Bluffing | Frank Mayo | Universal | 5 reels | Sept. 23 |
| Confidence | Herbert Rawlinson | Universal | 5 reels | Sept. 30 |
| Crimson Clue | Rich'rds'n-Sedgwick | Clark-Cornelius | 5 reels | |
| Crusader, The | William Russell | Fox | 5 reels | |
| Deserted at the Altar | Special Cast | Phil Goldstone-S. R. | 7 reels | Oct. 7 |
| Eternal Flame, The | Norma Talmadge | First National | 6 reels | Sept. 23 |
| Face to Face | Marguerite Marsh | Pathe (Playgoers) | 5 reels | Sept. 16 |
| Five Dollar Baby | Viola Dana | Metro | 6 reels | June 17 |
| Fools of Fortune | Marg. de la Motte | Amer. Releasing | 5 reels | Aug. 19 |
| Fool There Was, A | Special Cast | Fox | 5 reels | July 29 |
| Galloping Kid, The | Hoot Gibson | Universal | 5 reels | Sept. 16 |
| Girl's Desire, A | Alice Calhoun | Vitagraph | 5 reels | Aug. 26 |
| Grandma's Boy | Harold Lloyd | Asso. Exhibitors | 5 reels | July 15 |
| Hands of Nara, The | Clara K. Young | Metro | 6 reels | Aug. 19 |
| Her Gilded Cage | Gloria Swanson | Paramount | 5 reels | Aug. 19 |
| How Women Love | Betty Blythe | B. B. Prod.-S. R. | 6 reels | Aug. 26 |
| Isle of Doubt, The | Special Cast | Playgoers (Pathe) | 5 reels | Sept. 2 |
| Kick-Back, The | Harry Carey | Film Book. Offices | 6 reels | Aug. 5 |
| Kindred of the Dust | Special Cast | First National | 8 reels | Feb. 11 |
| Love Is An Awful Thing | Owen Moore | Selznick | 5 reels | Sept. 16 |
| Man She Brought Back | Special Cast | Pathe (Playgoers) | 5 reels | Sept. 23 |
| Manslaughter | Thomas Meighan | Paramount | 9 reels | Sept. 30 |
| Married People | Mabel Ballin | Hodkinson | 6 reels | Aug. 5 |
| Monte Cristo | Special Cast | Fox | 5 reels | Apr. 8 |
| Nero | Special Cast | Fox | 11 reels | June 3 |
| Nice People | Special Cast | Paramount | 7 reels | Aug. 19 |
| Night Life in Hollywood | | Arrow-S. R. | | |
| Orphan Sally | Special Cast | Lee-Bradford-S. R. | 5 reels | |
| Peaceful Peters | Wm. Fairbanks | Arrow-S. R. | 5 reels | Nov. 4 |
| Prisoner of Zenda, The | Special Cast | Metro | 8 reels | May 6 |
| Queen of the Moulin Rouge | Martha Mansfield | Amer. Releasing | 6 reels | Aug. 19 |
| Rich Men's Wives | Special Cast | Al Lichtman Corp. | 7 reels | Sept. 2 |
| Secrets of Paris | Special Cast | Affiliated-S. R. | 6 reels | Aug. 28 |
| Siren Call, The | Dorothy Dalton | Paramount | 6 reels | Sept. 30 |
| Skin Deep | Sills-Vidor | First National | 6 reels | Sept. 30 |
| Slim Shoulders | Irene Castle | Hodkinson | 6 reels | July 8 |
| Snow Shoe Trail, The | Jane Novak | Film Book. Offices | 6 reels | Sept. 23 |
| Storm, The | House Peters | Universal | 8 reels | July 1 |
| Thundering Hoofs | Peggy O'Day | Aywon-S. R. | | |
| Timothy's Quest | Special Cast | Amer. Releasing | 5 reels | Sept. 23 |
| Top O' the Morning | Gladys Walton | Universal | 5 reels | Sept. 9 |
| Under Two Flags | Louise Vale | Clark-Cornelius | 5 reels | |
| Valley of Silent Men | Alma Rubens | Paramount | 6 reels | Sept. 9 |
| Veiled Woman, The | Marguerite Snow | Hodkinson | 5 reels | June 24 |
| West of Chicago | Charles Jones | Fox | 5 reels | Aug. 26 |
| While Satan Sleeps | Jack Holt | Paramount | 5 reels | July 1 |
| Woman's Woman, A | Mary Alden | Allied Prod. & Dist. | 8 reels | Sept. 30 |
| Yosemite Trail, The | Dustin Farnum | Fox | 5 reels | Sept. 30 |

## OCTOBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Above All Law | | Paramount | 7 reels | Aug. 5 |
| Bells of San Juan | Charles Jones | Fox | 5 reels | Oct. 28 |
| Beware of the Law | Marjorie Payne | Jawitz-S. R. | 5 reels | Oct. 21 |
| Bond Boy, The | Rich. Barthelmess | First National | 7 reels | Oct. 21 |
| Broad Daylight | Mulhall-Wilson | Universal | 5 reels | Nov. 4 |
| Broadway Madonna, The | Special Cast | Film Book. Offices | 6 reels | Nov. 11 |
| Burning Sands | Hawley-Sills | Paramount | 7 reels | Sept. 16 |
| Calvert's Valley | John Gilbert | Fox | 5 reels | Oct. 21 |
| Cowboy and the Lady, The | Minter-Moore | Paramount | | Nov. 25 |
| Do and Dare | Tom Mix | Fox | 5 reels | Oct. 7 |
| East Is West | Con. Talmadge | First National | 8 reels | Sept. 9 |
| Face in the Fog, The | Lionel Barrymore | Paramount | 6 reels | Oct. 14 |
| Flapper Love | Special Cast | Amer. Releasing | 6 reels | |
| Forget-Me-Not | Special Cast | Metro | 6 reels | July 29 |
| Ghost Breaker, The | Reid-Lee | Paramount | 5 reels | Sept. 23 |
| Girl Who Ran Wild, The | Gladys Walton | Universal | 5 reels | Oct. 14 |
| Head Hunters of South Seas | | Asso. Exhibitors | 5 reels | Oct. 7 |
| Heart's Haven | Adams-McKim | Hodkinson | 6 reels | Aug. 12 |
| Hound of Baskervilles | Eille Norwood | Film Book. Offices | 6 reels | Sept. 23 |
| House of Solomon, The | Wm. H. Straus | Amer. Releasing | 6 reels | |
| Human Hearts | House Peters | Universal | 7 reels | July 8 |
| If I Were Queen | Ethel Clayton | Film Book. Offices | 6 reels | Oct. 28 |
| June Madness | Viola Dana | Metro | 6 reels | Oct. 7 |
| Light in the Dark, The | Hope Hampton | First National | 6 reels | Sept. 9 |
| Lights of New York | Marc McDermott | Fox | | |
| Lone Hand, The | Hoot Gibson | Universal | 5 reels | Oct. 21 |
| Long Chance, The | Special Cast | Universal | 5 reels | Oct. 7 |
| Lorna Doone | Special Cast | First National | 6 reels | Oct. 28 |
| Mixed Faces | William Russell | Fox | 5 reels | Oct. 14 |
| Old Homestead, The | Theodore Roberts | Paramount | 7 reels | Oct. 14 |
| One Night in Paris | Special Cast | Playgoers (Pathe) | 5 reels | Oct. 14 |
| Pals of the West | Special Cast | Clark-Cornelius-S. R. | 5 reels | |
| Pillagers, The | | Amer. Releasing | 6 reels | |
| Pink Gods | Daniels-Kirkwood | Paramount | 7 reels | Oct. 7 |
| Quincy Adams Sawyer | Special Cast | Metro | 6 reels | |
| Rags to Riches | Wesley Barry | Warner Bros.-S. R. | 6 reels | Oct. 7 |
| Remembrance | | Goldwyn | 6 reels | Sept. 9 |
| Rogue's Romance, A | Rodolph Valentino | Vitagraph | 5 reels | Sept. 23 |
| Shadows | Special Cast | Al Lichtman Corp. | 7 reels | Nov. 11 |
| Sherlock Holmes | John Barrymore | Goldwyn | 7 reels | May 20 |
| Sign of the Rose, The | George Beban | Amer. Releasing | 6 reels | Aug. 5 |
| Stormswept | Special Cast | Film Book. Offices | | |
| Till We Meet Again | Special Cast | Asso. Exhibitors | 6 reels | Oct. 14 |
| To Have and To Hold | Compson-Lytell | Paramount | 7 reels | Oct. 28 |
| When the Desert Calls | Violet Heming | Amer. Releasing | 6 reels | |
| White Shoulders | K. MacDonald | First National | 6 reels | Nov. 4 |
| Who Are My Parents? | Special Cast | Fox | 8 reels | Sept. 2 |
| Wolf Law | Frank Mayo | Universal | 5 reels | Oct. 28 |
| Woman He Loved, The | Wm. V. Mong | Amer. Releasing | 6 reels | Sept. 16 |
| Woman Who Fooled Herself | Allison-Ellis | Asso. Exhibitors | 6 reels | Nov. 25 |
| Youth Must Have Love | Shirley Mason | Fox | 5 reels | Sept. 23 |
| Youth to Youth | Special Cast | Metro | 6 reels | Oct. 28 |

## NOVEMBER

| | | | | |
|---|---|---|---|---|
| Anna Ascends | Alice Brady | Paramount | 5 reels | Nov. 25 |
| At the Crossroads | Seena Owen | Amer. Releasing | 6 reels | |
| Beautiful and Damned | Marie Prevost | Warner Bros.-S. R. | 7 reels | |
| Breaking Home Ties | Special Cast | Asso. Exhibitors | 6 reels | |
| Brothers Under the Skin | Special Cast | Goldwyn | | Nov. 4 |
| Clarence | Reid-Ayres-McAvoy | Paramount | | Oct. 28 |
| Deerslayer, The | Special Cast | Amer. Releasing | 6 reels | |
| Famous Mrs. Fair, The | Special Cast | Metro | 6 reels | |
| Good Men and True | Harry Carey | Film Book. Offices | 6 reels | Nov. 18 |
| Hungry Hearts | Special Cast | Goldwyn | | Nov. 11 |
| Impossible Mrs. Bellew | Gloria Swanson | Paramount | 7 reels | Nov. 4 |
| Jilt, The | Special Cast | Universal | 5 reels | |
| Lavender Bath Lady | Gladys Walton | Universal | 5 reels | Nov. 25 |
| Man and the Moment, The | Special Cast | Playgoers (Pathe) | 5 reels | |
| Man Wanted | Arthur Housman | Clark-Cornelius-S. R. | 5 reels | |
| Man Who Saw Tomorrow, The | Thomas Meighan | Paramount | | Nov. 11 |
| Man Who Waited, The | Special Cast | Playgoers (Pathe) | 5 reels | |
| Miles Brewster and Super-Sex | Special Cast | Amer. Releasing | 6 reels | |
| My Friend the Devil | Special Cast | Fox | 9 reels | Sept. 2 |
| On the High Seas | Dalton-Holt | Paramount | 5 reels | Oct. 14 |
| Other Side, The | Special Cast | Amer. Releasing | 6 reels | |
| Peg O' My Heart | Laurette Taylor | Metro | 6 reels | |
| Pride of Palomar, The | Special Cast | Paramount | | |
| Ridin' Wild | Hoot Gibson | Universal | 5 reels | Nov. 25 |
| Sin Flood, The | Special Cast | Goldwyn | 7 reels | Jan. 21 |
| Thelma | Jane Novak | Film Book. Office | 6 reels | |
| Thorns and Orange Blossoms | Special Cast | Al Lichtman Corp. | 7 reels | Nov. 25 |
| Trifling Women | Special Cast | Metro | 8 reels | Oct. 14 |
| Under Two Flags | Priscilla Dean | Universal | 7 reels | Oct. |
| Young Rajah, The | Rodolph Valentino | Paramount | 8 reels | Nov. 18 |

## Comedy Releases

| | | | | |
|---|---|---|---|---|
| Accidental Wealth | Neely Edwards | Universal | 1 reel | |
| All Wet | Al St. John | Fox | 2 reels | |
| Baby Show in Squirrelville | | Lee-Bradford-S. R. | 1 reel | |
| Big Flood, The | Aesop's Fables | Pathe | 2/3 reels | |
| Big Scoop, The | Johnny Jones | Pathe | 2 reels | Nov. 25 |
| Blazes | Lige Conley | Educational | 2 reels | Nov. 11 |
| Bone Dry | Paul Parrott | Pathe | 1 reel | Oct. 14 |
| Boy and the Bear, The | Aesop's Fables | Pathe | 2/3 reels | |
| Broadcasting | Johnny Jones | Pathe | 2 reels | Oct. 21 |
| Cabby, The | Lorraine-Maude | Universal | 2 reels | |
| Chicken Parade, The | Jimmy Aubrey | Vitagraph | 2 reels | Sept. 2 |
| Choose Your Weapons | Bobby Vernon | Educational | 2 reels | Nov. 4 |
| Chop Suey | Dorothy Devore | Educational | 2 reels | Nov. 11 |
| Christmas | Carter DeHavens | Film Book. Offices | 2 reels | |
| Court Plastered | Mutt & Jeff Cart'n | Fox | ½ reel | |
| Crash | Jimmie Adams | Educational | 1 reel | Nov. 18 |
| Cured | Queenie (horse) | Universal | 2 reels | Nov. 4 |
| Dandy Dan | | Fox | 2 reels | |
| Devilish Dragon, The | Sarg's Almanac | Educational | 1 reel | |
| Diary of a Nut | | Lee-Bradford-S. R. | 1 reel | |
| Dog Gone Day, A | Lewis Sargent | Universal | 1 reel | |
| Doing 'Em Good | Neely Edwards | Universal | 1 reel | |
| Double Trouble | Lee Kids | Fox | 2 reels | |
| Easy Pickin' | Jack Richardson | East Coast-S. R. | 2 reels | Sept. 23 |
| Educator, The | Lloyd Hamilton | Educational | 2 reels | |
| Egg, The | Stan Laurel | Metro | 2 reels | |
| Electric House, The | Buster Keaton | First National | 2 reels | Nov. 4 |
| Elephant's Trunk, The | Aesop's Fables | Pathe | 2/3 reel | Nov. 4 |
| Entertaining the Boss | Carter DeHavens | Film Book. Offices | 2 reels | |
| Fable of Hated Rivals | Aesop's Fables | Pathe | 2/3 reels | |
| Face the Camera | Paul Parrott | Pathe | 1 reel | |
| Fearless Fido | Aesop's Fables | Pathe | 2/3 reel | |
| Fire Fighter, The | Dan Mason | Film Book. Offices | 2 reels | Nov. 11 |
| Fire Fighters | Children | Pathe | 2 reels | Oct. 14 |
| First Flivver, The | Sarg's Almanac | Educational | 1 reel | |

| | | | | | |
|---|---|---|---|---|---|
| Flivver, The | Paul Parrott | Pathe | 1 | reel | Nov. 25 |
| Foolish Lives | Lee Moran | Universal | 2 | reels | |
| Fortune Hunter, The | Aesop's Fables | Pathe | 2/3 | reel | |
| Fresh Fish | Earl Hurd Cartoon | Educational | 1 | reel | |
| Fresh Kid, The | Fox-Gregory | Universal | 2 | reels | |
| Friday, the 13tb | Aesop's Fables | Pathe | 2/3 | reel | |
| Friend Husband | Lupino Lane | Fox | 2 | reels | |
| Ginger Face | Johnny Fox | Universal | 2 | reels | |
| Golf Bug, The | Paul Parrott | Pathe | 1 | reel | Oct. 28 |
| Harvest Hands | Paul Parrott | Pathe | 1 | reel | Nov. 18 |
| Hello Judge | Lee Moran | Universal | 2 | reels | |
| His First Job | Lewis Sargent | Universal | 1 | reel | Oct. 14 |
| Home Made Movies | Ben Turpin | First National | 2 | reels | |
| Hook, Line and Sinker | Snub Pollard | Pathe | 2 | reels | Nov. 18 |
| Jungle Romeo, A | Snooky | Hodkinson | 2 | reels | |
| Kickin' Fool, The | Maude (mule) | Universal | 2 | reels | |
| Kids and Skids | Lee Kids | Fox | 2 | reels | |
| Landlubber, The | Paul Parrott | Pathe | 1 | reel | Sept. 23 |
| Laramie and Me | Leo Maloney | Clark-Cornelius-S. R. | 2 | reels | |
| Lazy Bones | Clyde Cook | Fox | 2 | reels | |
| Let 'Er Run | Dorothy Devore | Educational | 2 | reels | Sept. 30 |
| Look Out Below | Lige Conley | Educational | 2 | reels | Aug. 19 |
| Lot O' Bull | Molina | Universal | 1 | reel | |
| Love Drops | Neely Edwards | Universal | 1 | reel | |
| Man Tracker | Leo Maloney | Clark-Cornelius-S. R. | 2 | reels | |
| Matinee Idols | Neely Edwards | Universal | 1 | reel | |
| Me and My Mules | Queenie (horse) | Universal | 2 | reels | |
| Model Messenger, A | Lewis Sargent | Universal | 1 | reel | |
| Mud and Sand | Stan Laurel | Metro | 2 | reels | |
| My Hero | Lupino Lane | Fox | 2 | reels | |
| Nearing the End | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Ocean Swells | Neal Burns | Educational | 2 | reels | Oct. 28 |
| Off the Earth | Neely Edwards | Universal | 1 | reel | |
| Ogling Ogre, Tbe | Sarg's Almanac | Educational | 1 | reel | |
| Old Sea Dod, The | Snub Pollard | Pathe | 2 | reels | |
| Once to Every Boy | Lewis Sargent | Universal | 1 | reel | Oct. 28 |
| One Terrible Day | Children | Pathe | 2 | reels | |
| Our Gang | Children | Pathe | 2 | reels | Nov. 4 |
| Out o' My Way | Leo Maloney | Clark-Cornelius-S. R. | 2 | reels | |
| Pardon My Glove | Bobby Vernon | Educational | 2 | reels | Sept 23 |
| Pirate, The | Lupino Lane | Fox | 2 | reels | |
| Pitter Patter | Jimmie Adams | Educational | 1 | reel | Nov. 18 |
| Please Be Careful | | Fox | 2 | reels | Sept. 30 |
| Pop Tuttle's Clever Catch | Dan Mason | Film Book. Offices | 2 | reels | |
| Pop Tuttle's Grass Widow | Dan Mason | Film Book. Offices | 2 | reels | |
| Pop Tuttle's Movie Queen | Dan Mason | Film Book. Offices | 2 | reels | Sept. 16 |
| Punctured Prince, A | Bull Montana | Metro | 2 | reels | Oct. 28 |
| Puppy Love | | Fox | 2 | reels | |
| Radio Hound, The | Brownie (dog) | Universal | 2 | reels | Oct. 7 |
| Rail Birds | Neely Edwards | Universal | 2 | reels | |
| Red Hot | Mutt & Jeff Cart'n | Fox | ½ | reel | |
| Rice and Old Shoes | Carter DeHavens | Film Book. Offices | 2 | reels | |
| Riding the Goat | Mutt & Jeff Cart'n | Fox | ½ | reel | |
| Ring Tail Romance, A | | Educational | 2 | reels | |
| Rip Snoring Night, A | Lewis Sargent | Universal | 1 | reel | |
| Rolling Stone, A | Aesop's Fables | Pathe | 2/3 | reels | |
| Romantic Mouse, The | Aesop's Fables | Pathe | 2/3 | reels | |
| Rookies | Brownie (dog) | Universal | 2 | reels | |
| Ropin' Fool | Will Rogers | Pathe | 2 | reels | |
| Saturday Morning | Children | Pathe | 2 | reels | |
| Shine 'Em Up | Paul Parrott | Universal | 1 | reel | Nov. 4 |
| Shiver and Shake | Paul Parrott | Universal | 1 | reel | Oct. 28 |
| Skipper's Sermon, The | Dan Mason | Educational | 2 | reels | Oct. 14 |
| Small Town Derby, A | Johnny Fox-Maude | Universal | 2 | reels | |
| Soak the Sheik | Paul Parrott | Pathe | 1 | reel | |
| Some Family | Lee Moran | Universal | 2 | reels | |
| Speed Boy, Tbe | Lewis Sargent | Universal | 1 | reel | |
| Speeder, The | Lloyd Hamilton | Educational | 2 | reels | Sept. 23 |
| Squirrelville Circus | | Lee-Bradford-S. R. | 1 | reel | |
| Squirrelville's Family Album | | Lee-Bradford-S. R. | 1 | reel | |
| Steeplechaser, The | Lige Conley | Educational | 2 | reels | Oct. 7 |
| Sweet Thirteen | Gloria Joy | Film Book, Offices | 2 | reels | |
| Tattle Tail, The | Brownie (dog) | Universal | 2 | reels | |
| Test, The | Leo Maloney | Clark-Cornelius-S. R. | 2 | reels | |
| That Son of a Sheik | Neal Burns | Educational | 2 | reels | Sept. 23 |
| Their First Vacation | Carter DeHavens | Film Book, Offices | 2 | reels | Sept. 16 |
| Their Steady Job | Neely Edwards | Universal | 1 | reel | |
| Three Hundred Sixty-Five Days | Snub Pollard | Pathe | 2 | reels | |
| Tin Bronco, The | | Fox | 2 | reels | |
| Toonerville Topics | Dan Mason | Educational | 2 | reels | |
| True Blue | Queenie (horse) | Universal | 2 | reels | |
| Twin Husbands | Carter DeHavens | Film Book, Offices | 2 | reels | Oct. 7 |
| Two Explorers, The | Aesop's Fables | Pathe | 2/3 | reel | |
| Two of a Trade | Aesop's Fables | Pathe | 2/3 | reel | |
| Two Slick Traders | Aesop's Fables | Pathe | 2/3 | reel | |
| Washed Ashore | Paul Parrott | Pathe | 1 | reel | |
| Wedding Pumps | Brownie (dog) | Universal | 2 | reels | Oct. 28 |
| West Is Worst | Jack Richardson | East Coast-S. R. | 2 | reels | Sept. 23 |
| Wet Weather | Paul Parrott | Pathe | 1 | reel | |
| Where's the Parade? | Neely Edwards | Universal | 1 | reel | |
| Whirl Thru Squirrelville | | Lee-Bradford-S. R. | 1 | reel | |
| Women First | Lee Moran | Universal | 2 | reels | |
| Young Ideas | Roy Atwell | Universal | 1 | reel | |
| Young Sherlocks | Children | Pathe | 2 | reels | Nov. 18 |

# Short Subjects

| | | | | | |
|---|---|---|---|---|---|
| Abraham Lincoln (Urban Classics) | Vitagraph | 1 | reel | | |
| Alligator Hunting and Farming | Fox | ½ | reel | | |
| Alphabetical Zoo, The (Urban Classics) | Vitagraph | 1 | reel | | |
| Ancient Rome | Fox | 1 | reel | Sept. 23 | |
| Bar Cross War, The (Drama), Leo Maloney | Pathe | 2 | reels | Oct. 28 | |
| Bare Facts Concerning Bears (Urban) | Vitagraph | 1 | reel | | |
| Beersheba (Holy Land Series) | Amer. Releasing | 1 | reel | | |
| Bending the Twig (Urban Classics) | Vitagraph | 1 | reel | | |
| Benjamin Franklin (Urban Classics) | Vitagraph | 1 | reel | | |
| Better Milk (Urban Classics) | Vitagraph | 1 | reel | | |
| Beyond the Jordan (Holy Land Series) | Amer. Releasing | 1 | reel | Nov. 25 | |
| Blanket Stiff, The (Wilderness Tales) | Educational | 1 | reel | | |
| Blue Blood and Red (Drama), Roy Stewart | Universal | 2 | reels | | |
| Bobbie's Ark (Urban Classics) | Vitagraph | 1 | reel | | |
| Bucking the Bucket Shop (Tenement Tales) | Clark-Cornelius | 2 | reels | | |
| By the Still Waters (Travelogue) | Lee-Bradford-S. R. | 1 | reel | | |
| Castaway, The (Bruce Scenic) | Educational | 1 | reel | Oct. 7 | |
| Cavy and the Rat, The (Urban Classics) | Vitagraph | 1 | reel | | |
| Channel Raiders (Drama), Jack Mulhall | Universal | 2 | reels | | |
| Chickasha Bone Crusher (Leather Pushers) | Universal | 2 | reels | | |
| Come and Get Me (Drama), Leo Maloney | Pathe | 2 | reels | | |
| Committee on Credentials (Drama), H. Carey | Universal | 2 | reels | | |
| Copper Beeches, The, Eille Norwood | Educational | 2 | reels | | |
| Cruise of the Princess Maguinna (Travelogue) | Lee-Bradford-S. R. | 1 | reel | | |
| Dangerous Waters (Drama), Jack Mulhall | Universal | 2 | reels | | |
| Deputized (Drama), Leo Maloney | Patbe | 2 | reels | | |
| Drifter, The (Drama), Leo Maloney | Pathe | 2 | reels | Nov. 11 | |
| Drifter, The (Tenement Tales) | Clark-Cornelius | 2 | reels | | |
| Drifters, The (Wilderness Tales) | Educational | 1 | reel | | |
| Duty First (Tenement Tales) | Clark-Cornelius | 2 | reels | | |
| Dwellers of the Deep (Urban Classics) | Vitagraph | 1 | reel | | |
| Empty House, The (Drama), Eille Norwood | Educational | 2 | reels | | |
| Enchanted City, The | Educational | 1 | reel | Oct. 14 | |
| Famous Northwest Mounted (Sport Review) | Goldwyn | 1 | reel | | |
| Fight in the Fog, The (Drama), Jack Mulhall | Universal | 2 | reels | | |
| Forty-Four Caliber Mystery (Drama), H. Carey | Universal | 2 | reels | | |
| Fresh Fish | Educational | 2 | reels | Oct. 7 | |
| Game of Graft, A (Drama), Edmund Lowe | Murray Garsson | 2 | reels | Nov. 11 | |
| Giants of the Open (Drama), Roy Stewart | Universal | 2 | reels | | |
| Gibeah (Holy Land Series) | Amer. Releasing | 1 | reel | | |
| Golden Bullet, The (Drama), Harry Carey | Universal | 2 | reels | | |
| Grandfather's Clock (Urban Classics) | Vitagraph | 1 | reel | | |
| Gypsy Trail, The (Drama), Art Acord | Universal | 2 | reels | | |
| Heap Busy Indian (Travelogue) | Lee-Bradford-S. R. | 1 | reel | | |
| Hebron the Ancient (Holy Land Series) | Amer. Releasing | 1 | reel | | |
| He Raised Kane (Leather Pushers) | Universal | 2 | reels | | |
| His Last Case (Tenement Tales) | Clark-Cornelius | 2 | reels | | |
| His Own Law (Drama), Leo Maloney | Pathe | 2 | reels | | |
| Hook, Line and Sinker (Travelogue) | Lee-Bradford-S. R. | 1 | reel | | |
| Hunting Ground of Hiawatha (Urban Classics) | Vitagraph | 1 | reel | | |
| In the Days of Buffalo Bill (Serial) | Universal | 18 | epis. | Sept. 16 | |
| Joan of Newark (Leather Pushers) | Universal | 2 | reels | | |
| Kings of the Forest (Drama), Roy Stewart | Universal | 2 | reels | | |
| King Winter (Lyman Howe) | Educational | 1 | reel | | |
| Lake Louise (Travelogue) | Lee-Bradford-S. R. | 1 | reel | | |
| Last Call, The (Drama), Edmund Lowe | Murray Garsson | 2 | reels | | |
| Law of the Sea (Drama), Jack Mulhall | Universal | 1 | reel | | |
| Little Town of Bethlehem (Holy Land) | Amer. Releasing | 1 | reel | | |
| Madonna of the Chair (Novelty) | Clark-Cornelius | 1 | reel | | |
| Man vs. Beast | Educational | 2 | reels | Oct. 21 | |
| Mass Play (Sport Review) | Goldwyn | 1 | reel | | |
| Millionaires Without a Cent (Travelogue) | Lee-Bradford-S. R. | 1 | reel | | |
| Mooseback Riding on the Miramichi | Lee-Bradford-S. R. | 1 | reel | | |
| Mural Decorations of Sistine Chapel | Clark-Cornelius | 2 | reels | | |
| Nature and Poet (Urban Classic) | Vitagraph | 1 | reel | | |
| Nature's Wild Babies (Urban Classic) | Vitagraph | 2 | reels | | |
| On Leave of Absence (Tenement Tales) | Clark-Cornelius | 2 | reels | | |
| On the Road to Bethlehem (Holy Land) | Amer. Releasing | 1 | reel | | |
| O'Ryan of Headquarters (Tenement Tales) | Clark-Cornelius | 2 | reels | | |
| Pagan Romance, The (Tenement Tales) | Clark-Cornelius | 2 | reels | | |
| Perils of the Yukon (Serial) | Universal | 15 | epis. | July 8 | |
| Pirates of the Air (Urban Classic) | Vitagraph | 1 | reel | | |
| Pirates of the Deep (Drama), Jack Mulhall | Universal | 2 | reels | | |
| Play Days at Banff (Travelogue) | Lee-Bradford-S. R. | 1 | reel | | |
| Price of Progress, The | Pathe | 2 | reels | Nov. 18 | |
| Priory School, The (Drama) Eille Norwood | Educational | 2 | Reels | Oct. 14 | |
| Radio King, The (Serial) | Universal | 10 | epis. | Sept. 30 | |
| Redheaded League, The, Eille Norwood | Educational | 2 | reels | | |
| Rediscovering French River (Travelogue) | Lee-Bradford-S. R. | 1 | reel | | |
| Resident Patient, The, Eille Norwood | Educational | 2 | reels | | |
| Road to Jericho (Holy Land Series) | Amer. Releasing | 1 | reel | | |
| Rough Going (Drama), Leo Maloney | Pathe | 2 | reels | | |
| Roving Thomas in Nova Scotia | Vitagraph | 1 | reel | | |
| Roving Thomas on an Aeroplane | Vitagraph | 1 | reel | | |
| Roving Thomas on Fishing Trip | Vitagrapb | 1 | reel | | |
| Samaria (Holy Land Series) | Amer. Releasing | 1 | reel | | |
| Sea Elephants (Lyman Howe) | Educational | 1 | reel | | |
| Shechem (Holy Land Series) | Amer. Releasing | 1 | reel | | |
| Shiloh (Holy Land Series) | Amer. Releasing | 1 | reel | | |
| Siege of Lancashire Queen, Jack Mulhall | Universal | 2 | reels | | |
| Solitary Cyclist, The (Drama), Eille Norwood | Educational | 2 | reels | Oct. 28 | |
| Soul Herder, The (Drama), Harry Carey | Universal | 2 | reels | | |
| Speed (Serial) | Pathe | 15 | eps'ds. | Sept. 23 | |
| Spending Six Million a Day (Urban) | Vitagraph | 1 | reel | | |
| Spirit of Evil, The (Drama), Edmund Lowe | Murray Garsson | 2 | reels | Nov. 11 | |
| Split Outfit, The (Wilderness Tales) | Educational | 1 | reel | Nov. 18 | |
| Staff of Life, The (Urban Classic) | Vitagraph | 1 | reel | | |
| Stool Pigeon, The (Tenement Tales) | Clark-Cornelius | 2 | reels | | |
| Story of Ice, The | Fox | ½ | reel | | |
| Strike Father, Strike Son (Leather Pusbers) | Universal | 2 | reels | | |
| Such Is Life Among Idlers of Paris | Film Book. Offices | 1 | reel | Sept. 30 | |
| Such Is Life in the Riviera | Film Book. Offices | 1 | reel | Sept. 30 | |
| Such Is Life Near London | Film Book. Offices | 1 | reel | Sept. 30 | |
| Sure Shot Morgan (Drama), Harry Carey | Universal | 2 | reels | | |
| Taking to the Tall Timbers (Travelogue) | Lee-Bradford-S. R. | 1 | reel | | |
| Texas Sphinx, The (Drama), Harry Carey | Universal | 2 | reels | | |
| Thrills and Spills | Fox | ½ | reel | Sept. 23 | |
| Tiger of San Pedro (Drama), Eille Norwood | Educational | 2 | reels | Sept. 30 | |
| Timberland Treachery (Drama), Roy Stewart | Universal | 2 | reels | | |
| Timber Queen, The (Serial) | Pathe | 15 | ep'sds. | June 24 | |
| Towering Wonders of Utah (Urban Classic) | Vitagraph | 1 | reel | | |
| Tracked Down (Drama), Art Acord | Universal | 2 | reels | | |
| Trail and Stirrup (Sport Review) | Goldwyn | 1 | reel | | |
| Unseen Foes (Drama), Edmund Lowe | Murray Garsson | 2 | reels | Nov. 11 | |
| Vacation Cocktail, A (Sport Review) | Goldwyn | 1 | reel | | |
| Valley of Dry Bones (Holy Land Series) | Amer. Releasing | 1 | reel | | |
| Volcanoes of the World | Fox | 1 | reel | | |
| Walls of Zion, The (Holy Land Series) | Amer. Releasing | 1 | reel | | |
| Water Sports | Fox | ½ | reel | Sept. 23 | |
| When Kane Met Abel (Leather Pushers) | Universal | 2 | reels | | |
| White and Yellow (Drama), Harry Carey | Universal | 2 | reels | | |
| Wild Westing De Luxe (Travelogue) | Lee-Bradford-S. R. | 1 | reel | | |
| William Tell (Urban Classic) | Vitagraph | 1 | reel | | |
| Without Evidence (Tenement Tales) | Clark-Cornelius | 2 | reels | | |
| Wrong Man, The (Drama), Harry Carey | Universal | 2 | reels | | |
| Yellow Handkerchief, The, Jack Mulhall | Universal | 2 | reels | | |
| Young King Cole (Leather Pushers) | Universal | 2 | reels | | |

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

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Marshall Neilan presents
His story *"Minnie."* Leatrice
Joy and Matt Moore are the
Principal players; the supporting
Cast, excellent; direction, perfect.

Scenario by Marshall Neilan;
Titles by Miss Frances Marion;
Co-directed by Frank Urson
And Marshall Neilan assisted
By Thomas Held; film edited
By Danny Gray; photographed
By David Kesson and Karl Struss.
*A First National Attraction—*
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**Founded 1910**
**by**
**Watterson R. Rothacker**

DECEMBER 9, 1922

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Reg. U. S. Patent Office

Dominates the Field

*Motion Picture News Annual*

Complete Paid Exhibitor Circulation
Backed by the Prestige of

*Motion Picture News*

Every Exhibitor Will File This Issue
Special Text Features in Preparation

*Issue of Dec. 30. Printing date Dec. 23*

VOL. XXVI No. 24 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE, 20 CENTS

*Published Weekly—$3.00 a year*

*Los Angeles — 729 Seventh Avenue, New York — Chicago*

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A story that's action and thrill from start to finish, enacted by a star cast.

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*Ouida Bergere*
*From the play by*
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FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK CITY

WITH
**BETTY COMPSON**
**BERT LYTELL**
AND **MAY McAVOY**

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A
## George Fitzmaurice Production

*A Paramount Picture*

PRESENTED BY
ADOLPH ZUKOR

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Jesse L. Lasky presents

# Jack Holt

in

# "Making a Man"

*A Paramount Picture*

*By Peter B. Kyne*
*Adapted by*
*Albert S. LeVino*
*Directed by*
*Joseph Henabery*

HERE'S a big virile story by the author of "While Satan Sleeps," and like that, a powerful drama of regeneration.

Holt is at his best in this, and he is supported by a distinguished cast including Eva Novak, Bert Woodruff, J. P. Lockney and Robert Dudley.

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---

*Adapted from "A Problem in Grand Larceny" and "An Answer in Grand Larceny" by Jack Boyle*
*Screen version by Albert Shelby LeVino.....Directed by Joseph Henabery*

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# Ads With Box-Office Appeal!

THE press book ads illustrated on this and on the preceding two pages are samples of the newspaper advertising supplied by Paramount to exhibitors. In layout, copy and cut these ads have box-office appeal. They sell pictures. They are prepared by a staff of experts, and they are used by the largest theatres in the country.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

# Bulletins

## ERIC VON STROHEIM SIGNED BY GOLDWYN

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Form 1201

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| Day Letter | Blue |
| Night Message | Nite |
| Night Letter | N L |

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

| CLASS OF SERVICE | SYMBOL |
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| Telegram | |
| Day Letter | Blue |
| Night Message | Nite |
| Night Letter | N L |

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

BALTIMORE MD 21

J R GRAINGER
GOLDWYN DIST CORP 469 FIFTH AVE N Y

CONSIDER SHERLOCK HOLMES WITH JOHN BARRYMORE ONE OF THE BIGGEST BOX OFFICE ATTRACTIONS OF THE YEAR STOP PLAYED THE RIVOLI HERE TO RECORD BREAKING BUSINESS STOP BARRYMORE EXCELLS AS HOLMES AND THE BALANCE OF THE CAST ARE SUPERBLY SUITED FOR A PRODUCTION THAT PLEASED A HUNDRED PERCENT CONGRATULATIONS

GUY L WONDERS

## PETER B. KYNE TO ADDRESS WEST COAST CHAPTER OF "BROTHERS UNDER THE SKIN"

**Organizations of Rebel Husbands Now Forming in Various Cities of United States**

Motion picture exhibitors should reap a harvest of profits because of the local organizations of "Brothers Under the Skin" which are forming everywhere. The society was inspired by the great comedy drama and all the members are attending in bodies. Newspapers everywhere are full of "Brothers Under the Skin" stories.

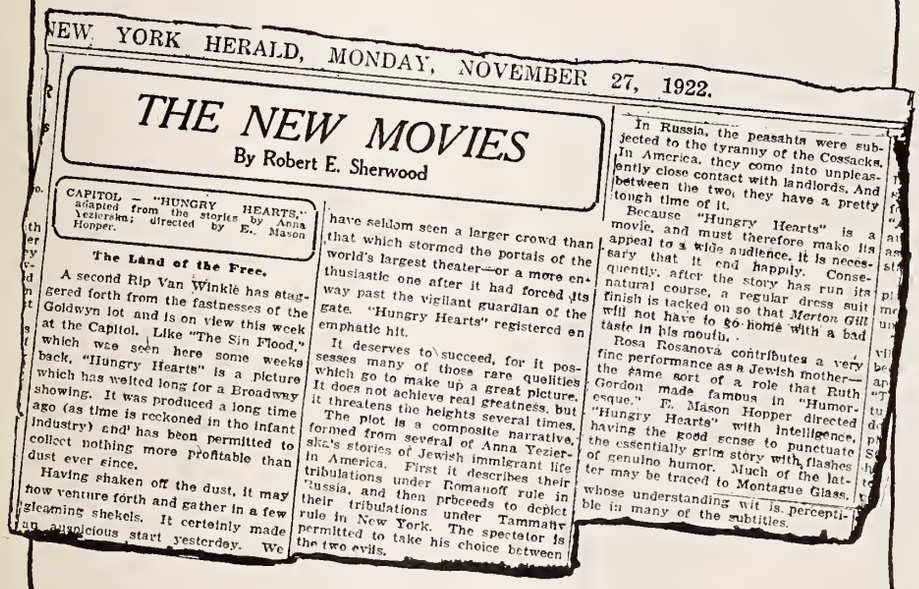
## "A BLIND BARGAIN" OFFERS NEW ANGLES FOR PROMOTION

**Lon Chaney Gives His Great Characterization of the Ape-Man in This New Thriller**

All the world will flock to see "A Blind Bargain," the story of The Doctor, The Devil, The Man and The Ape. It has an up-to-the-minute angle, dealing with the much-discussed monkey gland theory.

# *from* Goldwyn

## "HUNGRY HEARTS" OPENS AT NEW YORK'S CAPITOL



NEW YORK HERALD, MONDAY, NOVEMBER 27, 1922.

THE NEW MOVIES

By Robert E. Sherwood

CAPITOL — "HUNGRY HEARTS," adapted from the stories by Anna Yezierska; directed by E. Mason Hopper.

**The Land of the Free.**

A second Rip Van Winkle has staggered forth from the fastnesses of the Goldwyn lot and is on view this week at the Capitol. Like "The Sin Flood," which we seen here some weeks back, "Hungry Hearts" is a picture which has welted long for a Broadway showing. It was produced a long time ago (as time is reckoned in the infant industry) and has been permitted to collect nothing more profitable than dust ever since.

Having shaken off the dust, it may now venture forth and gather in a few gleaming shekels. It certeinly made a auspicious start yesterday. We have seldom seen a larger crowd than that which stormed the portals of the world's largest theater—or a more enthusiastic one after it had forced its way past the vigilant guardian of the gate. "Hungry Hearts" registered an emphatic hit.

It deserves to succeed, for it possesses many of those rare quelities which go to make up a great picture. It does not achieve real greatness, but it threatens the heights several times.

The plot is a composite narrative, formed from several of Anna Yezierska's stories of Jewish immigrant life in America. First it describes their tribulations under Romanoff rule in Russia, and then prbceeds to depict their tribulations under Tammany rule in New York. The spectetor is permitted to take his choice between the two evils.

In Russia, the peasahts were subjected to the tyranny of the Cossacks. In America, they come into unpleasantly close contact with landlords. And between the two, they have a pretty tough time of it.

Because "Hungry Hearts" is a movie, and must therefore make its appeal to a wide audience, it is necessary that it end happily. Consequently, after the story has run its natural course, a regular dress suit finish is tacked on so that *Merton Gill* will not have to go home with a bad taste in his mouth.

Rosa Rosanova contributes a very fine performance as a Jewish mother—the same sort of a role that Ruth Gordon made famous in "Humoresque." E. Mason Hopper directed "Hungry Hearts" with intelligence, having the good sense to punctuate the essentially grim story with flashes of genuine humor. Much of the latter may be traced to Montague Glass, whose understanding wit is perceptible in many of the subtitles.

## $30,000 PRIZE STORY FOR RELEASE THIS MONTH

### "Broken Chains," Allen Holubar's Great Action Picture, Soon to be Shown

At last the great Chicago Prize Story, "Broken Chains" is to be released. After a year of continuous publicity, this picture with many screen favorites in the cast, will be shown to delighted audiences.

## MARSHALL NEILAN COMPLETES GREATEST

### 'The Strangers' Banquet' Has Most Important Cast Ever Assembled for One Picture—23 Stars in Roster

Los Angeles, Calif:

Marshall Neilan's story of his dreams has just been completed. It is "The Strangers' Banquet" by Donn Bryne. In the cast are Hobart Bosworth, Claire Windsor, Ford Sterling, Rockliffe Fellowes, Dagmar Godowsky, Claude Gillingwater, Lucille Ricksen, Stuart Holmes and many other players of note.

## JUNE MATHIS SIGNED AS EDITORIAL DIRECTOR

Los Angeles, Calif: The writer of the continuity for "The Four Horsemen" has been signed by Goldwyn to direct its editorial destinies. This is considered a great progressive move.

## TOURNEUR'S 'THE CHRISTIAN' FOR EARLY RELEASE

Maurice Tourneur's production of Sir Hall Caine's famous story and play is almost finished. It will be released in January.

## "BEN HUR" UNDER WAY!

June Mathis has just completed the continuity on this great success. Great curiosity lingers pending the announcement of the director.

# get ready for the ru

Play to the record mobs that are anxious to see MARIE CORELLI'S Greatest Romantic Love Story on the screen—the millions who have read the book—the millions more who are waiting to see the famous story as told in unforgettable scenes of gorgeous beauty, glittering splendor and smashing drama—the BIGGEST READY MADE AUDIENCE YOU EVER HAD.

# THE

HERE'S the picture that will stand exploitation — and you'll find every possible means of making this a mop-up in F. B. O.'s complete press sheet. It's crammed with seat-filling ideas —a sure-thing Book tie-up with the publishers of "Thelma"—result-bringing novelties — smash-band newspaper ads and publicity —drag-'em-in stunts of every kind —every one a practical aid to the showman who knows a showman's proposition. F. B. O.'s press sheet tells you how to make this a positive profit-maker. Book the picture and go after it strong!

# JA

Distributed by FILM BOOKING OFFICES of America, Inc., 723

# sh —

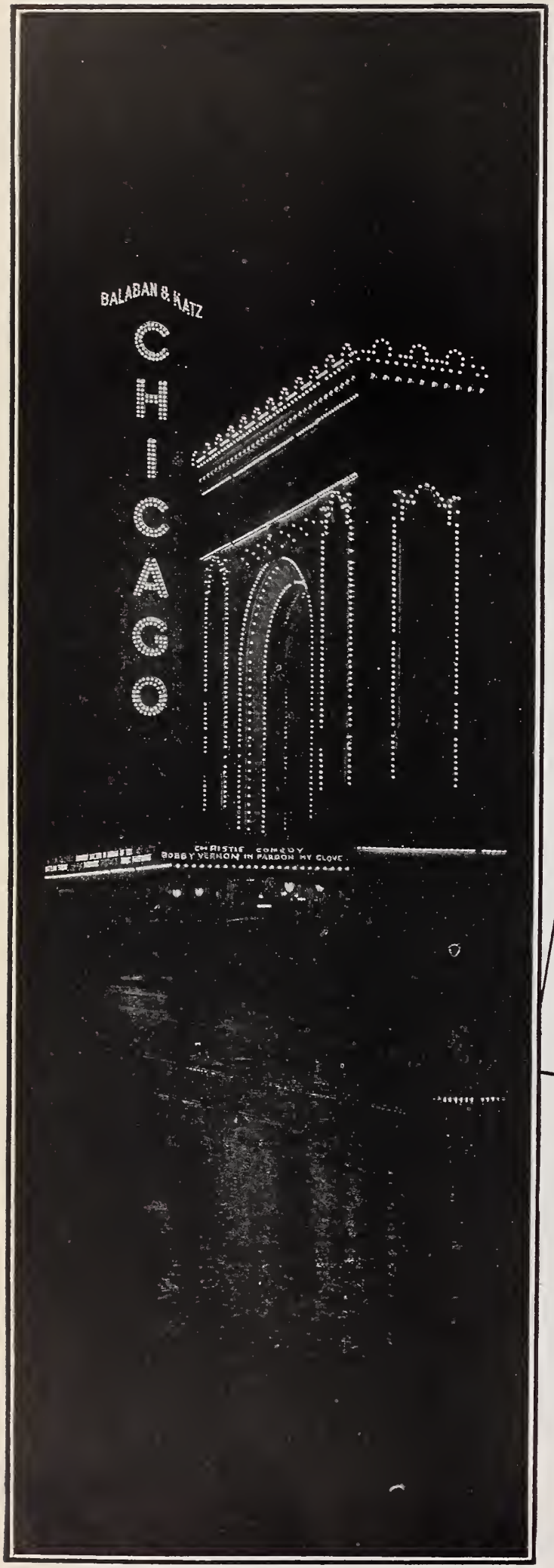
CHESTER BENNETT
Produced by

SUMPTUOUS sets, exteriors of eye-filling beauty, seascapes of thrilling appeal, masterful production in every detail—and in the centre of it all a new Jane Novak—a Jane Novak who is the incarnation of the lovable Thelma—a Jane Novak in gowns and frocks of such glittering splendor and dazzling fashion as to delight and charm all womankind—a Jane Novak who brings to the screen a characterization that will live in the memory of millions forever.

# NE NOVAK

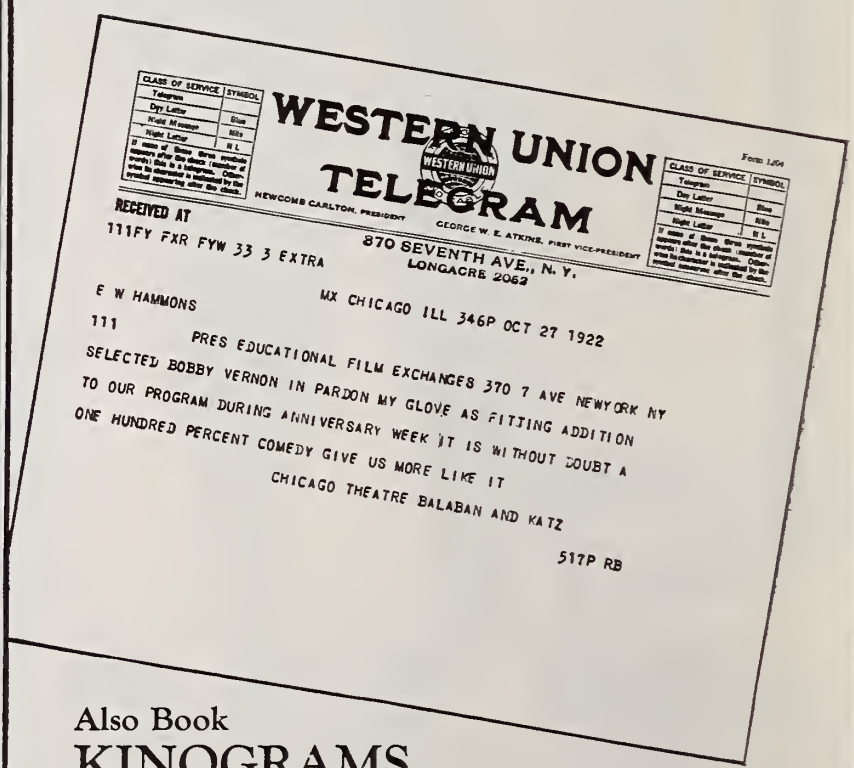
Watch
F. B. O.

Seventh Avenue, New York. BRANCHES EVERYWHERE




# Christie Comedies

## THE CHOICE FOR THE DE LUXE PROGRAM



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 870 SEVENTH AVE., N. Y. LONGACRE 2062

111FY FXR FYW 33 3 EXTRA

MX CHICAGO ILL 346P OCT 27 1922

E W HAMMONS
111

PRES EDUCATIONAL FILM EXCHANGES 370 7 AVE NEWYORK NY
SELECTED BOBBY VERNON IN PARDON MY GLOVE AS FITTING ADDITION
TO OUR PROGRAM DURING ANNIVERSARY WEEK IT IS WITHOUT DOUBT A
ONE HUNDRED PERCENT COMEDY GIVE US MORE LIKE IT

CHICAGO THEATRE BALABAN AND KATZ

517P RB

Also Book
**KINOGRAMS**
All The News Of All The World

NATIONALLY ADVERTISED
For More Than A Year

Educational Pictures
"THE SPICE OF THE PROGRAM"

**EDUCATIONAL FILM EXCHANGES, Inc.**
*E. W. Hammons, President*

E.W. HAMMONS PRESENTS

# "VIA RADIO"

PRODUCED UNDER SUPERVISION OF
SCIENTIFIC AMERICAN

## The Romantic Story of The Miraculous Conquest of Electric Waves

## *An Educational Pictures Special*

One of Educational's Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc.
*E. W. Hammons, President*

A SHORT SUBJECT OF UNLIMITED EXPLOITATION POSSIBILITIES

American Releasing Corp
*presents*

# DUSTIN FARNUM

*in*

# The TRAIL of the AXE

*By Ridgewell McCullum*
*Directed by Ernest C. Warde*

## *What the Critics Say:*

*The Film Daily:* "The thrills come thick and fast. A melodrama done without being ashamed. If your audiences like good old-fashioned melodrama this should please. Feature the explosion of the saw-mill."

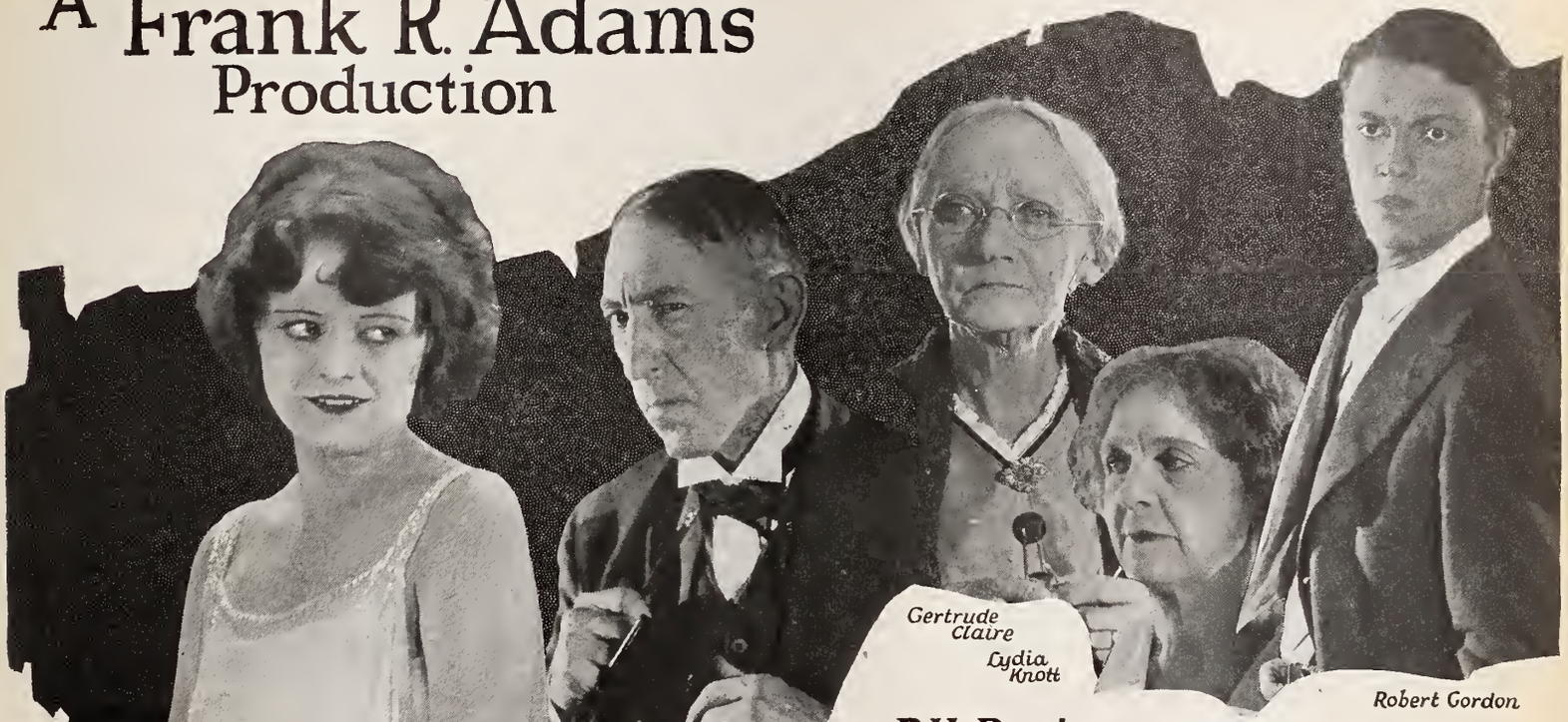
*Motion Picture News:* "The story of a brother against brother, the feud between them revolving around a girl they both love. The climax when it arrives carries quite a kick."

*The Trade Review:* "This theme furnishes good entertainment. A regular assortment of complications, good suspense is developed and the love story sustains the interest."

*Moving Picture World:* A melodramatic plot centering around the lumbering industry. The action and spectacular values in the latter part of the story leave a more favorable impression.

American
RELEASING CORPORATION

A Frank R. Adams Production




P. H. Burke *presents*

# THE SUPER-SEX

*From the Cosmopolitan Magazine Story*
*by* Frank R. Adams
*Directed by*
LAMBERT HILLYER

*With an all-star cast including*

ROBERT GORDON
CHARLOTTE PIERCE
TULLY MARSHALL
GERTRUDE CLAIRE
LYDIA KNOTT

Lambert Hillyer, who directed "Skin Deep," who made the best of all the Bill Harts, both wrote the continuity and directed this amazingly enjoyable picture.

Publication of Frank R. Adams' story in Cosmopolitan Magazine made it known to 5,000,000 American readers.

A cast with five well-known names that already have a huge national audience of friends.

But, first of all, a corking good story—splendidly told.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

# An All-Star Cast in One of the Laugh Hits of the Year

MARGUERITE DE LA MOTTE
TULLY MARSHALL

RUSSELL SIMPSON
JACK DILL
FRANK BROWNLEE

American Releasing Corp
*presents*

# FOOLS of FORTUNE

*Written by W. C. Tuttle*
*Directed by*
LOUIS WM. CHAUDET

We've seen audiences laugh at the comedy of this all-star picture until tears came in their eyes. We have seen audiences laugh and rock as the tops of trees rock in a high wind. It contains as much fun as any picture of the winter season.

You never saw old Russell Simpson and his drooping mustaches funnier than here; never saw Tully Marshall enjoy acting a role as much as this one; never saw Jack Dill get so many laughs by wiggling his ears—and you never saw Marguerite de la Motte more appealing and lovely.

"Fools of Fortune" has made a lot of Gloomy Gus exhibitors forget themselves long enough to admit "they liked it a lot" and buy it to pass the laughs on to the public.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

## This Is Your Smashing Twenty-four Sheet

CARL LAEMMLE
presents

# Rodolph Valentino
and
# Carmel Myers

IN THE UNIVERSAL SPECIAL PRODUCTION

# "ALL NIGHT"

Story by EDGAR FRANKLIN

# Everybody in your town will want to see this picture!

Everybody who sees the posters for "All Night" will want to see the picture. Everyone who sees the picture will enjoy every foot of it and pass the good word along!
Result—record business for you. Get your dates NOW!

RODOLPH
# VALENTINO
CARMEL
# MYERS
IN
# "ALL NIGHT"

From the story by
EDGAR FRANKLIN

**UNIVERSAL SPECIAL**

Directed by
PAUL POWELL

# The most important revival of the year

The Greatest
The one great moment of her life had come.
"Oh, slush.....
oh, luv—aly slush!"
"You.....
darling!"
"We won't tell anybody.....
this will be our little secret, dear."
UNIVERSAL

# Picture Universal has ever made!

Carl Laemmle

# BOOTH TARKINGTON'S Masterpiece

# "The FLIRT"

Directed by HOBART HENLEY

JEWEL

# A 2 Reeler FEATURED over the LONG FEATURE!

## Read what ASCHER'S Merrill Milwaukee DID!

"Before we advertise any short reel over the feature," says a wire from Ralph Wettstein, manager of Ascher's Merrill Theatre, Milwaukee, "and in the canopy lights, you can bet it must be an unusually big attraction. That's what we are doing with 'THE NEW LEATHER PUSHERS.' Without exaggeration THERE NEVER WAS A BIG PICTURE MADE TO COMPETE WITH 'THE LEATHER PUSHERS' DRAWING POWER. Denny is establishing himself as a great favorite. Everybody was delighted to see this round."

What more can we say? This remarkable new series of two-reelers is THE GREATEST EVER MADE! It's being proven EVERYWHERE—daily!

CARL LAEMMLE presents

# REGINALD DENNY

and the original cast including HAYDEN STEVENSON in

# The NEW LEATHER PUSHERS

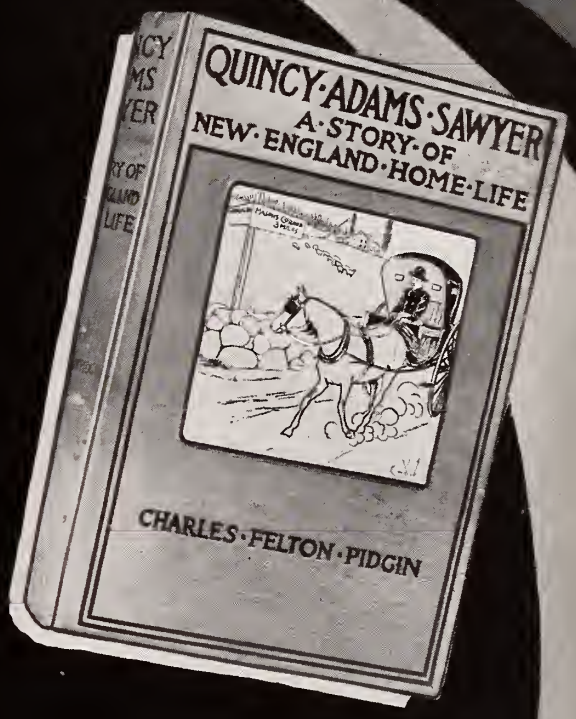
Booked by the RIALTO and RIVOLI New York!

From the famous Collier's Weekly stories by H.C. WITWER

DIRECTED BY HARRY POLLARD

UNIVERSAL JEWEL COLLIER'S SERIES

The Greatest Home-Folks Story Ever Written has been transcribed upon the screen




# QUINCY ADAMS SAWYER

Throughout the months given to its painstaking making, the picture has been publicized through every big-power advertising medium -

*It has the goods and will deliver them!*

A METRO
ARTHUR SAWYER & HERBERT LUBIN-
PRODUCTION

METRO PICTURES CORPORATION

REG US PAT OFF
A METRO PICTURE

John Bowers, as Quincy Adams Sawyer, the young lawyer from Boston

Barbara La Marr, as Lindy Putnam, the village vampire

Blanche Sweet, as Alice Pettengill, Quincy's blind sweetheart

# QUINCY ADAMS SAWYER

## Its CAST

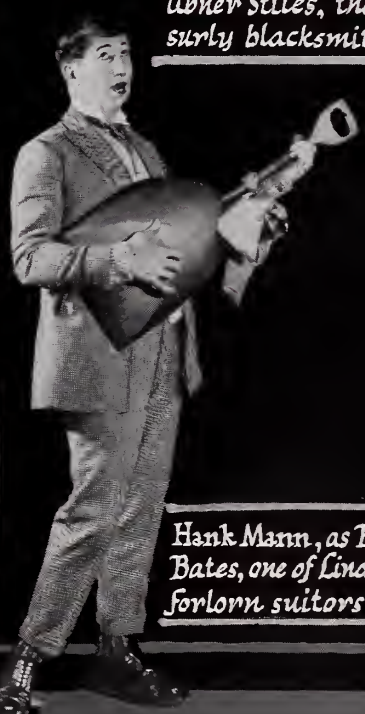
is by all odds the most celebrated ever assembled in a single motion picture production.

*Just read the complete list!*

JOHN BOWERS
BLANCHE SWEET
LON CHANEY
BARBARA LA MARR
ELMO LINCOLN
LOUISE FAZENDA
JOSEPH DOWLING
CLAIRE McDOWELL
JUNE ELVIDGE
VICTOR POTEL
GALE HENRY - HANK MANN
KATE LESTER - BILLY FRANEY
TAYLOR GRAVES - HARRY DEPP
EDWARD CONNELLY

Elmo Lincoln, as Abner Stiles, the surly blacksmith

Louise Fazenda, as the irrepressible Miranda Skinner



Hank Mann, as Ben Bates, one of Lindy's forlorn suitors

Lon Chaney, as Obadiah Strout, the czar of Mason's Corner

A METRO
ARTHUR SAWYER HERBERT LUBIN PRODUCTION

The Greatest

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director.

Strout's vicious jealousy flares up when Lindy proves her preference for Quincy

The rescue of Alice from the ferry on the brink of the roaring falls

# Big Scenes in QUINCY ADAMS SAWYER

Moments that cannot be forgotten — are many!

Stiles discovers that Strout has betrayed him and exacts the full penalty

Alice regains her sight after the fearful shock of feeling death so near by

The fight between Quincy and the blacksmith-a battle Mason's Corner never quite got over

REG US PAT OFF

A METRO PICTURE

Distributed by

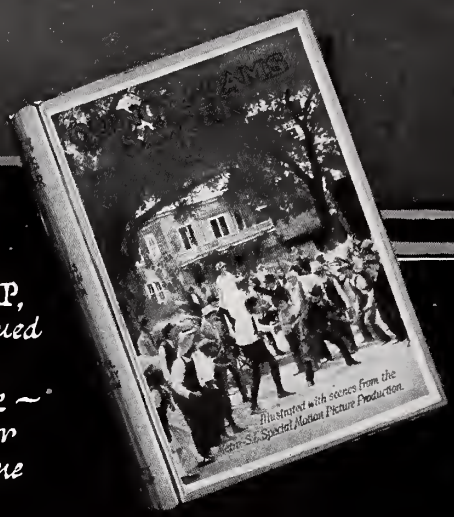
# METRO PICTURES CORPORATION

Home-Folks Story Ever Written

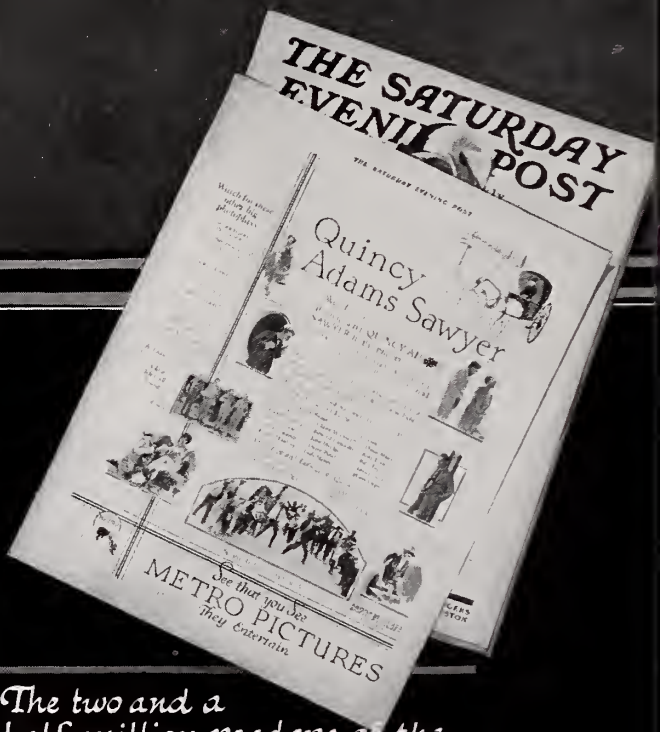
# How QUINCY to the

Metro Picture News
HOOPS, MY DEAR!
HORSEBACK RIDING A CURE FOR BLUES, SAYS CLARA KIMBALL YOUNG
"QUINCY ADAMS SAWYER" COMPANY HAS THRILLING EXPERIENCES ON LOCATION
5 FERRY BOATS WRECKED FOR ONE SCENE

*For months the Metro press organization has carried on a campaign reaching every newspaper in the country*




*So widespread is the interest in the picture that* **GROSSET and DUNLAP,** *publishers, have issued a special photoplay edition of the book — which will further augment the fame of the film.*




*The two and a half million readers of the* **SATURDAY EVENING POST** *were told about the photoplay in a full page advertisement.*

WHEN presenting pictures of long-run strength, the exhibitor has two concerns: his first-night audience and his patronage thereafter.

"Quincy Adams Sawyer" is the sort of photoplay whose boosters, after the premiere, will number as many as the seats in your house. You can count upon rising returns.

As for that first audience—Metro has thrown the whole weight of its organization into the job of making the public expectant. People know about "Quincy Adams Sawyer."

The exhibitor has but to tell them the date.

*The Exhibitor has but three things to do — Book, Show, Profit!*

*Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir William Jury, Managing Dir.*

*The Greatest*

# METRO has sold ADAMS SAWYER Public the Country Over

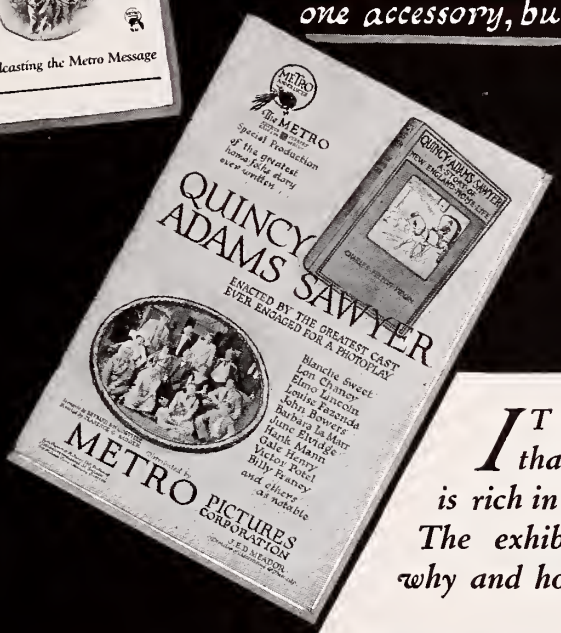
*The popular interest is there and that means the money is waiting to be spent to see the picture . . .*

*Never has a more thoroughly effective and conscientious campaign of publicity been carried on to make a picture's success inevitable*

When the Post and Metro sound the tocsin to the people
Run newspaper advertisements that echo the call clearly for the rally at the Box Office
As Advertised in
THE SATURDAY EVENING POST
Quincy Adams Sawyer
Broadcasting the Metro Message
The 3 mats above are yours for the asking—Write to nearest Metro Exchange

*The press book is especially thorough and elaborate. For every need there is not only one accessory, but a choice.*

*METRO has enlisted the service of the most able advertising agency in the country to show exhibitors how to tie up The SATURDAY EVENING POST display with exploitation at the theatre*


The METRO Special Production
QUINCY ADAMS SAWYER
ENACTED BY THE GREATEST CAST EVER ENGAGED FOR A PHOTOPLAY
METRO PICTURES CORPORATION

A METRO
ARTHUR SAWYER & HERBERT LUBIN PRODUCTION

*Adapted by* BERNARD McCONVILLE
*from the famous novel by*
CHARLES FELTON PIDGIN

*Directed by* CLARENCE D. BADGER

REG U.S. PAT. OFF.
A METRO PICTURE

*IT IS not enough to declare that "Quincy Adams Sawyer" is rich in exploitative ingredients. The exhibitor wants to know why and how.*

*Hence, in the co-operative work with him, Metro has analyzed every aspect of the picture's entertainment strength, and from that analysis created clear, detailed devices for harnessing that strength for making money.*

*Distributed by*

# METRO PICTURES CORPORATION

## Home-Folks Story Ever Written

# QUINCY ADAMS SAWYER

is noteworthy for

## CHARACTERIZATION

The folks in the picture are so real that when it's shown in Mason's Corner the audience will shout hello to them -

## DRAMA

Obadiah Strout, who liked the figure in Lindy's bank book as well as the one nature had given her, plants skillfully the seeds of jealousy

A METRO ARTHUR SAWYER HERBERT LUBIN PRODUCTION

## COMEDY

Comedians the whole world has laughed at: LOUISE FAZENDA HANK MANN, GALE HENRY BILLY FRANEY and VICTOR POTEL

## THRILLS

Besides the breathless rescue above the cataract, there is Quincy's fight with the blacksmith and the saving of Lindy Putnam from the runaway

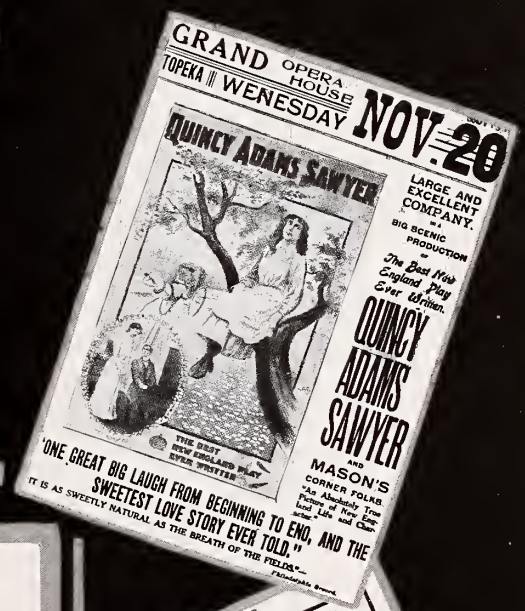
Distributed by

# METRO PICTURES CORPORATION

The Greatest

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain Sir William Jury, Managing Director.

# QUINCY ADAMS SAWYER


GRAND OPERA HOUSE
TOPEKA WENESDAY NOV. 20
QUINCY ADAMS SAWYER
LARGE AND EXCELLENT COMPANY.
BIG SCENIC PRODUCTION
The Best New England Play Ever Written.
QUINCY ADAMS SAWYER
AND MASON'S CORNER FOLKS
"ONE GREAT BIG LAUGH FROM BEGINNING TO END, AND THE SWEETEST LOVE STORY EVER TOLD."
IT IS AS SWEETLY NATURAL AS THE BREATH OF THE FIELDS.

## Facts about the book

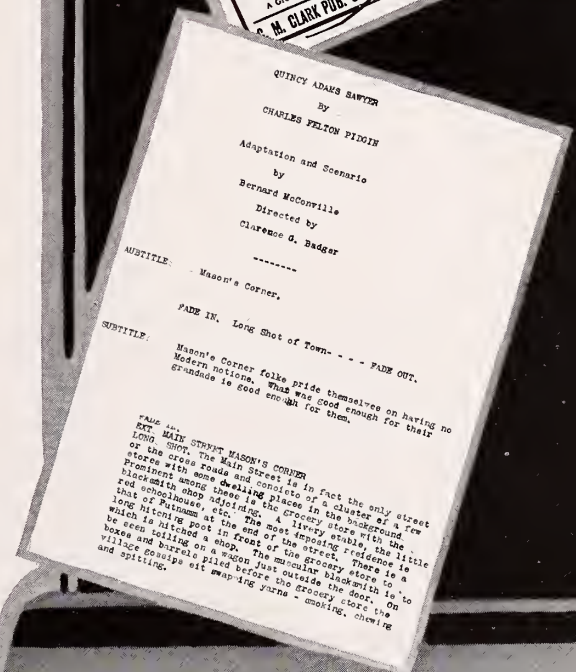
Note the publisher's advertisement—a corner of it's jutting into this panel. 200,000 copies sold within a year of its issuance—and that was before grandma's hair was grey. The sale has reached the millions mark now.

## Facts about the play

The book was too popular to escape dramatization. From Connecticut to Kansas there wasn't an opera house that hadn't reverberated with cheers for "Quincy Adams Sawyer."

## Facts about the picture

Founded on a story everybody knows and likes; enacted by a cast no one would believe could be engaged for one picture; adapted and directed by men who have become famous for their success in handling just such dramatic material; chuck full of comedy and characterization and thrills and punchy scenes—it cannot help being the most profitable picture bookable today.


QUINCY ADAMS SAWYER
BY
CHARLES FELTON PIDGIN
Adaptation and Scenario
by
Bernard McConville
Directed by
Clarence G. Badger
---
SUBTITLE: Mason's Corner.
FADE IN. Long Shot of Town- - - - FADE OUT.
SUBTITLE: Mason's Corner folks pride themselves on having no modern notions. What was good enough for their grandads is good enough for them.
FADE IN.
EXT. MAIN STREET MASON'S CORNER
LONG SHOT. The Main Street is in fact the only street or the cross roads and consists of a cluster of a few stores with some dwelling places in the background. Prominent among these is the grocery store with the blacksmith shop next to it. The most imposing edifice is the long hitching post in front of the grocery store. There is a red schoolhouse, adjoining, etc. The most imposing residence is that of Ratmus at the end of the street. There is a which is hitching post in front of the grocery store to be seen hitched a span. The muscular blacksmith is to boxes and barrels piled before the grocery door. On village loafers sit swapping yarns - smoking, chewing and spitting.

REG US PAT OFF
A METRO PICTURE

*Adapted from* CHARLES FELTON PIDGIN'S
*famous novel by* BERNARD McCONVILLE
*Directed by* CLARENCE G. BADGER

# METRO PICTURES CORPORATION

*Home-Folks Story Ever Written*

# QUINCY ADAMS SAWYER

## Has the Stuff!

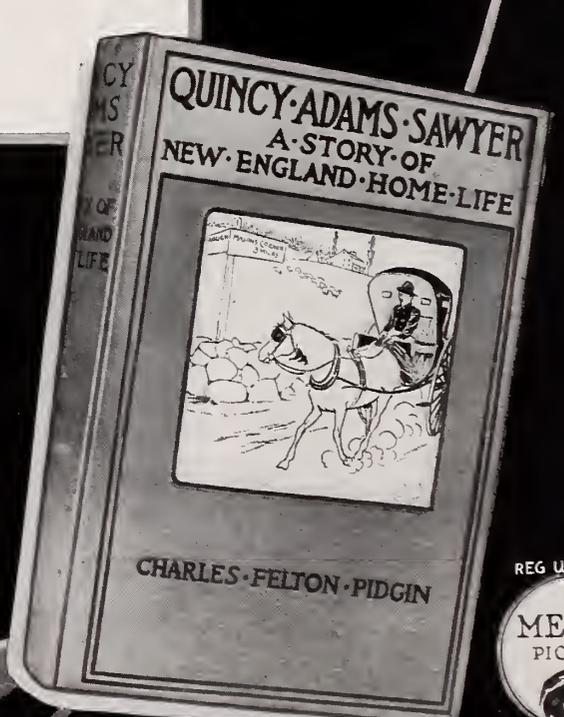
A story that has proven itself, a cast that would fill a house even if it appeared in a news reel, skilful adaptation and masterly direction, a climax with a hard cider kick—your audience will like it; they'll say it with standing room.

## And Everybody Knows it!

Through newspaper services, through the Saturday Evening Post, through fan magazines and in co-operation with the book publishers, Metro has for months campaigned to let the movie-going world know that "Quincy Adams Sawyer" is on the screen.

And the campaign has gone over. All the exhibitor has to do is let his patrons know the picture's to be on his screen.

A METRO
ARTHUR SAWYER HERBERT LUBIN PRODUCTION




Distributed by
METRO PICTURES CORPORATION

REG U.S PAT OFF
A METRO PICTURE

The Greatest Home-Folks Story Ever Written

# One of the Biggest Box-Office Cleanups of the Season

# "WHEN LOVE COMES"

## How to Get the Money With "WHEN LOVE COMES"

Scan our showman's press sheet that teems with ideas. Nothing visionary or fantastic. Every stunt devised by our experts is intensely practical and SURE-FIRE!

Street stunts — window stunts — lobby ideas — showman's advertising copy soaked in red fire— everything the practical showman needs to whip it over for big money.

The production is MADE TO ORDER for exploitation—the title is a wham to advertise—and our great press sheet tells you in detail JUST HOW TO DO IT!

STARRING

# HELEN JEROME EDDY

**THEN** go after it BIG. Send it kiting over for big profit. Never before has Miss Eddy been presented in such a great box-office vehicle. You can shout its praises from the roof-tops. "When Love Comes" will fulfil every promise you make.

Produced by Ray Carroll

DISTRIBUTED BY

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OF AMERICA, INC.
Main Offices: F. B. O. Building, 723-7th Ave., N. Y. C.
*EXCHANGES EVERYWHERE*

**Distributed by FILM BOOKING OFFICES OF AMERICA, INC**

SYRACUSE MOTION PICTURE COMPANY
*presents*

# Wyndham Standing
*in*
# The Inner Man

with
J. BARNEY SHERRY
and
DOROTHY MACKAILL

STORY BY
DEREK BRAM

DIRECTED BY HAMILTON SMITH
PHOTOGRAPHED BY ARTHUR CADWELL

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC

PLAYGOERS PICTURES

His father called him a mollycoddle,
His sister called him a jellyfish,
A society beauty called him a boob,
A mountain girl called him a coward,

*The Joke Was On Them All—*

The mollycoddle developed a wallop,
The jellyfish grew a spine,
The boob discovered a brain,
The coward found his courage,

*With the Awakening of "The Inner Man."*

A 100 per cent. audience picture of a man's struggle to find himself. It blends comedy with action and romance with dramatic tension.

THIS attraction will hold up to any statements you make regarding its entertainment value.

WYNDHAM STANDING gives one of the most striking performances of his career as a weak-kneed student who finds his manhood when taunted with the title of coward.

Leading support is given him by DOROTHY MACKAILL, who won much praise for her recent work with Mary Alden in "A Woman's Woman." Also featured is J. BARNEY SHERRY, lately seen in "Till We Meet Again, " "Secrets of Paris," etc.

GUSTAV VON SEYFFERTITZ, the villain, was an outstanding figure in "When Knighthood Was In Flower," "Sherlock Holmes" and "The Face in the Fog."

With such a cast interpreting a story which deals with the arousing of a man's instincts from timidity to raw courage; culminating in a fist battle which vindicates his manhood, and closing with the fulfillment of a wonderful romance; "The Inner Man" is one of the current features every exhibitor can jot down as a good bet.

*No better testimony can be offered than this list of successful runs—*

| | |
|---|---|
| Portland, Ore | Circle |
| Seattle | Winter Garden |
| San Francisco | Hippodrome |
| Boston | Modern Beacon |
| New York City | Loew's Circuit |
| Albany | Majestic |
| Pittsburgh | Triangle |
| Baltimore | Picture Garden |
| Rochester | Fay's |
| Toledo | Royal |
| Ft. Wayne | Palace |
| Detroit | Empire |
| Grand Rapids | Orpheum |
| Birmingham | Lyric |
| Galveston | Dixie |
| Springfield, Ill. | Capitol |
| Kansas City | Regent |
| Winston-Salem, N. C. | Imperial |
| Memphis | Lyceum |

*Charles Miller Productions*
*presents*

# "THE MAN SHE BROUGHT BACK"

WITH EARLE FOX · DORIS MILLER AND FRANK LOSEE

**A STORY OF FEAR OVERCOME BY A WOMAN'S FAITH**

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

*Presented by*

**HAL ROACH**

*Released Through*

**ASSOCIATED EXHIBITORS**

Arthur S. Kane, *President*

# HAROLD LLOYD

IN

# "GRANDMA'S BOY"

FOR

## Week of November 26th

### Is Now In

| | | | |
|---|---|---|---|
| 1st Week | Tivoli | New York City | |
| 1st " | Morningside | " | " |
| 1st " | Rio | Brooklyn, | N. Y. |
| 1st " | Imperial | " | " |
| 1st " | Tip Top | " | " |
| 1st " | Electra | " | " |
| 1st " | Green St. Arcade | " | " |
| 1st " | Crown | " | " |
| 1st " | Woodrow | " | " |
| 1st " | Century | " | " |
| 1st " | Subway | " | " |
| 1st " | Royal | " | " |
| 1st " | Montauk | " | " |
| 1st " | Colonial | Bronx, | N. Y. |
| 1st " | Apollo | " | " |
| 1st " | Pictorium | " | " |
| 1st " | Bronx Plaza | " | " |
| 1st " | Park | " | " |
| 1st " | Rex | " | " |
| 1st " | American | Freeport, | L. I. |
| 1st " | Unqua | Farmingdale, | L. I. |
| 1st " | Baldwin | Baldwin, | L. I. |
| 1st " | Opera House | Sayville, | L. I. |
| 1st " | Strand | Rockville Center, | N. Y. |
| 1st " | Picture House | Bronxville, | N. Y. |
| 1st " | Playhouse | Rye, | N. Y. |
| 1st " | Empire | Fall River, | Mass. |
| 1st " | Bradley Opera House | Ft. Edward, | N. Y. |
| 1st " | Richmond | No. Adams, | Mass. |
| 1st " | Opera House | Grafton, | W. Va. |
| 1st " | Garden | Lock Haven, | Pa. |
| 1st " | Grand | Greensburg, | Pa. |
| 1st " | Duquesne | Pittsburgh, | Pa. |
| 1st " | Maine | Sharpsburg, | Pa. |
| 1st " | Best | Lakeville, | Conn. |
| 1st " | Cosmo | Sharon, | Conn. |
| 1st " | Grant | Philadelphia, | Pa. |
| 1st " | Overbrook | " | " |
| 1st " | Cayuga | " | " |
| 1st " | Waverly | Baltimore, | Md. |
| 1st " | Red Wing | " | " |
| 1st " | Patterson | " | " |
| 1st " | Belnoid | " | " |
| 1st " | Opera House | Crisfield, | Md. |
| 1st " | Casino | Kearney, | N. J. |
| 1st " | Cranford | Cranford, | N. J. |
| 1st " | Strand | Hackettstown, | N. J. |
| 1st " | Columbia | Gutterberg, | N. J. |
| 1st " | Plaza | Paterson, | N. J. |
| 1st " | Darress | Boonton, | N. J. |
| 1st " | 3 Star | Paterson, | N. J. |
| 1st " | Auditorium | Perry, | N. Y. |
| 1st " | Palace | Mandan, | N. Dak. |
| 1st " | Ione | Minneapolis, | Minn. |
| 1st " | Fairyland | Cleveland, | Ohio |
| 1st " | Princess | Wauseon, | Ohio |
| 1st " | Karolyn | New London, | Ohio |
| 1st " | Cozy | Cleveland, | Ohio |
| 1st " | Homestead | " | " |
| 1st " | Lyceum | " | " |
| 1st " | Grand Opera House | Tiffin, | Ohio |
| 1st " | Temple | McCook, | Neb. |
| 1st " | Donaldson | Central City, | Neb. |
| 1st " | Majestic | Fairbury, | Neb. |
| 1st " | Victory | Omaha, | Neb. |
| 1st " | Crystal | Scribner, | Neb. |
| 1st " | Orpheum | Indianapolis, | Ind. |
| 1st " | Martz | Tipton, | Ind. |
| 1st " | Crumps | Columbus, | Ind. |
| 1st " | Liberty | Big Rapids, | Mich. |
| 1st " | Capitol | Jackson, | Mich. |
| 1st " | Lincoln | Chariton, | Ia. |
| 1st " | Colonial | Grinnell, | Ia. |
| 1st " | Home | Portage, | Wis. |
| 1st " | New Glarus | New Glarus, | Wis. |
| 1st " | Auditorium | Pt. Edwards, | Wis. |
| 1st " | Capitol | Clear Water, | Fla. |
| 1st " | Royal | Tarpon Springs, | Fla. |
| 1st " | Liberty | Electra, | Tex. |
| 1st Week | Texan | Quanah, | Tex. |
| 1st " | Wellston | St. Louis, | Mo. |
| 1st " | Lowell | " | " |
| 1st " | Monroe | " | " |
| 1st " | Star | Paris, | Mo. |
| 1st " | Grand | Keokuk, | Ill. |
| 1st " | Savoy | Nicholasville, | Ohio |
| 1st " | Oak Hill | Oak Hill, | W. Va. |
| 1st " | Temple | Newport, | Ky. |
| 1st " | Carrel | Cincinnati, | Ohio |
| 1st " | Buffalo | Pawnee, | Okla. |
| 1st " | Victory | Poteau, | Okla. |
| 1st " | Empire | Tonkawa, | Okla. |
| 1st " | Auditorium | Hiawatha, | Kan. |
| 1st " | Gem | El Dorado, | Kan. |
| 1st " | Broadway | High Point, | N. C. |
| 1st " | Pastime | Warren, | Ark. |
| 1st " | Theatorium | Los Angeles, | Cal. |
| 1st " | Empire & Fedora | " | " |
| 1st " | Playhouse | " | " |
| 1st " | Jewel | " | " |
| 1st " | Lincoln | " | " |
| 1st " | Rosebud | " | " |
| 1st " | Rivoli | " | " |
| 1st " | Buttler | Tonopah, | Cal. |
| 1st " | Rex | Clovis, | Cal. |
| 1st " | Grand | Reedley, | Cal. |
| 1st " | Clement | San Francisco, | Cal. |
| 1st " | California | Coalinga, | Cal. |
| 1st " | Grand | Sheridan, | Wyo. |
| 1st " | Cameron | Denver, | Col. |
| 1st " | Theatorium | Buffalo, | Wyo. |
| 1st " | Madison | Seattle, | Wash. |
| 1st " | Majestic | " | " |
| 1st " | American | Dayton, | Wash. |
| 1st " | Liberty | Great Falls, | Mont. |
| 1st " | Woodlawn | Portland, | Ore. |
| 1st " | Grand | Salem, | Ore. |
| 1st " | Penninsula | Portland, | Ore. |
| 1st " | Bell | Philadelphia, | Pa. |
| 1st " | Paschall | " | " |
| 1st " | Alcazar | " | " |
| 1st " | Rialto | Baltimore, | Md. |
| 1st " | Empire | Winchester, | Va. |
| 1st " | Orpheum | Grand Rapids, | Mich. |
| 1st " | Gaiety | Springfield, | Ill. |
| 1st " | Lyric | Montgomery, | W. Va. |
| 1st " | Penn | New Castle, | Pa. |

### Has Finished

| | | |
|---|---|---|
| 19 Weeks | Symphony | Los Angeles |
| 4 " | Heilig | Portland, Ore. |
| 3 " | Bijou and Capitol | Atlantic City |
| 3 " | Strand | San Francisco |
| 3 " | Roosevelt | Chicago |
| 3 " | Park | Boston |
| 3 " | Apollo | Indianapolis |
| 3 " | Plaza | San Diego, Cal. |
| 3 " | Liberty | Kansas City |
| 3 " | Strand | Minneapolis |
| 3 " | Princess-Rialto | Denver |
| 3 " | Fox Washington | Detroit |
| 2 " | Temple | Toledo |
| 2 " | Mark-Strand | New York City |
| 2 " | Alamo | Louisville |
| 2 " | Grand | Pittsburgh |
| 2 " | Castle | Chicago |
| 2 " | Sun | Omaha |
| 2 " | Liberty | Seattle |
| 2 " | Main | Uniontown, Pa. |
| 2 " | Garden and Fox American | Paterson, N. J. |
| 2 " | Majestic | Hartford, Conn. |
| 2 " | E. Liberty Cameraphone | Pittsburgh, Pa. |
| 2 " | Germantown | Philadelphia |
| 2 " | Carman | " |
| 2 " | Old Mill | Dallas, Tex. |
| 2 " | Hoyt's | Long Beach, Cal. |
| 2 " | New Astor | St. Paul |
| 2 " | Regent | Rochester |
| 2 " | Walnut | Cincinnati |

**"Ran Three Weeks to Record Business. A Knockout. Patrons Boosted This Picture to the Limit"—J. D. Kennedy, Apollo, Indianapolis**

*Physical Distributors*

**Pathe Exchange, Inc.**

*Foreign Representative*

**Sidney Garrett**

The Cosmopolitan Corporation presents

# THE PRIDE OF PALOMAR

"I've never seen a horse race as stirring, as photographically accurate and as dramatic as that which enables the hero of 'The Pride of Palomar' to come into his own."
—*Alan Dale in the New York American.*

BY
**PETER B. KYNE**
WITH
**FORREST STANLEY, MARJORIE DAW,**
**WARNER OLAND, JOSEPH DOWLING AND OTHERS**

IT is only one of the many thrilling scenes in this fast moving, realistic drama of the mission country of California, which caused the audiences at the Rivoli, New York, to break into applause again and again. Suspense, thrills, mystery, a tremendous theme, a beautiful love story, a remarkable cast and a scenic feast make this one of the greatest pictures of the year.

**DIRECTED BY FRANK BORZAGE**

*A* Cosmopolitan Production

*A Paramount Picture*

# COMING!

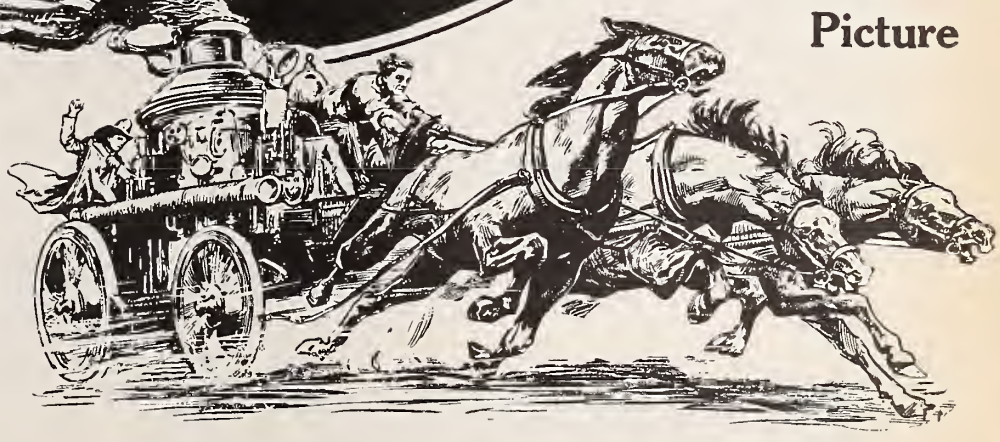
An Emory Johnson production

Starring Ralph Lewis

## THE EXHIBITOR'S CLEAN-UP FOR 1923

# "THE THIRD ALARM"

**Naturally it's an F. B. O. Picture**



IF the lamented Mr. Barnum could have had this show he would have thrown away his circus and put "The Third Alarm" in a tent. Created by Emory Johnson, it is unquestionably the *sweet daddy of them all!*

DISTRIBUTED BY

**FILM BOOKING OFFICES**

OF AMERICA, INC.

Main Offices F.B.O. Bldg, 723 7th Ave., N.Y.C.

*EXCHANGES EVERYWHERE*

# THE EXHIBITOR MUST SOLVE HIS OWN PROBLEM

No Producer, Distributor, or Booking Circuit Can Solve It for Him.

## IF THIS BE TRUE:

What is the Exhibitor doing in a constructive way to protect his investment in theatre holdings and the good will he has builded with his patrons?

What is the Exhibitor doing toward permanently securing film rentals that will insure a profit to himself commensurate with the risk he takes?

What is the Exhibitor doing to protect himself against any movement in the industry that ultimately must be a burden to him?

What is the Exhibitor doing toward safeguarding his investment against any alignment that will tend to confine or restrict production or distribution.

What is the Exhibitor doing toward securing equitable film rentals during his good season, in order that slack periods do not absorb all his profits and more?

What is the Exhibitor doing in a constructive way toward keeping the independent producer independent and in business?

## THE ANSWER IS THAT THE EXHIBITOR IS DOING NOTHING

These problems relate not only to the present and the immediate future —they affect vitally the Exhibitor's destiny.

The purpose of this advertisement is to advise the Exhibitor that a plan has been created to cover every phase of Exhibitor protection, which will sweep the country.

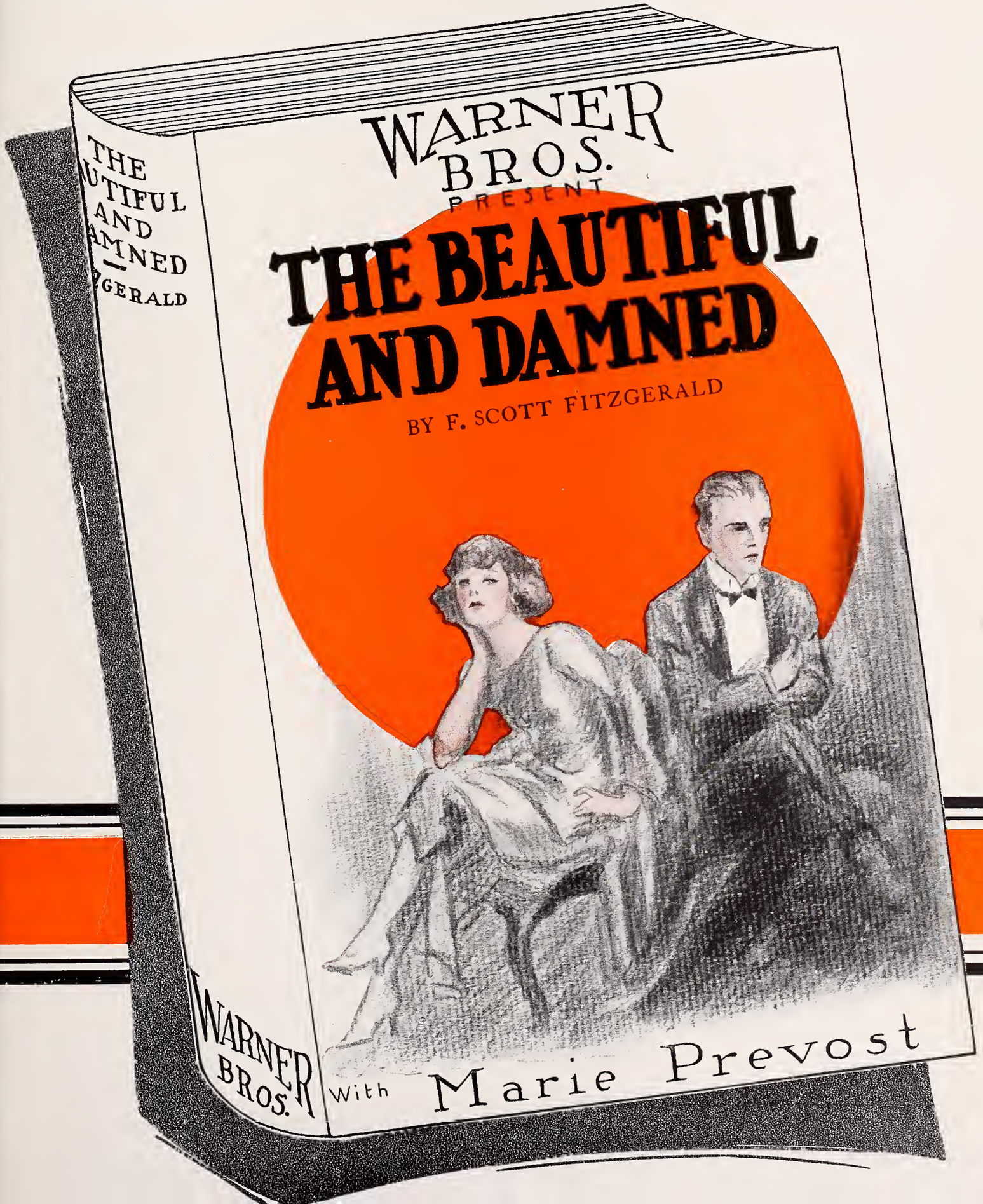
Every Exhibitor in America owes it to himself, irrespective of location, size of house, priority of run, or population, to write for details of this plan.

Address your first letter to:

ARGOSY,
Care of The Film Daily,
71 West 44th St.,
New York City

WARNER BROS. announce another

# CLASSIC OF THE SCREEN —



A "BEST SELLER"



the infinitely appreciative, the apotheosis of tact and consideration . . .

"The—pan-ic—has—come—over us,
So *ha-a-as*——"

A drum of thunder from outside drowned out the rest of

pty her
set it
the

ashed off to the kitchen, shouting "Tana! Tana!

Then, without warning, she felt other arms around her, felt herself lifted from the lounge. Joe Hull had picked her up and was trying, drunkenly, to imitate Dick.

"Put me down!" she said sharply.

His maudlin laugh, and the sight of that prickly yellow jaw close to her face. stirred her to intolerable disgust.

"At once!"

"The—pan-ic—" he began, but got no further, for

Thousands have read the book

FAITHFULLY REPRODUCED!



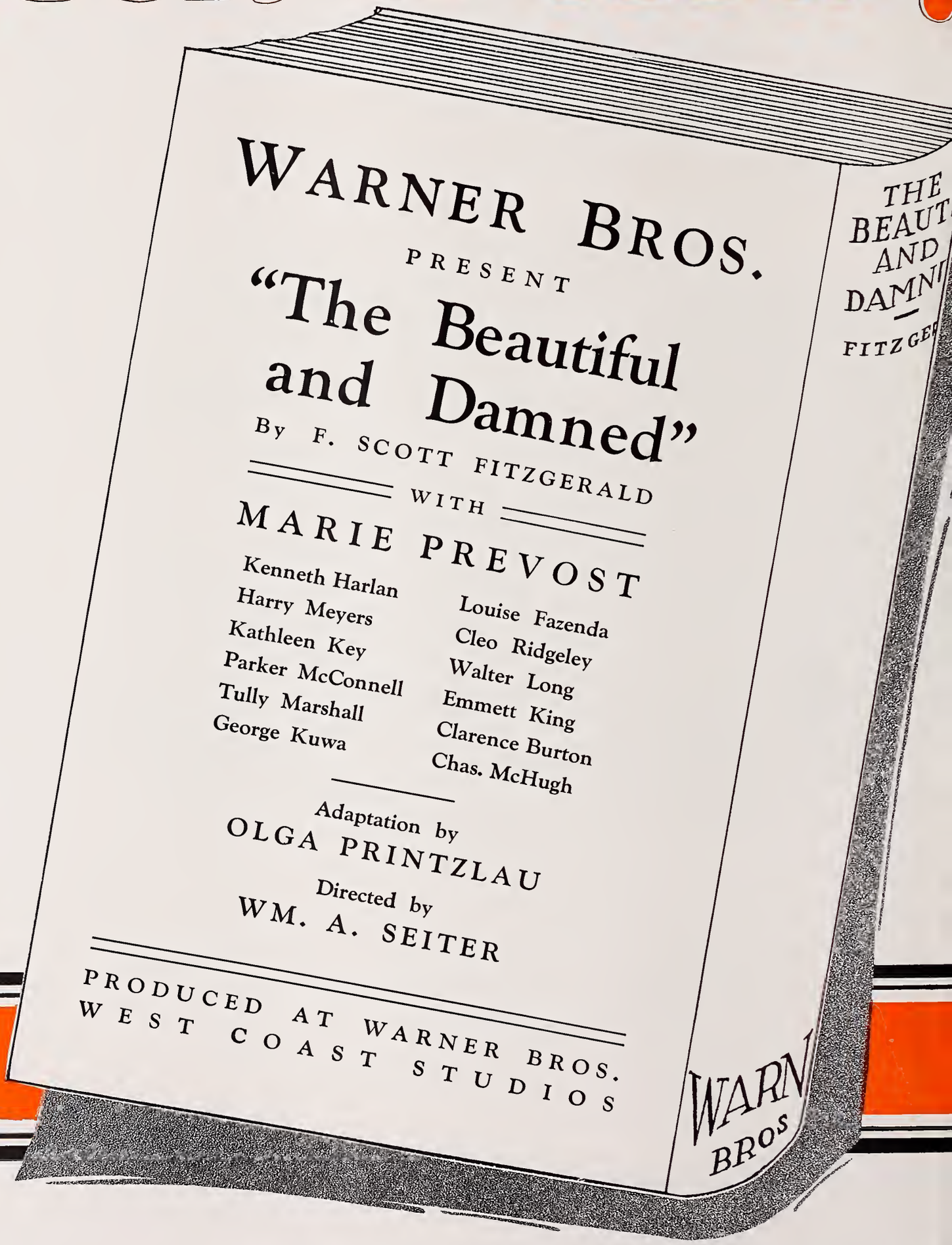
Gloria's hand swung around swiftly and caught him in the cheek. At this he all at once let go of her, and she fell to the floor, her shoulder hitting the table a glancing blow in transit. . . .

Then the room seemed full of men and smoke. There was Tana in his white coat reeling about supported by M[illegible]te he was blowing a[illegible] blend of [illegible]se

[illegible] instant as though something had looked down over the head of the banister, but she could not have gone back into the living-room—better madness than the madness of that clamor. . . . Up-stairs she fumbled for the electric switch and missed it in the darkness; a roomful of lightning showed her the button plainly on the wall. But when the impenetrable black shut down, it again eluded her fumbling fingers, so she slipped off her dress and petticoat and threw herself weakly on the dry side of the half-drenched bed.

Millions will see the Picture!

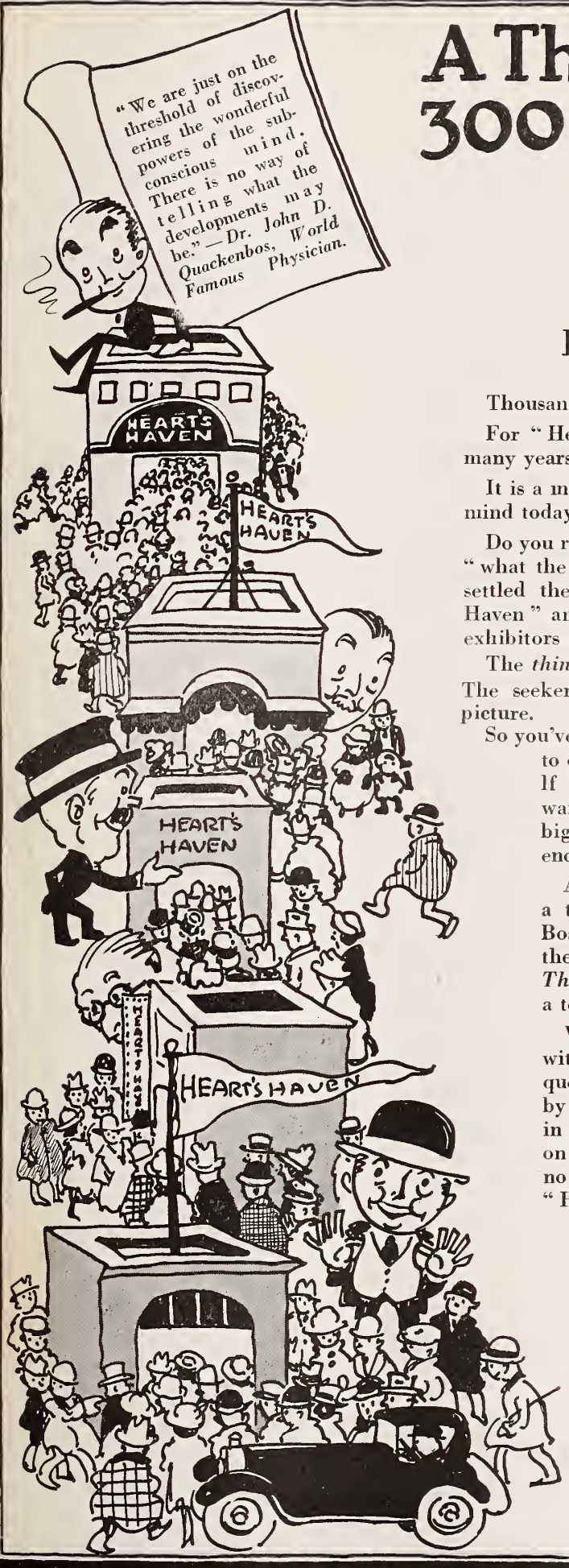
# BOOK IT NOW!




THERE'S AN EXCHANGE NEAR YOU DISTRIBUTING

WARNER BROS. *Classics of the Screen*

# A Thousand Days in 300 Theatres before Release Date


"We are just on the threshold of discovering the wonderful powers of the subconscious mind. There is no way of telling what the developments may be." — Dr. John D. Quackenbos, World Famous Physician.
HEART'S HAVEN
HEART'S HAVEN
HEART'S HAVEN
HEART'S HAVEN
HEART'S HAVEN

## Is It Another "Miracle Man"?

Thousands of exhibitors are asking this question.

For "Heart's Haven" isn't like any other picture released in many years.

It is a masterly handling of the subject uppermost in the public mind today—*does my will control my body?*

Do you remember "The Miracle Man"? Nobody thought it was "what the public wanted" until the public itself stepped in and settled the doubt forever. Many critics have called "Heart's Haven" another "Miracle Man." Maybe it is; the first few big exhibitors who show it and exploit it will quickly find out.

The *thinker* will tell you that it is a masterpiece of psychology. The seeker after *entertainment only* will rate it a bully good picture.

So you've pleased both orchestra and gallery, and you won't have to defend your judgment when they file out after the show. If you are honestly trying to give the public "What it wants," *this is what it really wants*, because it is the one big topic of conversation on the tongue of everyone old enough to think!

A week's prerelease showing in Los Angeles turned into a three weeks' sell-out. Another prerelease showing in Boston not only registered capacity business, but received the critical endorsement of every big newspaper in the city. *Three hundred theatres booked it before release date*, for a total of one thousand days!

When you deal for "Heart's Haven" you are playing with a big-time picture. It is the clearest-cut answer to the query, "What does the public want?" that has been given by any picture released in months. If you doubt it, listen-in on the next conversation you can, in club, in church, on the street corner, or *right in your own theatre!* Folks no longer talk about "How do you *feel*?" It's all about "How do you *think*?"

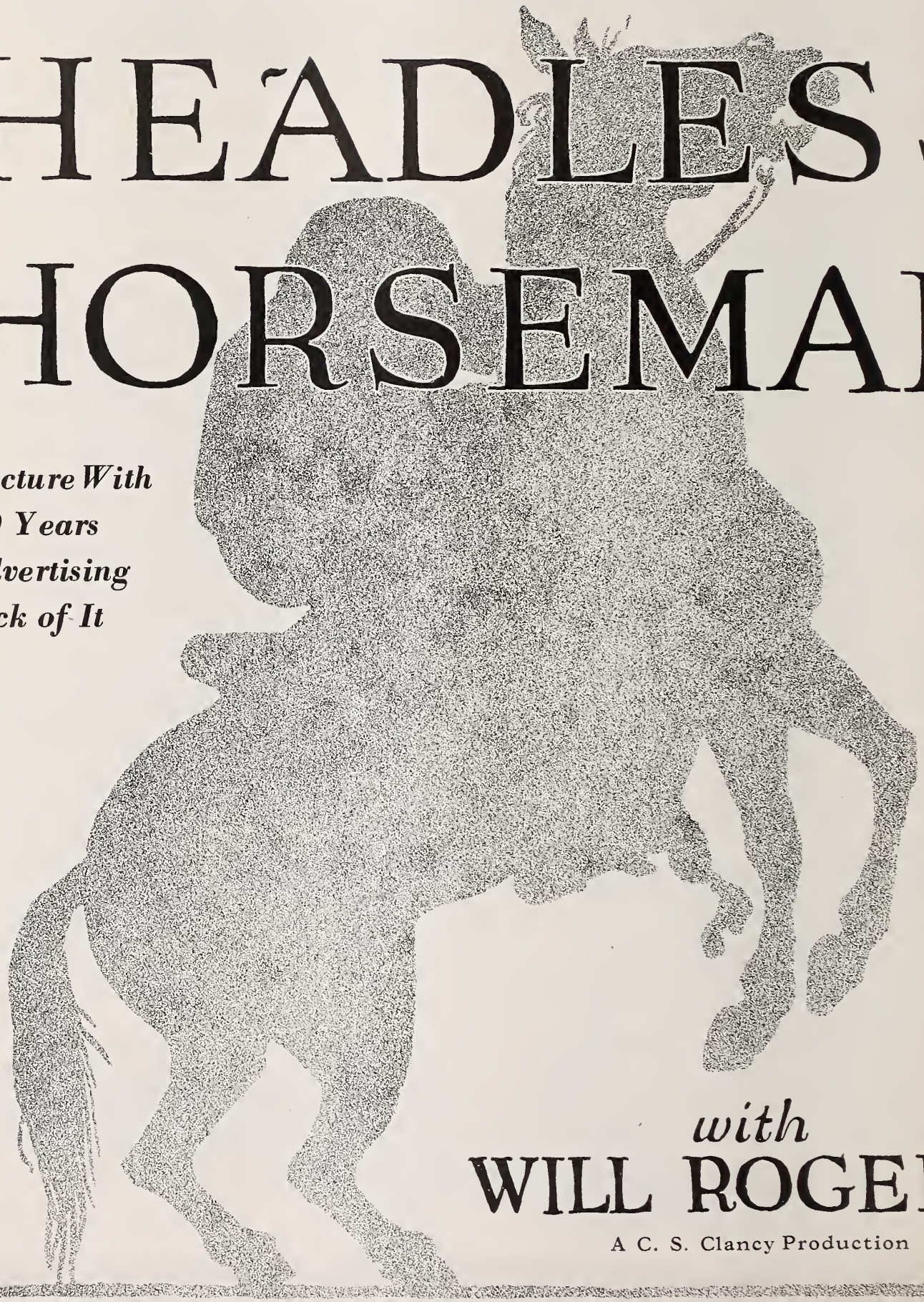
GET AN EARLY PLAYDATE HEART'S HAVEN FROM THE NEAREST

**HODKINSON EXCHANGE**

"The

# HEADLESS HORSEMAN

*The Picture With 100 Years of Advertising Back of It*



*with*
WILL ROGERS

A C. S. Clancy Production

*Is Headed for*

# The CAPITOL

*Week beginning* **Dec. 24th**

Some of the *Facts* That Prompted S. L. Rothafel, one of America's Greatest Showmen, to Book the "Headless Horseman" Christmas Week at the Capitol Theatre, New York City.

**FACT ONE:** As " The Legend of Sleepy Hollow," this tale is considered " the best known short story in the English language."

**FACT TWO:** It was written by Washington Irving, " Father of American Literature," and its popularity has survived *one hundred years of changing public taste!*

**FACT THREE:** It has borne the imprint of 43 different publishing houses, and has been issued in *53 different editions!*

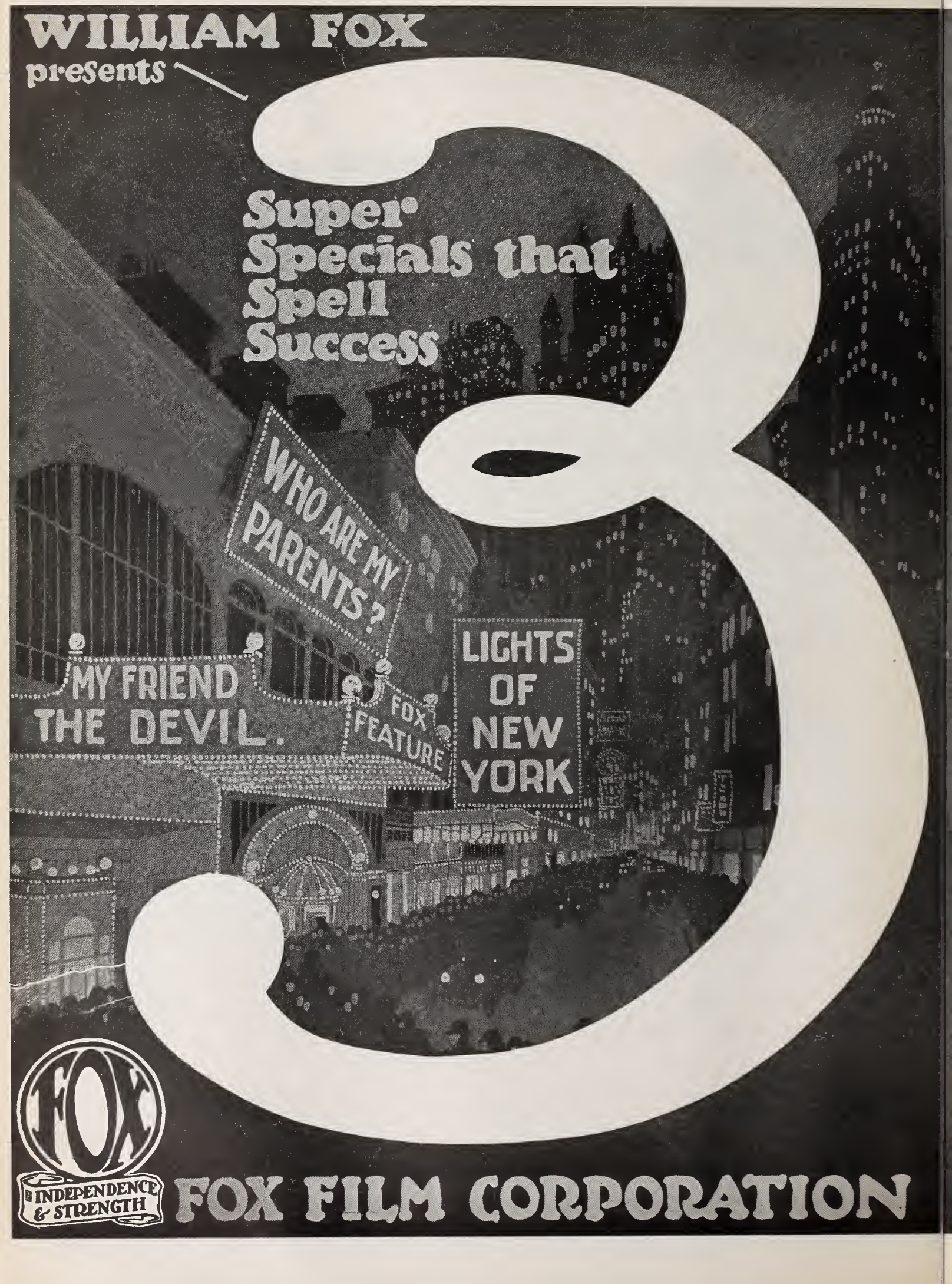
**FACT FOUR:** More copies of this book have been sold than the twenty "best sellers" *of the last fifteen years combined!*

**FACT FIVE:** Its star, Will Rogers, is one of the few comedians of the American stage who *never has to leave Broadway for an audience*—forty weeks a year, with every seat selling at premium prices!

Here's the Biggest Combination of Big Time Box-Office Arguments Ever Packed into 5000 feet of Film!

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

HODKINSON
PICTURES


WILLIAM FOX
presents
Super Specials that Spell Success
WHO ARE MY PARENTS?
MY FRIEND THE DEVIL.
FOX FEATURE
LIGHTS OF NEW YORK
FOX
INDEPENDENCE & STRENGTH
FOX FILM CORPORATION

# LIGHTS OF NEW YORK

Directed by Charles J. Brabin, who staged "While New York Sleeps"

# MY FRIEND THE DEVIL

From Georges Ohnet's novel "Doctor Rameau"
Directed by HARRY MILLARDE

# WHO ARE MY PARENTS?

Directed by - - - - - - J. Searle Dawley

FOX

IN INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

***See***

S. L. ROTHAFEL'S

*Presentation*

"In the Spotlight"

***Laugh*** with

HARRY REICHENBACH

*Master of Ceremonies*

***Dance*** to the tunes of

VINCENT LOPEZ'

*Two Jazz Orchestras*

***Meet*** the Stars!

Meet everybody who is anybody at the

*Theatre Owners'*

# SUPPER DANCE

This Sat. Night, Dec. 2 Hotel Astor

*Tickets $10 per Person*

*You're turning money away from your doors if you are not playing all the*

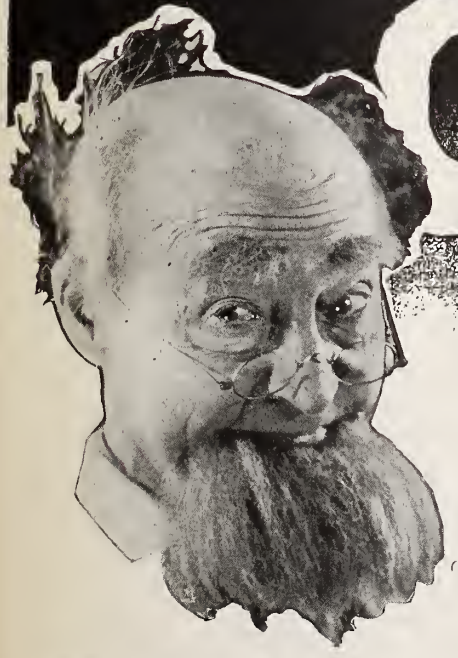
# PLUM CENTER COMEDIES

Starring

The matchless old screen comedian

# Dan Mason

AS "POP TUTTLE"



## Produced by Paul Gerson Pictures Corp.

## Directed by Robert Eddy

America's millions of theatregoers are taking Dan Mason to their hearts.

Main Street and Broadway—the whole world over—Dan Mason and the Plum Centers are the talk of the town!

BOOK THEM SOLID, BUT BOOK ESPECIALLY THE LATEST COMEDY SOCKDALOGER, "POP TUTTLE'S GRASS WIDOW"

DISTRIBUTED BY F. B. O.—FILM BOOKING OFFICES OF AMERICA, INC., MAIN OFFICES—F. B. O. BUILDING—723-7TH AVE., N. Y. C. EXCHANGES EVERYWHERE

**Keep Your Eye On F.B.O.**

MORRIS R. SCHLANK
*presents*

# *Little* ARTHUR TRIMBLE

*Supported by*

# BESSIE LOVE

*And an All-Star Cast*
*In*
Two-Reel Features.

Brilliant Jewels in Glorious Settings of Old World Splendor.

Directed by
FREDERICK
BECKER

Photographed by
H A L
M O H R

ANCHOR FILM
DISTRIBUTORS INC.

1442 Beachwood Dr
HOLLYWOOD
CALIFORNIA

# THE SEAMY SIDE OF LIFE

With its
CHILLS, its
THRILLS, its
HEARTACHES
and ROMANCES

SELECT SP PICTURES
LEWIS J. SELZNICK PRESIDENT

All are a part of
J. PARKER READ, JR.'S

# PAWNED

A Mystery Melodrama
by FRANK L. PACKARD
Author of "The Miracle Man"

Directed by IRVIN V. WILLAT

TOM MOORE, EDITH ROBERTS AND
CHARLES GERARD HEAD A NOTABLE CAST

J. Parker Read, Jr.
*presents*

# "DAWNED"

**by Frank L. Packard**
Author of *"The Miracle Man"*
Directed by IRVIN V. WILLAT
*With*
**TOM MOORE**
*and*
**EDITH ROBERTS**

*From the South Sea Islands to the Turbulent Heart of New York on a Train of Melo-dramatic Thrills*

DISTRIBUTED BY SELECT

# The best picture in six months!

R. J. O'CROWLEY, JR.
MANAGER

TELEPHONE MARKET 4751

**Strand Theatre**

Newark, New Jersey

November 20th, 1922

Al Lichtman Corp.,
576 Fifth Ave.,
New York City

Gentlemen:

The presentation of "Shadows" featuring Lon Chaney in our house during the week beginning Friday Nov. 17th, 1922 has been the source of much favorable comment on the part of the patrons of the Strand.

During the screening of this unusual and very wonderful picture the audience never loses interest as the story unfolds itself; in fact I have met a number of my patrons who have seen it the second time and enjoyed it all over again.

The engagement of "Shadows" has resulted in the best business at this theatre in the past six months- this in a season which is notable for the release of a large number of big pictures.

Very truly yours,

R. J. O'Crowley Jr.

Manager

*Lon Chaney as Yen Sin a characterization you'll never forget.*

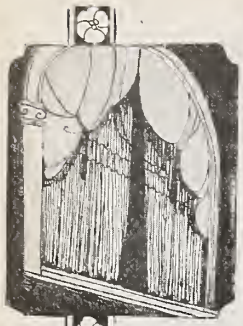
B.P. Schulberg *presents*

# SHADOWS

## *a Tom Forman Production*

Produced by
**PREFERRED PICTURES-INC.**
B.P. Schulberg -*Pres.* J.G. Bachmann-*Treas.*

Distributed by
**AL-LICHTMAN CORPORATION**
576 FIFTH AVENUE NEW YORK CITY



# Made for

The Millions who have read the book. The Millions who have seen the play and the Millions who want exceptional entertainment.

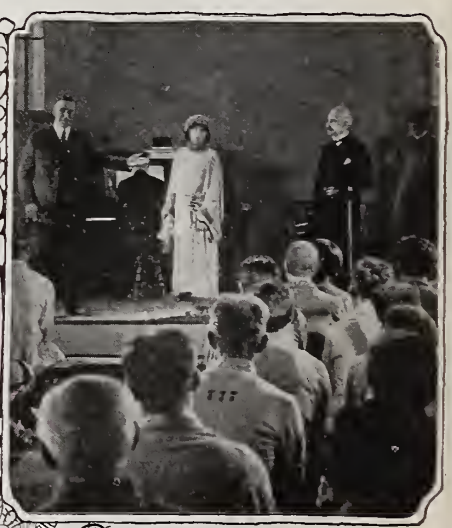
In its thirty years before the public as a book more than Twenty Million People have read "Thorns and Orange Blossoms."

During its twenty years as a play upward of Ten Million people saw "Thorns and Orange Blossoms" in its Metropolitan, Stock, Road Show and Repertoire Presentations.

# "THORNS ORANGE

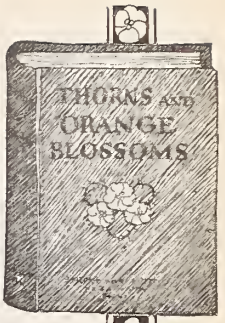
## A B.P. SCHULBERG PRESENTATION

BASED ON THE FAMOUS PLAY FROM BERTHA M. CLAY'S IMMORTAL ROMANCE
ADAPTED BY HOPE LORING
EDITED BY EVE UNSELL.
PHOTOGRAPHED BY KARL STRUSS.



Produced by
**PREFERRED PICTURES-INC.**
B.P. Schulberg -Pres- J.G. Bachmann-Treas.

# Millions!




An Audience of Millions is awaiting its advent as a motion picture. As a book it was a best seller. As a play it was a popular success. It's motion picture interpretation is conceded a masterpiece with all the elements of a great box-office attraction ingeniously intermingled.

A Popular Book—A Successful Play—A Noted Producer—A Brilliant Director—A Cast of Personalities and a Waiting Audience of Millions.

# AND BLOSSOMS"

## A GASNIER PRODUCTION

PORTRAYED BY

ESTELLE TAYLOR
KENNETH HARLAN
EDITH ROBERTS

ARTHUR HULL
CARL STOCKDALE
JOHN COSSAR

Distributed by

**AL-LICHTMAN CORPORATION**

576 FIFTH AVENUE NEW YORK CITY

# R-C Pictures *presents*

# Johnnie Walker *in* Capt. Fly-by-Night"

Play this flaming romance of ancient California packed to the hilt with box-office dynamite! Fiery caballeros—stunning senoritas — passionate lovers — cunning plotters — dauntless patriots—loving—fighting—conquering amid the grandeur of a civilization now crumbled in the dust of forgotten ages!

Hundreds of troops and horses in the upheaval of revolution—soul-tingling thrills and laughs—with Johnnie Walker as a swagger cavalier—a veritable D'Artagnan of olden Spain!

**By Johnston M'Culley, author of Douglas Fairbanks' great success, "THE MARK OF ZORRO."**

DISTRIBUTED BY F. B. O.

## FILM BOOKING OFFICES

OF AMERICA, Inc.

Main Office—F. B. O. Building—723—7th Ave., N. Y. C.

*EXCHANGES EVERYWHERE*

IT'S AN **F.B.O.** PRODUCTION

# Every Day
## *in*
# Every Way
# My Pictures
## *get*
# BETTER
## *and*
# BETTER
## *and*
# BETTER!

Ernest Shipman
565 Fifth Ave.
New York City

*"The Man from Glengarry"*
Ralph Connor's thundering epic of the Ottawa.
Directed by Henry McRae

*"Glengarry School Days"*
Ralph Connor's pastoral romance.
Directed by Henry McRae

*"Latin Love"*
With Allesandro Salvini. Adapted from F. Marion Crawford's classic, "Sant' Ilario."
Directed by Henry Kolker

*"The Rapids"*
Alan Sullivan's inspiring romance of industry.
Directed by David M. Hartford

*"Blue Water"*
Capt. Frederick Wm. Wallace's stirring tale of the Bay of Fundy.
Directed by David M. Hartford

# More Than a Hundred

New York City theatres played Charlie Chaplin's "Easy Street" day and date. To be exact there were One Hundred and Thirteen.

This is a record that goes with these pictures on the state right market where we are now selling them.

Every conceivable theatre was represented in this run; from Broadway's Rivoli to the small theatre of the east side.

There are twelve of these Record Breakers

| | | |
|---|---|---|
| *The Floorwalker* | *The Rink* | *Behind the Screen* |
| *The Fireman* | *The Cure* | *The Vagabond* |
| *The Count* | *Easy Street* | *The Immigrant* |
| *The Adventurer* | *One A.M.* | *The Pawnshop* |

And here are some of the representative distributors who have purchased them.

| | | |
|---|---|---|
| *Al Rosenberg*<br>*DeLuxe Film Co.*<br>*Seattle* | *Climax Film Corp.*<br>*New York City* | *Pioneer Film Co.*<br>*St. Louis, Mo.* |
| *Fontenelle Film Exchange*<br>*Omaha, Neb.* | *Premier Film Co.*<br>*Minneapolis* | *Ben Amsterdam*<br>*Philadelphia, Pa.* |

New, Selling, Punchy Advertising with Each Picture

*Wire for Territory*

CHAPLIN CLASSICS

## CHAPLIN CLASSICS, Inc.

117 W. 46th Street New York City

Direction by
Arthur Rosson

Photography by
Harold Rosson

# JACK PICKFORD

*in*

# "GARRISON'S FINISH"

***Jack Pickford as a Star Again in a Galloping Tale of Love and Racing***

There's everything any exhibitor wants in "Garrison's Finish"—a famous star in a famous story under a famous title; a thrillingly romantic love theme; gripping mystery and action so fast that it leaves an audience breathless.

***Beautiful Women and Kentucky Thoroughbreds***

Have a universal appeal. Everybody loves them both, and they're 100 per cent. strong in this picture of romance, melodrama, mystery, thrills and suspense, plus plenty of comedy relief.

***A Great Box-Office Picture With a Great Box-Office Title***

(Based on W. B. M. Ferguson's novel of the same name)
Supervision and screen version by Elmer Harris

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

# The picture that'll empty every seat in your theatre

*(and that's no joke)*

## *Watch and Wait for the Big News*

FIRST NATIONAL PICTURES

# The year's big screen novelty

Folks all love a novelty!

They get tired of the same old thing!

So give 'em something new! You cleaned up with "The Silent Call," didn't you?

You can do still better with Strongheart's new picture.

But you must let the people know it's a novelty—something different.

*The way to get the money out of it is to—*

**ADVERTISE IT!**

FIRST NATIONAL PICTURES

A First National Picture

Laurence Trimble and Jane Murfin
*present*

# STRONGHEART

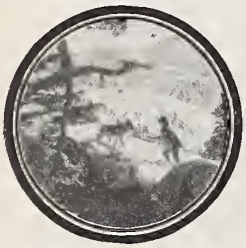
*The Wonder Dog in*

# "Brawn of the North"

# To Get the Money Advertise

*Strongheart battles for his mistress*

*Stalked by hunger maddened wolves*



*Twixt love and duty*

*Battle with half-crazed trapper*

## FACTS ABOUT THE PICTURE

Director ..... Laurence Trimble
Scenario ..... Jane Murfin
Photography ..... C. B. Dreyer
Footage ..... 7,759 feet

## THE CAST

STRONGHEART, THE WONDER DOG

| | |
|---|---|
| Irene Rich | Lee Shumway |
| Joseph Barrel | Roger Manning |
| Philip Hubbard | Jean Metcalf |
| Evangeline Bryant | Lady Silver, a wolf |

## CHARACTER OF STORY

A tale of the far north with the thrill and the tang of the north woods and the vast snow wastes, peopled with figures of love, hate, fear, courage and cowardice —sensational drama with moments that make you choke and cheer. And Strongheart, the wonder dog in a marvelous role.

## POINTS OF APPEAL

The wonderful acting of the most marvelous dog of the screen. A baby every woman's heart will yearn for. A strong love story in a most unique setting. A great out-of-doors picture with wild animals in their forest homes. Most exquisite scenes in the snow-capped wastes of the northlands, with exceptional photography and lighting effects.

## A TASTE OF THE PLOT

A beautiful girl braves the dangers of the Northern trail to carry financial aid to her brother and sweetheart, who are mining for gold in Alaska. Follows days of terrible hardships, where the cold is intense and food scarce. Then the sweetheart proves a traitor, and in a terrific battle slays the girl's brother by hurling him down a mountain side into a river. The girl herself is saved by Brawn, her giant dog which she has taken with her. Fleeing from the slayer she receives protection from a trapper. Held prisoner with him alone in his cabin by the terrific storms, he insists on a perfunctory marriage arrangement to protect her. But later she learns to love the man. In their struggle to get back to civilization they are attacked by wolves. In the fight the dogs run away with the sled and the baby, which is at the mercy of the wolves. Brawn, after a terrific fight, rescues the baby. The dog's wonderful deeds, his devotion to his mistress, his love affair with Lady Silver, a wolf vamp, and his human understanding in all situations, will make any audience gasp with wonder.

## A Laurence Trimble-Jane Murfin Production

# "STRONG in Brawn of

# His Great Novelty Picture!

## HIGH LIGHTS AND THRILLS

Battle of two men on a snow capped mountain on the edge of a steep declivity.

Man hurled down side of mountain rolling over and over until he tumbles off the ice into a swift stream.

A girl, left alone in the snow wastes, battles for life against a terrific storm.

Her battle with a half-crazed trapper.

The hunt of the wolf pack in the famine lands.

The attack of the wolves on a man and woman and baby at night.

The wolf pack overpowers and kills an entire dog team.

Strongheart outwits the wolves and steals a lost baby from under their noses.

Strongheart's fierce battle with the wolves.

His thrilling race across the snow hills carrying the rescued baby back to the grief demented mother.

Strongheart's battle with the man who threatened his mistress, and the death of the man.

Strongheart's love affair with Lady Silver, a wolf vamp.

The strange marriage of a kissless bride snowed in alone with a man in the far north.

The dawning of a girl's love for her enforced husband.

## EXPLOITATION

Considerable interest has been centered on police dogs since the war. It should be easy to secure one. Cover it with a blanket with lettering to show that Strongheart will be at your theatre. Have the dog led by a man dressed in trapper outfit about the streets.

If there is snow on the ground, have the trapper drive a dog team with a sledge about the town with appropriate inscription on a banner.

A dog contest to find the smartest dog in the neighborhood will arouse the interest of all the children. Give tickets to the prize winner. This can be worked in conjunction with the newspapers.

A stencil of a dog's foot, with which to whitewash giant dog tracks on the sidewalk leading to your theatre, will make them follow it in.

Dress your lobby with a Northern atmosphere.

Use cut-outs of Strongheart from the 24 and the six sheet posters.

## ACCESSORIES

There is an unusually strong line of advertising cuts and advertising suggestions in the press sheet which you can get from the exchange. The accessories are specially fitting, and include:

Two Styles One-Sheets.
Two Styles Three-Sheets.
One Six-Sheet.
One Style Twenty-four-Sheet.
Three Styles Glass Slides.
Set 22 x 28 hand-colored Lobby Photos (2 in set).
Set of 11 x 14 hand-colored Lobby Photos (8 in set).
Window Card in red and black, 14 x 22.
Trailer.
Music Cue Sheet.
Set of Star Stills.
Set of Press Stills.
Set of Ad Stills.
Special Rotogravure Window Card.

**A First National Picture**

# They Book It One Week Then They Ask For Two!

The Kinema Theatre, Los Angeles, opened to one of the biggest Saturdays of the season. On Sunday they did capacity business all day with a standout from 4 to 9 p. m. Business was so big they held it over a second week.

## That's Because They Advertised It!

The Strand theatre at Erie, Pa., pulled bigger business than any other theatre where the biggest stars in the country were playing!

## That's Because They Advertised It!

*The Chicago Tribune says:*

"Strongheart is the hero of an exciting film of the northland. I doubt if any actor has a more admiring following. You'll enjoy it."

*The Milwaukee Sentinel says:*

"There are thrills and picturesque background and an excellent cast. Strongheart packed the house despite bad weather."

*The Detroit News says:*

"A picture to wonder at. The dog is astonishing in a picture of romance and action."

*The Baltimore Sun says:*

"Strongheart is remarkable—the scenes are striking—a role that calls for daring, cunning and humor."

*The Los Angeles Express says:*

"Strongheart received a thunderous ovation at every showing. He is the idol of the film fans. A most interesting drama with tense and unusual situations. Splendid acting. Photography marvelously beautiful and inspiring."

*The San Francisco Chronicle says:*

"A wonder dog in a heroic role with spectacular scenes and unexpected adventures."

# Strongheart

*in one of the real screen novelties*

# "Brawn of the North"

A First National Picture

FIRST NATIONAL PICTURES

Motion Picture News

# An Honor Roll

MOTION PICTURE NEWS has asked one hundred persons—within and without the industry—each to submit to us a list of twelve individuals who, as they see it, have in an outstanding way constructed and bettered this art-industry.

A complete resume of the results will be published in the Christmas issue of MOTION PICTURE NEWS—the twelve names receiving the highest number of votes, all the other selections made, the reasons for each selection and the list of the jury of one hundred. The February issue of Photoplay Magazine, out about the same time, will give the complete facts to the public.

* * *

It is a pleasure to record here the unusual interest manifested on all sides in this project. At least one-third of all the lists have been promptly submitted. They indicated a thoughtfulness together with a broad spirit of cooperation that, in itself, is the best evidence possible that we are advancing as an industry along true lines. Certainly we should have high standards and look up to them. That was the purpose of the survey—to indicate these standards.

* * *

We are not content to say that the final list of twelve, whatever names it may include, will be a complete list of the motion picture standard bearers.

The lists already submitted show a remarkable unanimity of opinion upon a number of individuals. From this point they vary considerably—as should be.

When one proceeds with an effort to give recognition to each of the many branches of the industry—producers, screen artists, business organizers, inventors and those who have developed inventions, publicists, etc., it is difficult to include within a list of twelve all those who really merit recognition.

Also it is natural to give most attention to the present era of the art and industry. There have been, in past periods, some who stood forth as prominently then as do others now and who did much with what they then had to do with.

* * *

But we already know that the list of twelve will be a highly representative one and that even a single vote is a sign of recognition that anyone may feel proud of.

It is all very interesting, instructive, and we believe, highly progressive.

* * *

We intend to do much more than just publish the names of those who are elected to the "Honor Roll."

Each juror has been asked to give a reason for each choice. These reasons will be used as material for a constructive story about each of the winners.

There will be a bit of humor, too. Some of our jury have commented on their selections with the idea of having a bit of fun, while still maintaining a serious purpose.

All in all, "The Honor Roll" will be readable and constructive, as well as a tribute to the many great people the industry has evolved.

It will be worth all the time and effort that MOTION PICTURE NEWS is devoting to it.

VOL. XXVI DECEMBER 9, 1922 NO. 24

# PICTURES AND PEOPLE

LET us be thankful this Thanksgiving week for an end to picture depression, for the plucking of censorship in the bud by the gentry of Massachusetts, for the optimism expressed by the producers, for the production of such sterling photoplays as "Douglas Fairbanks in Robin Hood," "When Knighthood Was in Flower," "Quincy Adams Sawyer," "Remembrance," "Brothers Under the Skin," "Blood and Sand," "Timothy's Quest," "The Old Homestead," "To Have and To Hold," "Oliver Twist," "East Is West," "Shadows," "The Toll of the Sea," "Grandma's Boy," "Tess of the Storm Country," "Minnie," "Sherlock Holmes," "Hungry Hearts," "Lorna Doone," "The Town That Forgot God," "The Storm," "The Prisoner of Zenda," "The Man Who Played God," "The Eternal Flame," "Rags to Riches," and "Clarence."

Let us be thankful for the co-operative spirit which is gradually being manifested among the producers, for Will Hays who is bringing the screen back to normalcy, for the opportunity of sitting comfortably in a big picture palace watching one of the better productions, for the pleasure of hearing an orchestra render Wagner, Gounod, Tschaikowsky, Verdi for a price within the reach of us all, for the elimination of the parasite who would make capital of some nine-day sensation to record on the screen, for the news cameramen who daily endanger their lives to give us the highlights among the current events, for the enlistment of such writers as Hughes, Tarkington and Ade to serve the screen and uplift it, for the dawn of a new day in picturedom with the cheap, tinsel atmosphere on the road to oblivion.

Let us be thankful for an industry which gives work to hundreds of thousands and caters to millions every day, for an industry which is guided by such sound showmen and business men as Zukor, Brunet, Godsol, Atkinson, Loew, Powers, Lichtman, Laemmle, Fox, Hodkinson, Kane, Smith, Warner, Rowland, Griffith, Abrams, Hammons, Shallenberger, Urban, Selznick, for such stars and directors as Fairbanks, Pickford, the Talmadges, Keaton, Lloyd, Chaplin, Barthelmess, Lloyd, Hughes, Ince, Neilan, King Robertson, Barker, Vidor, Millarde, Vignola, Ingram, and Borzage, who are ever trying to give us bigger and better things.

* * *

IT'S an enterprising move on Selznick's part to present Will Rogers' merry quips on topics of the day in its News Weekly. The genial Will is rapidly coming into the foreground as America's foremost humorist. Whatever he says or writes about is not only timely but is twisted into a quaint and humorous wheeze. It's a gift. If Lincoln were alive he would drop Artemus Ward and pick up Will Rogers. There is scarcely a banquet in New York which does not have the pride of Oklahoma as one of its after-dinner speakers. And because his sense of humor colors his conversation, a banquet in which he sits at the big table is a treat indeed. Rogers' quips in the Selznick News Weekly enliven the program.

* * *

*THE Ancient Order of Free Lancers has three new members, Louis Sherwin and Will M. Ritchey having left Famous Players, and Doris Schroder, having left Universal to write for the highest bidders.*

* * *

CONGRATULATIONS are in order and may they be heaped upon the Technicolor company for its superlative achievement with colors. "The Toll of the Sea" carries a blend of harmonious colors which are certain to invite "Ohs and Ahs" from the audience when scenes of surpassing beauty pass before the eye. It's been a long, hard road to find an adequate color scheme. Journey's end has not been reached, but the half-mile post has long since been passed. Experimentation will continue.

"The Toll of the Sea" is an excellent subject for color treatment. What land is richer in colors than China? Here we have a Chinese background for a story of an ancient legend. Here are the flowers, the sea, the soft skies in a harmonious arrangement of exquisite shades. Here is the land of the love boat and romance.

The feature is not only pictorially effective (its color treatment will act as a magnet) but it offers in the bargain a story admirably suited for the Technicolor process. One forgets environment and is transported into a rich make-believe land. If you do not make a dollar with it, you owe it to your audience to give them something out of the ordinary. Where is the person who does not love a beautiful flower or a glorious sunset?

* * *

AMERICAN ingenuity is at it again. During the recent English election when the results were shown in London's Trafalgar Square, Famous Players-Lasky of England and Goldwyn, co-operated with John Bull, the chief organ of popular opinion, to treat the vast throng with entertainment during the pauses between the returns. Famous put over a half dozen Mack Sennett comedies, while Goldwyn responded with seven thousand feet of short subjects, including some of the Inkwell comedies. And the show was the biggest thing in London, playing to an audience of some 20,000 appreciative spectators. John Bull issued slides which acknowledged the free loan of the films.

This is probably the biggest audience which ever looked upon a motion picture. Score a mark for American ingenuity and good will. Score a mark for Famous and Goldwyn, who know how to advertise their products.

* * *

*SH-U-U-U-U-SH! William J. Burns, detective and chief of investigation for the Department of Justice (the Secret Service) sauntered down F Street in Washington the other night with a reporter as companion. As they approached a local picture theatre, Burns said:—"This is my recreation. I go to all of them that have a plot. If it is a detective story, I may go twice. And," he confided, "I had to go without my dinner to get here."*

* * *

THE simplicity of the rural drama—the homespun realities and heart throbs which always balance life in the rustic places always finds response with the spectator. We predict success for "Quincy Adams Sawyer." There is nothing false in its story and characterization. It conquers with its sincerity, humanity and reality. And what a climax! It fairly takes the breath away with its dynamic force. Will Sawyer reach the raft in time to prevent the helpless, blind girl from sure death? The current is swift and drives relentlessly toward the falls. It is clever manipulation of the camera which records the plunging waters, the surging river, the mad ride of the Bostonian, and the plight of the girl on the raft. The ice jam made "Way Down East." The river rescue makes "Quincy Adams Sawyer." The picture is surely one of the real hits of the season.

* * *

IT isn't every man who can get up and tell the world of the happiness Thanksgiving Day brought him. Introducing Vincent Trotta, manager of Paramount's art department, we next offer him congratulations for his approaching nuptials. It was during the big turkey dinner that Mr. and Mrs. Michael

Rispoli announced the engagement of their daughter, Rose, to Vincent Trotta. The artist has been identified with Paramount for nine years, having established the first motion picture art department with the Gaumont company in 1913.

* * *

*AFTER spending six weeks in Europe on a business and pleasure trip, P. A. Powers has returned to New York. Anyone desiring to talk shop will find P. A. P. at F. B. O.*

* * *

AL LICHTMAN is going into conference with B. P. Schulberg at Los Angeles just as soon as he arrives in the studio city. The president of Al Lichtman Corporation and vice-president of Preferred Pictures left New York recently and after a few days' stop-over in Chicago, he will leave for the Coast, where he expects to remain until early in January. Because of his absence during the holidays we send him early holiday greetings.

* * *

FRANK LLOYD comes right out and says it: "I believe in censorship," but, and this is important to the picture industry, "not in political censorship but in censorship within the industry." The director of Jackie Coogan in "Oliver Twist," is in New York making preliminary scenes for the new Norma Talmadge picture, "Within the Law."

* * *

*THE members of the Paramount baseball team, this year's pennant winners in the Motion Picture League, will come to the plate next Sunday evening to be the guests of Arthur Loew at a dinner and vaudeville entertainment. Mr. Loew was a member of the Metro team which imitated the Yankees by losing the series.*

* * *

THIS issue contains two articles of special interest, not only of trade importance but significant in the variety of views that may be honestly maintained about the motion picture business.

One is the strictly news story concerning the suit Vitagraph is bringing against Famous Players-Lasky Corporation and the other is the interview with Al Lichtman, president of the Al Lichtman Corporation.

Vitagraph, the oldest producing concern in existence, veteran of the days when General Film Company flourished, is suing Famous Players alleging the latter is a trust that prohibits competing distributors from obtaining first run playing dates.

Mr. Lichtman, erstwhile Famous official, surely familiar with the inner workings of this organization, and in a position to judge how much power and influence his former business associates possess, makes the statement that the first run theatres are not closed to independent pictures.

All of which rather invites the statement, that today there really is no first run theatre. Cactus Center plays many a picture ahead of Broadway and the Loop and in neither case is the rental price in any way affected by the time period of the playing dates.

What Vitagraph means, is that certain theatres in certain cities able to pay big rentals are closed to all distributors except Famous Players-Lasky. What Mr. Lichtman means is that he is able to obtain satisfactory playing dates in these same cities.

Anyway it is interesting to find so widely divergent a view on such a subject.

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SCARCELY a person one meets these days, outside of the industry, but begins to ask questions about the slump in attendance at motion picture theatres. They seem to have an idea that we have gone to the eternal bow-wows in the past two years and at present writing are just one jump ahead of the sheriff.

This is not a satisfactory condition. Nothing succeeds like success and people are still quite a lot like a flock of sheep.

The public should be informed, intelligently, that we are doing as well as can be expected and that this season has brought forth more worth while pictures than any preceding year.

* * *

*LILA LEE is having a short vacation in New York, preparatory to starting work as leading woman for Tom Meighan in the picture he will make following "Back Home and Broke."*

* * *

THAT is a great idea that Frank Hall has put over at Union Hill, N. J. He, speaking in the singular because he is the president of a local company, has two theatres, duplicates of each other except for size and nicknamed "The Twins," in the same building. One house will play pictures exclusively, the other, just opened, is a vaudeville theatre.

There is a direct connection from one theatre to the other although each has a separate main entrance and is complete in itself.

The idea is unique, rivaling the two picture houses in Cleveland now under the Loew theatres banner, built one on top of the other.

One theatre has an entrance from Superior Street and the other from Euclid Avenue.

Superioir and Euclid run practically parallel, but Euclid is several feet higher in altitude than Superior, allowing direct entrance to both houses without steps. There is direct connection between the two by means of a stairway.

* * *

THE 24 sheets offer evidence that "The Birth of a Nation," will open at the Selwyn theatre, the week of December 4th. Griffith's spectacle, after a lapse of eight years or more, still carries on as one of the Big Things of Picturedom.

* * *

*WE have it from Joseph Reddy, Harold Lloyd's representative, who accompanied the star to New York, that the comedian has finished his latest five reel comedy, "Safety Last," and seen it safely through the usual series of previews which he always insists upon. Harold Lloyd held forth in New York two weeks. He arrived in time to occupy seats for a performance of the Ziegfeld "Follies." Will Rogers, in his customary remarks between acts, welcomed Lloyd to New York as "The cleanest star in pictures"—and kept up a characteristic fire of witty comment until the hero of "Dr. Jack" was compelled to rise from his orchestra seat and acknowledge the ovation which the audience gave him. Harold Lloyd said that his visit was wholly for rest and recreation. Since his last resting spell in the East, or anywhere else, the comedian has completed three productions—"Grandma's Boy," "Dr. Jack," and "Safety Last."*

# Market Not Closed States Al. Lichtman

## Independent Exchanges Booking Best Theatres In All Parts of Country

EDITOR'S NOTE:—*Al. Lichtman, president of the Al. Lichtman Corporation, recently lunched with William A. Johnson, editor of* MOTION PICTURE NEWS.

*The table talk ran to pictures, especially independent productions, current and coming and the manner in which they are being received by the exhibitors of the country.*

*Mr. Lichtman expressed himself forcefully and in a constructive vein on the open market. His words are worth repeating. Therefore we place them in type, as, perhaps, the first of a series of interviews with leading independent producers and distributors.*

IT sems to me that I have a message for the readers of MOTION PICTURE NEWS. I am not courting publicity for our concern and our pictures; it is publicity only for what I regard as a cause, one of deep and general interest to the industry. I refer to the open market.

The market today is not closed. It is not in the hands of a few producer-distributors, no matter what hasty and discouraged statements to that effect are made from time to time. It has never been closed, but right now it is wider open than ever and the future outlook is healthy and good.

I must now speak briefly of our own success, but I do so only to point the moral, and I hope that my remarks in this connection will be taken as seriously and broadly as I make them.

We started in business in June. We have made five pictures. They have been sold and are being sold successfully through existing exchanges. Only one new exchange office was opened—in Washington. We did not, in other words, find it necessary to saddle ourselves and the industry with the heavy expense of a new exchange system. Our output has been readily sold for Great Britain and Australia.

"Rich Men's Wives" has just been booked by the Chicago theatre, perhaps the largest and finest house in the world. That is just one instance of country-wide bookings in the big first-run institutions. These theatres are not closed to independent product—that's certain.

It is not our pictures alone that are meeting with this success. Other producers operating through independent exchanges are also booking the best theatres everywhere. The sum total—and that's the important thing—is that the exhibitor today everywhere knows that he can rely upon the open market for first class pictures. That, I repeat, is the important thing. That is the message I want to get over.

I am not a philanthropist. I am in business not for love of the open market, but because I believe it's a good business opportunity for me. I also believe, of course, that it's a healthful thing for the box office, for the whole industry, to have an open market. It's a good thing, a mighty good thing to have constantly new blood coming into the business and making high class attractions.

Don't believe any of this talk you hear about the market closing up. I've heard it every year for ten years or more. It's never closed. Just the same, there's only one entrance to it, and that is a good picture backed by good sales effort. One is as essential as the other.

I am leaving now for the Coast to see if we can't make still better pictures and to bring the selling end and the production end together for that purpose.

A few months ago I made a trip over the Middle West with our first picture and interviewed exhibitors everywhere. It was gratifying to me to have them take just a small concern so seriously. Today they are seeking a seasonal and regular supply from us. Doesn't that prove that this market is constantly open to the right methods of production and distribution and that the exhibitor *wants* it kept open? I think it does. I am positive it does.

# Bromhead Confers with U. S. Distributors

## British Producer Outlines Plan to Make Films Abroad Suitable for American Release

A NEW page was written in motion picture annals last week when, for the first time, a foreign producer conferred with a really representative group of American distributors as to how he might best produce pictures suitable for the American market.

The producer in question was Col. A. C. Bromhead, of the English Gaumont Company, and the occasion was a luncheon at the Hotel Astor, New York, on last Friday.

The Colonel, who returned to England on the Majestic on the following day, outlined his plans to make large and important productions in England with an American director and with American stars, with a view to making productions of value in the American market. The first is to be "The Quality of Mercy," from a Hall Caine story, to be directed by Tom Terriss.

Harry Warner, of Warner Bros., in commenting on the plan, stated frankly that he believed it was only in the most exceptional instances that a picture could be made abroad which would possess any great value in this country. He stated his belief that pictures made in England would be only moderately successful, at best, here, not because of any prejudice against things British or against England, but simply because producing conditions in England would not permit of making productions of a type and quality suitable for the American market.

M. L. Finkelstein, of Finkelstein & Ruben, First National Franchise holders at Minneapolis, stated his belief that if a good story is presented on the screen it makes no difference where the production came from; but he insisted on a good story with strong love interest.

Elmer W. Pearson, general manager of Pathe Exchange pointed out that by the methods used in exploiting and advertising in this country that names of stars and authors of prominence were assets to the box office, and that many British-made productions suffered in this country on this account. But he was inclined to the belief that there was a ready market here for well-made pictures, regardless of the source, or country, and pointed to the success of "Passion" with a star unknown to this country.

F. B. Warren, of the American Releasing Corporation, delivered an excellent talk, urging Bromhead to proceed with his program, but pointing out the need of having the continuity correct, and the action speeded to the viewpoint of America rather than England. It was his belief that such productions should and would be encouraged here. James R. Grainger Goldwyn, said he felt American audiences would welcome any good picture, and L. B. Boynton, of the Exhibitors Trade Review suggested that among the important matters that Bromhead bear in mind was the proper titling of his productions to meet American ideas.

At the close of the luncheon, the Colonel warmly thanked all of those present for their suggestions and opinions, and stated that he would return in the spring with a finished production, which would be his answer.


### Classified and Complete Resume of the Market

THE entire out-put of all companies classified and arranged in a manner which permits of thoughtful selection in booking is contained in THE BOOKING GUIDE.

It is issued semi-annually and lists the subjects released during the previous six months. The exploitation possibilities of pictures as they have been played up by theatre owners of the country and published in the regular editions of MOTION PICTURE NEWS are furnished in the references under each picture listed.

A complete resume of what the market offers and a record of applied showmanship.

THE NEWS IS FILED THROUGHOUT THE FIELD


## Pettijohn Wins Promotion in Hays Organization

Charles C. Pettijohn, who has held the position of Special Assistant to Will H. Hays, head of the Motion Picture Producers and Distributors of America, Inc., has been given the title of Counsel to the Hays' office.

The promotion was due largely to the splendid part which Mr. Pettijohn played in guiding the Citizens' Committee in Massachusetts in the wonderful victory it achieved against censorship. Mr. Pettijohn is a lawyer of long experience and at one time was Prosecuting Attorney of Indianapolis.

# Famous Players-Lasky Is Sued by Vitagraph

## Complaining Company Asks Damages of $6,000,000 Under Anti-Trust Acts

THE VITAGRAPH COMPANY has filed suit in the amount of $6,000,000 against Famous Players-Lasky for alleged violation of the Federal Anti-Trust acts. Plaintiff alleges damage in the sum of $2,000,000 and asks three times that amount. The bill of complaint was filed in the United States District Court, Southern District of New York, Tuesday, by William Marston Seabury, attorney for the plaintiff.

Other defendants named with Famous Players-Lasky are:

Adolph Zukor, Jesse L. Lasky, Jules E. Brulatour, Frank A. Garbutt, Cecil B. De Mille, Daniel Frohman, Emil E. Shauer, Eugene Zukor, Sidney R. Kent, William H. English, Frederick G. Lee, Maurice Wertheim, Gayer G. Dominick, Felix E. Kahn and Theodore F. Whitmarsh. No statement was issued by any of the defendants.

The suit is based upon the claim that in 1919 the defendants conspired together to control a large number of "first run" theatres of the country for the purpose of restraining trade and suppressing competition among the producers and distributors of motion pictures by booking all the pictures produced by the Famous Players-Lasky Corporation and its subsidiaries in all the first run theatres owned, controlled or influenced by the Famous Players - Lasky Corporation and by excluding the pictures of the plaintiff and of other producers and distributors from such theatres.

The complaint contains much that is of great interest to the trade in general, especially at this time, and presents to the courts, for the first time, the legal status of the first run theatres, the legality of several of the booking circuits, particularly those in New England, in Philadelphia, in the South and in the Atlantic and Gulf states, and demands an inquiry into the extent to which producers and distributors of motion pictures may invade the field of the exhibitors.

Apart from the formal allegations of the complaint a full description of the three main branches of the industry is given, showing in detail the part played in the industry by the producers, distributors and exhibitors. The complaint asserts that there are about 38 key centres in the country in each of which there are now first-run theatres, and it is alleged in the complaint that the value of the exhibition in the first-run theatres of the country represents at least 50 per cent of the American-Canadian gross receipts of any picture exhibited in such theatres and in other theatres of the United States and Canada; not that the 50 per cent comes from the first-run theatres themselves, but that the percentage is due to the popularity and prestige the picture had obtained through its showing in the first-run theatre.

The substance of the charge against the defendants is that about the year 1919 they combined and conspired to monopolize a large number of first-class, first-run and other desirable motion picture theatres in the city of New York and elsewhere throughout the United States and Canada for the purpose of enabling them to dominate and influence the buying policy of all of those theatres and to enable the Famous Players-Lasky Corporation to exclude the motion pictures of the plaintiff and in so far as possible the pictures of other competing producers and distributors therefrom.

The complaint alleges on infomation and belief that the defendant corporation, by combinations and agreements with Alfred S. Black and with the Black New England Theatres, Inc., obtained complete control over about 40 theatres in New England, and through one or more contracts with William Gray, who owns and controls about 20 other theatres in the same territory, Famous Players were able to book all, or almost all of the pictures produced by the Famous Players and its subsidiaries, to the exclusion of all, or almost all of the plaintiff's pictures and the pictures of a number of other producers from those theatres. It alleges that through one or more contracts with Jules Mastbaum, the Stanley Company of America and the Stanley Booking Corporation, the Famous Players exchanged $2,000,000 and 15,000 shares of the common stock of Famous Players for a large interest in these two important companies, one of which is said to own or control more than 57 theatres and has an exclusive booking contract with 92 other theatres, making a total of 149 theatres, all in the Philadelphia territory, and including the control of the entire eight first-run theatres in Philadelphia, and that as a result of these contracts all, or almost all of the pictures made by Vitagraph and a large number of other producers are excluded from this territory. It is further alleged in the complaint that as a result of similar contracts with Stephen A. Lynch and the Stephen A. Lynch Enterprises, Famous Players caused a corporation known as the Southern Enterprises, Inc., to be formed under the laws of the State of Delaware, which corporation is owned and controlled by the Famous Players-Lasky Corporation, and which owns, controls and operates a large number of desirable motion picture theatres, upwards of 140 in number, throughout the states of North Carolina, South Carolina, Tennessee, Georgia, Florida, Alabama, Mississippi, Missouri, Arkansas, Louisiana, Texas and Oklahoma, and that by reason of a contract with one or more stockholders of the Saenger Amusement Company the defendants directly or indirectly acquired and now control about 40 per cent of the stock of the Saenger Amusement Company, which, in turn, owns and controls more than 25 motion picture theatres, some of them first-class, first-run theatres, and in addition has the exclusive right to book pictures in more than 68 theatres, all within and throughout the states of Louisiana, Eastern Texas, Arkansas, Mississippi, Missouri, Alabama and Western Florida, and that by reason of these contracts and arrangements most or all of the pictures of the plaintiff have been excluded with negligible exceptions from all, or almost all of the theatres.

The Realart Corporation is described as a "bogus" independent and it is alleged that this company was founded and is owned by the Famous Players-Lasky Corporation and was operated separately by it to make exhibitors who did not wish to buy the product of the Famous Players to take the Realart pictures in the belief that the companies were entirely separate and distinct while in reality the Famous Players actually owned and controlled the Realart company.

The complaint offers as further evidence of further attempts of defendants to interfere with the plaintiff's business the defendants' interference with the plaintiff's stars and other employes by offering fictitious inducements, chiefly by promise of increase in salary and additional opportunities for publicity and exploitation, to leave the employ of Vitagraph and enter the employ of the defendant company. It cites among other instances, the case of Alice Joyce, one of Vitagraph's best known stars. The complaint alleges that in the year 1920 the Famous Players-Lasky Corporation caused public announcement in London that thereafter the defendant company would market in London and throughout the world pictures in which Alice Joyce was starred or featured when in reality Miss Joyce was under a contract with Vitagraph which had until June, 1922, to run and of which contract the defendants were well aware.

The complaint charges that the effect of the acts complained of has been to curtail and discourage the production of first-class motion pictures since it is said that such pictures produced by others than the Famous Players-Lasky Corporation are denied exhibition in a large number of first-run houses controlled by the Famous Players, and the inference is that no one would be willing to spend the large sums of money involved in the production of this type of pictures unless they are assured of a first-run showing.

It is claimed that the acts of the defendants enhanced the film rentals and prices of exhibition rights, and that trade is unreasonably restricted and competition among distributors and producers suppressed, and these contentions conclude with the statement that the defendants have used arbitrarily and oppressively the power obtained by the Famous Players "to force out of business its weaker competitors among the small and independent exhibitors of the country, many of whom for years have been in the motion picture business, supporting themselves and their families from the small profits realized therefrom, and to coerce such exhibitors into a sale to or a union with the defendants.


### Making Theatre Fireproof Reduces Insurance Rates

INSURANCE rates on theatres can be greatly reduced if the theatres are made fireproof. Many articles dealing with the subject of fire hazards and precautionary measures have appeared in MOTION PICTURE NEWS during the past six months. New devices for the protection of theatres against fire have been described, and in many cases diagrammatical sketches showing commendable layouts for the use of safety appliances have appeared.

These articles will prove helpful in safeguarding the theatre.

THE BOOKING GUIDE shows when they appeared, the issue and page number.

THE NEWS IS FILED THROUGHOUT THE FIELD

# Statistics of the Motion Picture Industry

## Fourth and Last Installment of Questionnaire Figures Develops Interesting Facts

*By L. C. Moen*

COMING to the last section of the Babson Columbia-News questionnaire, headed "Miscellaneous," the first on the list is one of the most pressing and vital matters now before the industry—that of film rentals.

The first question was: "Do you consider film rentals too high?"

The objection may be raised in some quarters that exhibitors are prejudiced in this matter, and that their answer is a foregone conclusion. It must be remembered, however, that the purpose of this particular branch of the survey is to arrive at a picture of the film industry as seen through the eyes of the exhibitor, and if the exhibitor feels that rentals are too high, that is a condition which must be faced and dealt with.

Incidentally, as showing the keen interest felt in this question, it may be mentioned that it was answered by practically every exhibitor returning a questionnaire.

The tabulated totals yielded the following percentages:

Rentals too high.....95.23%
Rentals not too high..... 4.77%

Closely related to this was the second question: "Do you favor cheapening productions, if necessary, to lower rentals?"

The replies to this question were somewhat surprising, and showed that the exhibitor feels strongly that he must have pictures of proper quality, even though the rental question be a pressing one.

The following percentages were obtained on this:

Favor cheaper productions.....30.63%
Do not favor cheaper productions.69.37%

Even more significant than these figures, perhaps, were the notations which had been written in on a surprisingly large number of questionnaires, such as: "No, but greater efficiency can lower costs and keep present quality up"; "Too much waste in distributing"; "Wasteful methods could be eliminated which would bring rentals down without cheapening quality," and the like.

It is obvious, from the foregoing, that a great majority of exhibitors feel that rentals should come down, but that they should be lowered through economy and efficiency in the producing and distributing branches of the industry, and not through indiscriminate cheapening of productions.

The next question related to house overhead, and was worded: "What per cent of your average weekly gross goes for all house overhead, including salaries, but not including film rental or advertising?"

A careful averaging of the percentages fill in gave the following figure:

Average house overhead.....36.11%

Film rentals came next, the question being: "What per cent of your average weekly gross goes for film rental?"

The figure representing the average of all houses is:

Average film rental.....39.45%

The next expense item was: "What per cent of your average weekly gross goes for all advertising, accessories and exploitation?"

It was noticeable in tabulating these figures that in the large houses, this figure ran as high as 22 per cent, while in the case of the large circuits, where material is laid out co-operatively for many houses, it was as low as 8 per cent. The average figure, however, was:

Average advertising cost.....12.16%

Adding together the three foregoing figures, we obtain another figure representing the average cost of conducting a theatre, including all items:

Average operating cost.....87.72%
Remainder, or margin of profit..12.28%

Closely relating to the question on film rentals was the following query: "What per cent of your total film rental goes for the feature?"

This is important, since the remainder of the program, in the greater number of cases, consists of short subjects of one sort or another.

The average figure arrived at is:

Portion of rental for feature....63.35%
For remainder of program.....36.65%

The next question, while perhaps a bit indefinite, bears on the disputed matter of pressbooks and their usefulness. The great majority of exhibitors are friendly to pressbooks, as shown by the following tabulation:

Pressbooks help .....87.88%
Pressbooks do not help.....12.12%

Somewhat more limited in scope was the following question: "Do you exploit from the trade paper?" This applied to a somewhat smaller number of theatres, since a great many theatres advertise and use publicity media, but do not employ any great amount of exploitation, taking that word in its accepted sense. Taking this fact into consideration, the survey showed that the trade paper possesses a tremendous usefulness in this regard, as shown by these figures:

Exploit from trade paper.....58.91%
Do not exploit from trade paper.41.09%

The next and last question was: "Does your newspaper co-operate well with you?"

The replies to this question indicated that, while a large number of exhibitors do not enjoy as much co-operation as they would like from their newspapers, more than half of them do. The exact figures are:

Receive newspaper co-operation..57.02%
Do not receive good co-operation.42.98%

This concludes the exhibitor branch of the Babson-Columbia-News survey, and, in closing, the appreciation of all those connected with it must be expressed to the exhibitors all over the country who demonstrated their spirit of "Confidence and Co-operation" by taking the time and trouble to fill in and return the questionnaires sent them.

These questionnaires have not left the vaults of the Babson Statistical Organization at Wellesley Hills, Mass., and no outsider has been or will be permitted to see them.

Next week there will be presented in the News a brief resume of the survey made in 1916 by this publication, in co-operation with Famous Players-Lasky, and a comparison of the results obtained in the two surveys.

As soon after as may be possible, further statistics, relating to production and distribution, will be presented to readers of Motion Picture News.

*The End*

## Censorship Unlikely in Indiana Legislature

FEELING is growing that there will not be much of an attempt to push movie censorship in the session of the Indiana legislature which opens early in January. The situation following the election of Nov. 7 lends color to the belief.

Republicans will have a majority of two votes in the house of representatives. Already Democratic legislators are giving out interviews declaring their chief aim is not to introduce and pass a lot of bills but kill all that are not of an emergency nature and to sit particularly hard on anything meaning more taxes. Censorship cannot be effected without an extensive, salaried, governmental organization and hence the people would pay the bill. What happened in other states where censorship was an election issue also is expected to have a wholesome effect upon Indiana.

## Canadian Theatres Show Increased Profits

Gross admissions in all theatres in Canada under the control of the Famous Players Canadian Corporation, Limited, Toronto, for the past fiscal 12 months totalled $2,546,100, according to an announcement just made by N. L. Nathanson, managing director of the corporation. This was in excess of the total admissions for the previous year by about $250,000, it was shown.

As an indication of the trend in the moving picture theatre business in Canada, it was announced that the earnings of the corporation for the first nine weeks of the current fiscal year, this being the period ending October 28, had reached the total of approximately $94,000. This represented the net profits for the nine weeks, as compared with the net profits of $54,600 for the corresponding nine weeks last fall. This represented an increase of approximately 70 per cent. over last year. The net profit for the recent period was reached after allowing $3,000 for depreciation. This meant that the total profits for nine weeks of September and October, 1922, prior to depreciation reduction, were about $120,000.

## Picture Songs Subject of Kansas Discussion

A problem which is occupying the attention of the M. P. T. O. K. headquarters just now is the circulation of songs, dedicated to pictures and stars, which are taxable music. The Kansas organization is not charging that the songs are circulated by the producers with knowledge that exhibitors must pay the tax. The music is composed by the Society of Authors, Publishers and Composers of America and is taxable—that is what concerns the exhibitors chiefly.

Whether the music tieup with the publishers has been intentional on the part of the producers or not, the exhibitors do not know, but at the completion of an investigation now under way, according to C. E. Cook, business manager of the Kansas organization, the exhibitors will know and pressure will be brought to bear upon the matter.

# Frank Woods Outlines Production Plans

## With Thompson Buchanan and Elmer Harris Will Promote "Different" Pictures

By Chester J. Smith

ENTER a new producing unit in the field, or rather three producing units combined into one. Frank Woods, Thompson Buchanan and Elmer Harris are names to conjure with in the motion picture industry. They have been making pictures a good many years for others, and now they have decided to do some producing in their own interest.

Authors, editors, directors, supervisors and what-not, Woods, Buchanan and Harris have their own ideas about pictures, and they are going to do their producing along the lines of these ideas. Strangely, they agree upon all the essential points. If their plans work out as they hope they should be able to produce different pictures and better pictures, and in the making the product may be handled more economically than has been the general rule heretofore. Distributors and exhibitors should also benefit by this economic handling.

Just what name this new organization will adopt is not yet known. It may be the Allied Authors or it may be the Associated Authors. At any rate the "Authors" has a significance. It is intended as a policy of the new concern to encourage a greater association between authors and producers, and to make picture writing more worth while for authors. In fact the author, now more or less obscure so far as his relation to the finished story goes, is to be in a greater degree the author in fact. He is to paint the picture to be reflected upon the screen, and it is to be painted as largely as possible as he visualizes it.

In other words, according to Frank Woods, who is the spokesman for the concern on this occasion, the author is to help prepare the story as he wants it and the director is to interpret it for the screen as pictured by the author.

"What's wrong with the pictures?" queries Frank Woods.

And he answers:

"Two things."

"First, they are being produced in too many cases by manufacturers, by business men, who, with VERY few exceptions, could not personally do any one thing essential to the success of a picture. They have developed salesmanship, but not the actual making of the pictures. Often they don't know what it's all about. There are exceptions, of course, like Mr. Lasky, for instance, who talks the language of the author and director; also the United Artists and Thomas H. Ince and a few others are experienced producers.

"And the second thing:

"By reason of the ignorance of many manufacturers, they have set the director as the chief element in the making of a picture. They have made the director the real author. As a consequence writers have been obliged to limit their ability to the creative ability of the director.

"The director's art is an interpretative art. They are not, generally speaking, authors. Ninety-five per cent of them have been actors. On the stage through the spoken word they built the picture of the author. There is no reason why it should be greatly different on the screen.

"The majority of these authors who are doing work for the screen have entertained millions by painting word pictures in the written novel or through the medium of the spoken stage. They have created entertaining and instructive fiction in these other mediums; why should it not be possible for them to think also in pictures?

"Authors whose works have been adapted to the screen have rarely been able to recognize their stories in the finished product. We are going to try to modify this condition. We are not promising to perform miracles, but we sincerely believe we will be able to give authors a more sympathetic opportunity to express themselves than has been the practice in the past. It is along this road, we believe, that the future progress of the motion picture must follow. Authorship must be encouraged.

"Mr. Buchanan, Mr. Harris and I have supervised, directed and edited productions, but first we were writers and authors. We know that through authors we have to get our stories. We will act much in the capacity of an editor of a magazine or newspaper who knows what space he has to fill and what he wants to fill it with. We will work very closely with the writers and assist and edit their stories with them as we can.

"We will have our authors and directors just as closely allied as we can, but primarily the duty of the director will be to place on the canvas the picture as conceived by the author. Artistic and atmospheric interpolations may be supplied by the director, but the latter will not re-write the stories in transposing them to the screen, as has been done by too many producing organizations in the past.

"We expect also to be able to produce pictures more economically than is now too often the case, because we will have practically three producing units operating as one. By rotating our productions we can give every department the opportunity to function in its turn, thus eliminating excessive overhead. When each department has finished its part in a picture it will start immediately to work upon the next. This sort of economic arrangement is impossible equally in big organizations and in single unit organizations."

Producing plans have not yet been completed by the new organization. What they are attempting now is to complete releasing arrangements. And, according to Mr. Woods, they have four propositions under consideration.

One thing has been determined and that is that they will produce in Los Angeles. Just when they will get under way depends upon the completion of a multitude of small details that are now occupying the attention of all three in New York.

This is not the first time Messrs. Woods, Buchanan and Harris have been associated. But their past association has always been in the interest of other parties. Buchanan first went to Lasky to assist Woods with supervising and editing. Harris also worked under Woods' supervision as a writer with Lasky. Therefore they are familiar with each other's systems and styles, which should be of mutual benefit.

That all three are well qualified to conduct an enterprise such as they are now organizing is shown by the activities in which they are engaged at present in New York City. Woods is confining himself almost exclusively to launching the new enterprise, after having completed his duties with the Lasky organization. Harris is writing the next picture for Mary Pickford, and Buchanan is busy putting on a new stage play for Morosco.

There are few men better or more favorably known in the picture industry than Frank Woods. He is among the pioneers. His entry into the game dates back to 1907 and 1908, when he was the first to take up the work of reviews and other constructive criticism for the *Dramatic Mirror*. Then he went to Kinemacolor and Universal and still later with D. W. Griffith as manager, superintendent and editor of productions for the Mutual Company, the organization through which Reliance and Majestic Productions were released.

Woods was given credit on the screen for having written, with Mr. Griffith, the continuity for "The Birth of a Nation." He has also acted in collaboration or supervised or edited many other of the leading productions of recent years. His work with Lasky has been of a supervisional and editorial nature, and his efforts have been responsible, at least in part, for many of the successes of that concern.

Thompson Buchanan is a playwright of considerable note. Among his better known Broadway successes are "Civilian Clothes" and "A Woman's Way." He was for some time with Goldwyn in a supervisional and editorial capacity, and later went to Lasky as assistant supervisor and editor to Frank Woods.

Like Woods, Elmer Harris is also among the pioneers of the industry. In the early days of the one-reelers he was a generous contributor to the screen. A little later he wrote and produced a number of successful stage plays for Morosco, among them "So Long Letty," in which Charlotte Greenwood starred, and "Canary Cottage."

Four years ago Harris went with the Lasky Company as a writer under Frank Woods' supervision. He has enjoyed a wealth of success as a writer of comedies, particularly those in which Wally Reid was starred. He then went to Reelart studio, where he was in charge as supervisor and editor-in-chief, and contributed a number of original stories. From Reelart he went to United Artists and is now concluding the continuity of the latest picture for that star.

That the general management of the new organization will be in competent hands is evidenced by the fact that Clark Thomas has already been mentioned in that capacity. For two years he was general manager of the Ince studios after a year of similar experience with Metro.

### Tuberculosis Seal Sale Due in December

Between December 1 and Christmas the Tuberculosis Association will conduct its annual sale of Christmas Seals, the proceeds of which will be practically their sole reliance for funds with which to carry on the work for the coming year. They are urging the support of the motion picture industry in the sale.

# Western Penn. Exhibitors Hold Convention

## Pointed Demand Made for Revision of Film Rentals Downward, Among Principal Business

A POINTED demand for a revision of film rentals downward, a rising vote of confidence in the Motion Picture Theatre Owners of America and approbation of the course pursued by President Sydney S. Cohen and other national officers, were among the outstanding features of the big convention of the Motion Picture Theatre Owners of Western Pennsylvania which was held at the General Forbes Hotel, Pittsburgh, Friday afternoon, November 24th.

About 120 Theatre Owners were present, the theatres in nearly every city and town in the territory being represented. A luncheon featured the preliminary phases of the meeting. President Jerome Casper, of Pittsburgh, introduced Max Englesburg as the Chairman of the session.

The first speaker was National President Cohen. He was enthusiastically received and gave an extended review of the activities of the Motion Picture Theatre Owners since the Washington convention. He told of the many constructive moves made to advance the interests of the Theatre Owners, the lines of protection afforded them through the efforts of the National body and how opposing elements inside and outside the Industry have been held in check and prevented from carrying into effect lines of action which would have been extremely prejudicial to the Theatre Owners as a body and would have forced many out of business.

He recounted the moves now being made, if not entirely perfected, in the New England territory, which he claimed practically gave three interests of an interlocking character control of the business there. He said that this condition would certainly be duplicated in many sections of the country if not curbed by militant and aggressive Exhibitors' organization.

Mr. Cohen showed where the Motion Picture Theatre Owners of America had advanced the interests of the Exhibitors in many ways. He gave detailed information about adjustments which had been made. He showed the moves made to overcome the Music Tax, and the outstanding advances made by Theatre Owners against censorship in Massachusetts and New York.

The affiliation made with Postmaster General Work to advance and develop the Postal Service, with Secretary of Labor Davis to help his Department in its immigration and other problems and other service connections with national and state officials were indicated to show the moves which in a definite way dignified the Theatre Owner and made the theatre a community center.

As Mr. Cohen progressed, he was frequently interrupted by applause, as the power and protection of organized effort and the accomplishments of the Motion Picture Theatre Owners of America were made apparent.

National Executive Board Member, D. A. Harris made a very effective address in which he declared that National Organization was most essential to giving the Theatre Owner complete protection. He said that state and regional bodies should give the National Organization every possible aid. He declared that the Western Pennsylvania Theatre Owners was a militant body and said the National Organization should make specific and definite moves to bring about a reduction in film rental prices and suggested a number of ways through which this might be effected.

National Executive Board Member Harry Davis, of Pittsburgh, made a constructive speech urging complete support of the Motion Picture Theatre Owners of America in what he contended were most effective business programs.

M. J. O'Toole, Chairman of the National Public Service Committee, congratulated the Theatre Owners of Western Pennsylvania on the election of John P. Harris to the Senate. He said Mr. Harris' presence at Harrisburg gave the industry representation there which was very essential to the protection of its interests in Pennsylvania.

Short addresses were also delivered by National Director I. W. McMahon, of Cincinnati, Ohio, and State President Martin G. Smith of Toledo, Ohio. President Jerome Casper made a very pleasing concluding address in which he thanked President Cohen and the other visitors for attending the convention and for their helpful addresses and promised the complete support of the Western Pennsylvania organization to the Motion Picture Theatre Owners of America.

A rising vote of approbation and approval of the National Organization and its officials was then given and a telegram of felicitation ordered sent to Dr. Francis Holley, who is now convalescing from the effects of an operation in St. Mary's Hospital, Rochester, Minn.

The convention was one of the most successful yet held under the auspices of the Motion Picture Theatre Owners of W. Pa.

## Attractions Planned for Theatre Owners Ball

AS an added attraction of the Theatre Owners' Ball, to be held at the Astor the night of Dec. 2, Lee Ochs, Chairman of the Committee, announces that Harry Reichenbach, Broadway's famous wit, will act as Master of Ceremonies.

Stars, prominent personalities and those famous in the film world will all come in for their share of Reichenbach's good-natured fun.

S. L. Rothafel's surprise, "In the Spotlight" promises a sensation of lighting effects, combined with a novelty which this premier showman says is new even to Broadway.

Vincent Lopez' two jazz bands will carry the musical end of the program. Dancing will be continuous until dawn. Dining will be at midnight.

Governor-Elect Alfred E. Smith will make his first formal appearance in public since his election, as will U. S. Senator-Elect, Royal S. Copeland.

## Boston Paper Comments on Recent Victory

THE Boston Transcript, in an editorial following the defeat of censorship at the hands of the voters, commented as follows:

"In Massachusetts, for the first time in the United States, a proposal to establish a State Censorship of Motion Pictures came to popular vote and was rejected by a threefold majority. Such a defeat of one more effort to regulate the pleasures of a contented many according to the idea of an insistent few speaks for itself. Such an affirmation of the right of the citizen to private and individual choice, judgment, habit, in his entertainment rings like new assertion of ancient, once honored and by no means abandoned liberties.

"Two other consequences are as obvious. To give the makers of the movies freedom is not to grant them license. Not by them nor for them, but by the weight of public opinion working for the public good, was the victory won. The more, then, are they bound for the future to hold fast to the standards that for the present they have loudly professed. For the advocates of censorship, the way is equally clear. Obviously they frequent the pictures, else they would not have been so full of confident, sweeping assertion about them. Henceforth they may well reserve their patronage for the better films; while by every means in their power, they may seek to widen the understanding and raise the likings of the average public of the screen. Only so will progress come."

## Kansas Exhibitors Name Legislative Committee

One hundred and twenty-five leading exhibitors in the state of Kansas were appointed as members of the M. P. T. O. Kansas Legislative Committee at a meeting of the executive board of the Kansas organization in Kansas City Tuesday. In legislative campaigns this newly formulated body promises to make history, in that it bids fair to become one of the most powerful factors in the Middle West in combating blue laws and radical legislation which is injurious to the motion picture industry.

## Overseating a Problem in Western Canada

OVERSEATING is put down as the primary cause for any ills that the exhibitors of Western Canada are experiencing these days. W. P. Dewees, original First National franchise holder for Vancouver, is responsible for the assertion. Mr. Dewees has been in New York for the past two weeks as member of First National's rotating committee.

People are going to the picture houses in as great numbers as ever in his territory and gross business done remains the same, declared Mr. Dewees, but the construction of large houses "has squeezed the returns for exhibitors." In Vancouver where he is general manager for United Theatre, three first run houses are doing business in a city of 100,000. Two of these, the Allen and Rex, have a seating capacity of 2,000 and 1,000 respectively. In Victoria (population 35,000), the Royal, one of the first run houses, seats 1,800.

Mr. Dewees does not look for any immediate betterment of conditions declaring that the situation, which is a local one, must remedy itself.

## Prosperity Dinner Planned For January 11th

On Thursday evening, January 11th, a representative gathering of the motion picture industry will be present at the "Welcome Prosperity Dinner of the Motion Picture Industry," to be held in the grand ballroom of the Hotel Astor, in New York City. Representatives of other leading industries will also be invited to attend.

The chairman of arrangements for the dinner is David R. Hochreich. Mr. Hochreich is the founder of the idea of the "Welcome Prosperity Dinner," and has the support of such representative men of action as Charles M. Schwab, E. F. Albee, Adolph Zukor, Marcus Loew, Governor-Elect Alfred E. Smith of New York, United States Sentor-Elect Royal S. Copeland, Governor-Elect George S. Silzer of New Jersey, United States Senator-Elect Edward L. Edwards, William Randolph Hearst, B. S. Moss, P. A. Powers, F. J. Godsol, Jules Mastbaum, and Harry Heher.

## Cleveland Fight Starts On Sunday Closing

What promises to be the first shot in the fight to legalize the Sunday motion picture show in Ohio was fired this week in Cleveland, when J. H. Locks demanded that every store in Cleveland Heights, a residence suburb of Cleveland, be closed on Sunday according to the state laws.

It is thought that this move on the part of the mysterious Mr. Locks is one to swing public opinion in favor of Sunday pictures by temporarily enforcing the "blue laws."

Mr. Locks, with his attorney, N. D. Davis, has notified all Cleveland Heights merchants that he will demand warrants for their arrest if they are open on Sunday. The merchants now operating on Sunday are a candy shop, a delicatessen shop, gas stations, drug stores, and real estate offices. The only motion picture theatre in this suburb is closed.

Chief of Police Barrows has issued the answer that Cleveland Heights is going along just as usual, and that no notice will be taken of Lock's demands; that while no common labor is permitted on Sunday in this section, the community is not so straightened as to want "blue Sundays."

Locks asserts that he is acting only as a private citizen. He has stated that he is in no way affiliated with the motion picture industry in any of its branches.

## Watertown Theatre Fined for Withholding Tax

Indicted by the Federal Grand Jury in Albany, N. Y., on two counts charging wilful failure to make returns on serial numbers of admission tickets for three days in September and with failure to pay the tax on same, the Avon theatre in Watertown, N. Y., paid a fine of $250 in Federal Court this week. It is said that fully 100 theatres have been under suspicion in New York state, and that others may find themselves in the same boat with Avon.

The theatre contended that it did not wilfully violate the law and after the Attorney had explained conditions which prevailed and which resulted in the company being indicted, the court permitted a plea of guilty to an indictment which charged "accidental" failure to report the serial numbers.

## Paramount Convention Ends; Officials Call Conference

ADOLPH ZUKOR, Jesse L. Lasky and S. R. Kent will remain at the West Coast studios of Famous Players-Lasky for a week, according to information received here.

Others of the Paramount convention departed Sunday for their homes. Friday, Paramount Week prizes were awarded: first to San Francisco Exchange, thirty eight hundred by Paramount and five hundred by Herman Wobber; in addition, manager H. G. Rosebaum receives cash prize of two thousand. Second prize goes to Los Angeles Exchange: Twenty-two hundred and fifty for exchange and twelve hundred fifty for manager O. V. Taggarth.

Of the four years Paramount has given these prizes, Los Angeles, Seattle and San Francisco have each won, fourth year prize going to Boston when it was under the personal representation of Harry Ballance, former Los Angeles branch manager, who was winner of the first Paramount prize.

Zukor has issued a call for a studio conference of writers, directors, contract players and heads of departments to be held this week to go over with him, Lasky and Kent the thirty-nine program announced during convention. This will give the production department a thorough knowledge of the program outlined at sales convention.

## Nine Companies Organize for N. Y. Business

Nine companies incorporated in the motion picture business in New York state during the past week, representing a total of $3,202,500, this large amount being due to the incorporation of the Robbins Enterprises, Inc., located in Utica, and showing a capitalization of $3,000,000. Walter J. Green, W. C. Doolittle and Julius Rothstein of Utica, are directors and stockholders in the Robbins company. Other companies filing papers in the Secretary of State's office during the last few days were:

B. P. Fineman Productions, Inc., $500, William Kessler, Harry Lewis, Henry Herzbrun, New York city; Bond Photoplay Corporation, $25,000, Philip Silberman, New York; Jacob List, L. G. Solomon, Brooklyn; C. & L. Amusement Corporation, $25,000, M. R. Loewenthal, Milton Collins, Lyman Hess, New York; Atlas Distributing Corporation, $50,000, Abraham Goldfarb, Philip Gardner, J. A. Courtright, New York; Al Lichtman Exchange of Washington, D. C., Inc., $500, William Kessler, Harry Lewis, Henry Herzbrun, New York; Abbott Theatrical Enterprises, $100,000, Buffalo, Harry Abbott, Jr., Jacob Lavene, Roy Van, Buffalo; Brennan-Mosser Productions, $1,000, Samuel A. Pleasants, Bogota, N. J.; Anna Halperin, Shirley M. Moore, New York; Zinkin Productions, Inc., $500, Arthur Zinkin, S. M. Stone, New York city; Charles H. Harris, Norwalk, N. Y.

## Exhibitors Paying Music Tax, Says Rosenthal

J. C. Rosenthal, general manager of American Society of Composers, Authors and Publishers, denies a statement attributed to A. J. Moeller in his address at the Missouri Exhibitors' convention and printed in the November 4th issue of Motion Picture News.

Mr. Rosenthal says there are over four hundred exhibitors in the state of Missouri regularly paying license fees for the right to publicly perform copyrighted music.

## Allen Closes Deal for Ontario Theatres

Bernard Allen, father of Jule and J. J. Allen, the well-known moving picture men of Toronto, closed an agreement with O'Brien, Limited, at Renfrew, Ontario, for the control of five theatres in the Ottawa Valley, the transaction being signed on November 21, it was announced at Ottawa.

The five houses are located in large towns outside of Ottawa, the locations being Pembroke, Renfrew, Arnprior, Almonte and Smiths Falls. It is stated that the Allen interests have purchased all but one of these theatres outright, the exception being the theatre at Renfrew, which has been leased from O'Brien, Limited.

It is understood that the five theatres in Eastern Ontario are being added to a new chain of moving picture houses which has been organized by several of the Allens, other theatres of the circuit being located in Toronto, Walkerville and other centres of Western Ontario.

## Exhibitors Condemn Buying Entire Outputs

At the last meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware a resolution was unanimously adopted opposing methods used by any organization which attempts to foist on the exhibitor the entire product of a distributor without giving the exhibitor the right to select any part or parts of the product of such corporation, without the necessity of buying the entire output of the distributor.

It was contended that such methods were detrimental to the best interest of the exhibitor. It was recommended as a part of the resolution that exhibitors cease buying product from any exchange or distributing company fostering such methods.

## Film Corporation Files Complaint Answer

The Eastern Feature Film Corporation of Boston, through its treasurer, Herman Rifkin, has filed an answer with the Federal Trade Commission to the complaint brought against them with regard to the use of the picture, "The Three Musketeers."

In their answer the Eastern Feature Film Corporation says the contract between the Film Distributors' League, of which they were a member, and the Triangle Film Corporation was canceled on March 6, 1922, and from that time until July 15, 1922, they had a contract direct with the Triangle Film Corporation. The latter contract was canceled July 15. They therefore cannot again show the picture in question, and they claim they have no intention of doing so.

## Newspaperman Joins Universal's Publicity Staff

Jack Hyatt, of the New York *Evening Journal*, has been engaged by the Universal Publicity Department. Hyatt is a newspaper man and free lance writer of many years' experience. Before joining the *Journal* staff he was on the copy desk of the New York *Evening World*. He has been associated with various other metropolitan dailies.

# Kane Optimistic After Coast Trip

## Number of New Theatres and Tendency to Long Runs Cited as Notable

ARTHUR S. KANE, president of Associated Exhibitors, radiated optimism on his return last week to New York following a two-months' tour of the country. What impressed Mr. Kane especially was the number of new theatre buildings in various centers and the building boom particularly noticeable on the Coast. The growing practice of long runs for picture productions was another feature that Mr. Kane cited among his observations. The trip of the Associated Exhibitors executive took him as far south as Los Angeles and as far north as Seattle, Butte and Minneapolis.

As an instance of the increasing tendency towards long runs, Mr. Kane pointed to the three-weeks' engagement of "Grandma's Boy" at Finkelstein & Ruben's Strand in Minneapolis—the first instance of a three-weeks' run in that city, according to Mr. Kane—the four-weeks' showing of this attraction at Heilig theatre, Portland, Ore.; and its nineteen weeks' engagement at the Symphony, Los Angeles. In Los Angeles, the swing towards long runs is particularly strong both among the picture theatres and the stock houses. "Abie's Irish Rose" had reached its thirty-fourth week and "The Rear Car" its fourteenth at the time of his departure from that city, declares Mr. Kane.

Summarizing conditions in various cities which he visited, Mr. Kane said: "In Los Angeles, as I have indicated, business is tremendous in the theatres that show big pictures. That city is experiencing a great building boom, with remarkable activity in the construction of residences. In San Francisco, too, outstanding picture attractions always do a wonderful business. Conditions there are good, although the industry is contending with a vastly increased seating capacity, due to the opening in the last eighteen months of three enormous houses, and the showing of photoplays by the New Curran, a legitimate theatre. That house opened in pictures with 'When Knighthood Was in Flower.'

"Portland, Ore., after a hard summer, is doing a very fine business. Seattle is doing well. The picture theatres in Butte are flourishing better than for two or three years previously."

Among the important developments of Mr. Kane's stay in Los Angeles was the enlistment of a number of big stars under the Associated Exhibitors banner, and the completion of arrangements for several new series of productions for distribution by Associated.

"As I was confident it would," said Mr. Kane, "the announcement that Douglas MacLean will produce four features for Associated has caused us to be deluged with congratulations. All these features will be big comedy specials of the type of 'The Hottentot,' the Thomas H. Ince production soon to be released through First National, and in each of them Mr. MacLean will have all star support. He already holds options on two popular plays and we expect to announce the title of the first production soon. Bogart Rogers is general manager of Mr. MacLean's independent producing organization, Lloyd Ingram, director, and J. R. Crone production manager.

"Associated feels itself peculiarly honored, too, in being the organization which will elevate Madge Bellamy to stardom, a position which exhibitors and the general public agree she is well qualified to occupy. The Bellamy features will be made by the newly formed Regal Pictures, Inc."

## Powell Is Selected for Dwan Production

David Powell has been selected to play one of the principal male roles in "The Glimpses of the Moon," an Allan Dwan production which will be started soon at the Paramount Long Island studio. Bebe Daniels and Nita Naldi will have the leading feminine parts in the picture.

Scenes from "Blind Justice," where we find Milton Sills, Carmel Myers, Pat O'Malley, Alec Francis and Jack Mower who appear in the C. C. Burr release, directed by Edward Sloman for Mastadon Films

Scenes from the Hunt Stromberg production for Metro, presenting Bull Montana in "A Punctured Prince."

## Harry Rapf Re-engaged by Warner Brothers

Official announcement of the Warner Brothers' production plans for the season of 1923 were made last week by Harry M. Warner. This announcement is the forerunner of a number of other statements relative to the securing of popular plays and books, authors, directors and prominent screen players.

Harry Rapf has been re-engaged for a number of years to produce several productions annually for the Warner organization.

William Beaudine, who directed Barry in "Heroes of the Street," has been engaged to direct three features a year with the "Freckled" star.

Monte Blue, the well known character actor, has been placed under a long term contract to appear exclusively in Warner productions.

## J. L. Grauman Will Handle Lichtman Releases

AN important change in the franchise holder for the Al Lichtman Corporation in Wisconsin was announced this week. The Preferred Pictures released by the Lichtman company have heretofore been handled by the F. and R. Film Company, but with their next release, "Thorns and Orange Blossoms," their product will be in the hands of J. L. Grauman, manager of the Celebrated Players Film Corporation of Wisconsin for that state.

A division of the territory has been made with a view to increasing the distribution of the Lichtman product in Wisconsin. F. and R. Film Company will continue to handle the output in the Dakotas, Minnesota and the upper peninsula of Michigan.

Grauman, who takes over the franchise for his state, is affiliated with the Celebrated Players Film Corporation of Chicago, of which J. L. Friedman is president.

## Goldwyn Buys Hergesheimer Tale and E. Wallace Novel

GOLDWYN PICTURES has secured the screen rights to Joseph Hergesheimer's "Wild Oranges" and Edgar Wallace's new mystery novel, "Captains of Souls."

"Tol'able David," which was made for the screen by Richard Barthelmess, is one of Hergesheimer's short-stories. Barthelmess has also bought the motion picture rights on his new novel, "The Bright Shawl." "Java Head" is another Hergesheimer story recently adapted for the screen. "Wild Oranges," just purchased by Goldwyn, is one of his earlier short works.

"Captains of Souls," just off the press, is declared to be "a different story with an amazing set of characters." Wallace is an English author with a penchant for mystery tales.

## *Ibanez Neglects Work to Live Actor's Life*

That the picturization of his latest story, "The Enemies of Women," now being made by Cosmopolitan Productions, will be a most magnificent photoplay, following closely his famous story, is the opinion voiced by Blasco Ibanez in a letter sent to Cosmopolitan Productions.

"Lionel Barrymore and Alma Reubens came as the stars," he writes, "and I found the whole company very good.

"For a whole week I abandoned my literary work to live the life of a film actor. I got up at 5 o'clock each morning and at 6 o'clock was at Monte Carlo, where I stayed with the company until night."

Scenes from "Pride of Palomar," a Paramount Picture

Scenes from "Midnight." For release through Producers Security. The co-stars are Henry Hull and Mary Thurman

# *First National's December List*

## *Neilan and Ince Comedy-Dramas and Morosco and Tully Dramas Scheduled*

FIRST NATIONAL announces for release on its December schedule two comedy dramas, Marshall Neilan's "Minnie" and Thomas Ince's "The Hottentot," and two straight dramatic offerings, Oliver Morosco's "Slippy McGee" and Richard Walton Tully's "Omar, the Tentmaker."

Neilan's "Minnie" stars Leatrice Joy and Matt Moore, who are supported by George Barnum, Josephine Crowell, Helen Lynch, Raymond Griffith, Dick Wayne, Tom Wilson and George Dromgold. Frank Y. Urson assisted Neilan in the direction.

Tom Ince features Douglas McLean and Madge Bellamy in his picture, "The Hottentot," a story of horses and horse racing. In this cast are Lila Leslie, Martin Best, Stanhope Wheatcroft, Raymond Hatton, Dwight Crittendon, Harry Booker and Bert Lindley. James W. Horne and Dol Andrews directed under Ince's supervision.

Guy Bates Post is the star in Richard Walton Tully's picture, "Omar the Tentmaker," and will no doubt duplicate the success of "The Masquerader." Like "The Masquerador," "Omar, the Tentmaker" has the advantage of having been a successful stage play. James Young directed this feature. Among those in the cast are Virginia Brown Faire, Nigel de Bruliere, Noah Beery, Patsy Ruth Miller, Douglas Gerrard, Will Jim Hatton, Boris Karloff, Maurice Flynn and Evelyn Selbie.

The Morosco picture is "Slippy McGee," adapted from the book of that name by Marie Conway Oelmer. Colleen Moore and Wheeler Oakman are featured. Others in the cast are Pat Moore, Sam De Grasse, Edmund Stevens, Edith Yarke and Lloyd Whitlock. Wesley Ruggles directed it.

## *Johnnie Walker Enters Producing Ranks*

Johnnie Walker, who was recently elevated to stardom by the Film Booking Offices of America, now makes his debut as a producer.

Walker just secured the screen rights to H. C. Witwer's story, "The Fourth Musketeer." This will be used for his initial producing venture. In line with the usual Witwer stories, "The Fourth Musketeer" will be a story of sporting life. One of the big episodes of the play, according to Witwer, is based on an actual incident in the career of Bob Fitzsimmons.

The new producer-star has just completed his R-C production "Captain Fly-by-Night" which is scheduled for December release on the F. B. O. program.

Film Booking Offices of America, Inc., will distribute the new Walker production.

## *First Prints Awaited on "The Hypocrites"*

The filming of "The Hypocrites," the Henry Arthur Jones story and play, is nearing completion in the Hollandia studios, and Producers' Security Corporation, which will handle releasing arrangements for it in America, are anxiously awaiting the first prints.

The director, Charles Giblyn, and the star, Wyndham Standing, were sent to Holland several weeks ago to secure important scenes.

# 24 Vitagraph Specials for 1923

## Corinne Griffith's Contract Terminated; New Stars Likely to Be Added

CORINNE GRIFFITH'S contract with Vitagraph has been terminated by mutual consent, it became known during the week in a statement issued from the office of Albert E. Smith, president of the Vitagraph organization. Mr. Smith also outlined Vitagraph's plans for the new season, stating that twenty-four special productions are scheduled for release during 1923 and that it was likely that two or three additional stars would be secured for future Vitagraph features.

It was further pointed out that Vitagraph had secured the screen rights to twelve stories and plays, including works of such well-known writers as Ramsay Morris, Emerson Hough, Rupert Hughes, George Barr McCutcheon, James Oliver Curwood, Alfred Henry Lewis and Richard Harding Davis. The acquisition of this screen material is offered as proof of Vitagraph's elaborate production plans for the new year.

Of these new special productions the first, "The Ninety and Nine," a screen adaptation of the stage play by Ramsay Morris, already has been completed under the direction of David Smith.

In addition to the special productions and the star features Vitagraph will continue during the coming year to release the two-reel comedies starring Larry Semon and Jimmy Aubrey. A new comedy by Semon is nearing completion at the west coast studios and will be an early new year release with a comedy by Jimmy Aubrey, recently commenced, to follow soon afterwards.

Vitagraph's activities during the coming year, according to the statement by Mr. Smith, will be further increased "by the distribution of meritorious productions by independent producers." During the present year, Vitagraph undertook successfully to distribute two independent super-features. It also assumed the distribution of six feature comedies, produced by Jess Robbins and adapted from humorous stories by well known writers. The first two were, "Too Much Business" and "The Ladder Jinx." The third of the Jess Robbins' productions, "A Front Page Story," has just been completed at the Hollywood studios and is on its way East for cutting and titling. Vitagraph is also distributing the single-reel Urban Popular Classics, a new subject being released each week.

## All-Star Cast Is Assembled for Paramount Picture

The cast for Allan Dwan's production of "The Glimpses of the Moon" for Paramount is rapidly assuming all star proportions. In addition to Bebe Daniels and Nita Naldi, who have the principal parts, an important role has been assigned to Rubye de Remer, who has been starred in a number of productions.

The male members of the cast selected up to the present are Maurice Costello, who was Vitagraph's leading male star for a number of years, and Charles Gerrard. The leading man has not yet been decided upon.

## Frank Lawrence at United Studios as Chief Editor

Frank Lawrence, well-known film editor, has been engaged by M. C. Levee, president of United Studios, as editing chief for both the Allen Holubar and Maurice Tourneur productions which are being made at the United Studios. Mr. Lawrence was formerly with Vitagraph for fifteen years and has been with Universal for the last five years.

Scenes from "Heroes of the Street," a Warner Brothers picture starring Wesley Barry

Charles Chaplin in "The Pilgrim," a First National attraction. (Photography by Abbe.)

## Vitagraph to Make Picture of "Masters of Men"

"Masters of Men," based on Morgan Robertson's well known sea story, will shortly be put into production by Vitagraph, with David Smith directing. The cast is now being selected at Vitagraph's Hollywood studios. "Masters of Men" will be the second of Vitagraph's new series of twenty-four screen productions based on stories by prominent writers of recent years. It will follow "The Ninety and Nine," which, adapted from Ramsay Morris's play, is now being edited and titled for January release.

## F. M. Brockell Distribution Manager for First National

F. M. BROCKELL has been appointed Manager of Distribution of Associated First National Pictures, Inc. Mr. Brockell's duties will comprise complete supervision over distribution, including sales policies and plans. His appointment is cited in a statement from the First National headquarters as a step towards its policy of centralizing distribution authority.

Mr. Brockell's connection with the industry dates back to the days considerably prior to the organization of the old General Film Company. He first served an apprenticeship in Cincinnati under the tutelage of James Steel. When the General Film, of which he was Cincinnati manager, retired as the dominant factor in motion pictures, Mr. Brockell became an exhibitor, successfully operating two theatres in Cincinnati.

Later he successively opened and managed the exchanges of Famous Players, First National and Goldwyn in Chicago. Not long after the organization of Goldwyn he was sent to St. Louis for that company as special representative. Subsequently he went to Seattle in the same capacity, resigning to return to Chicago, where he opened and operated a state right exchange.

Mr. Brockell again joined First National shortly after its reorganization about two and one half years ago. He established the Dallas Exchange and then came into the New York Office to assume the position of superivisor of exchanges, which he held at the time of his appointment as Manager of Distribution.

## F. B. O. Branch Managers to Meet in New York

BRANCH Managers of Film Booking Offices of America from all Eastern cities will meet at the Home Office on Sunday, December 3rd for a division sales meeting to discuss plans for the sale and exploitation of "The Third Alarm," an Emory Johnson picture of fire department life which will open at the Astor theatre on January 8th.

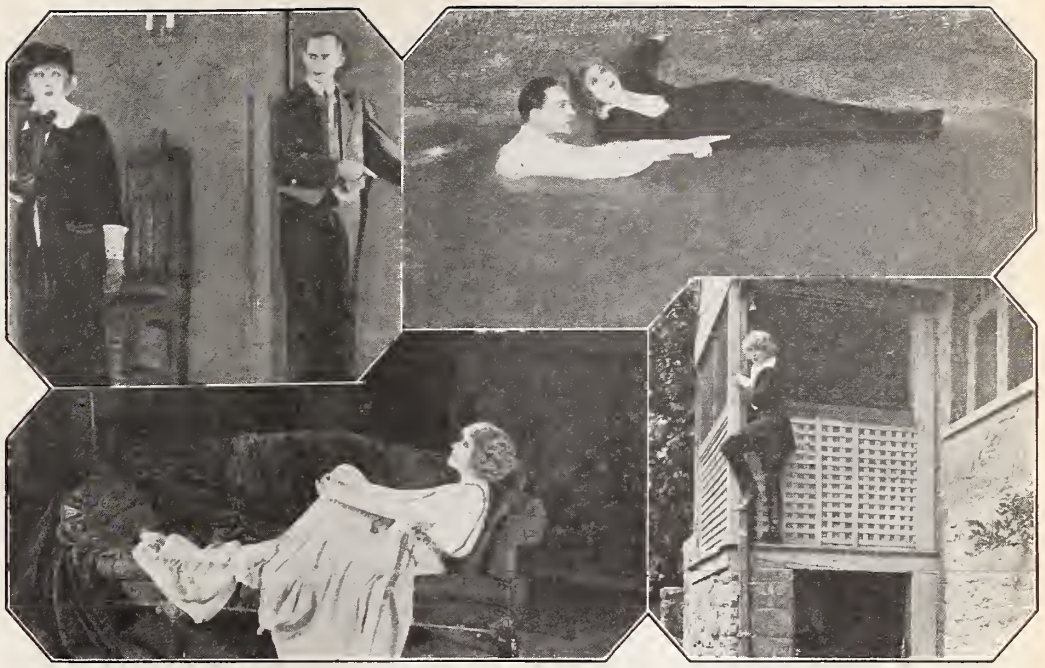
Harry M. Berman, general manager of distribution, will head the meeting. Mr. Berman returned last week from a countrywide tour of exchanges, and immediately assumed charge of the sales campaign on this special. This New York meeting will be the first of a series in the course of which all F.B.O. branch managers will be brought into personal contact with the Home Office. The exchangemen will be addressed by Mr. Berman, J. I. Schnitzer, vice-president and Nat G. Rothstein, advertising and exploitation director.

The following branch managers will attend: Charles Rosensweig, of New York; R. S. Bendell of Albany; E. W. Kramer, of Buffalo; J. M. Flynn of Philadelphia; I. Gettleson of Washington; U. T. Koch of Atlanta; Wm. Con of Charlotte; A. H. Schnitzer of Philadelphia and C. E. Penrod of Cleveland.

## F. B. O. Buys Stage Play by Roy Briant

Film Booking Offices of America has purchased the screen rights to "Jerry Comes Home," a four-act play by Roy Briant, author of a number of successful stage plays and vaudeville sketches. "Jerry Comes Home" will be put into production at the R-C Studios at an early date.

"Singed Wings," the new Paramount picture contains the above scenes.



Scenes from "Plunder," Pathe serial which marks the return of Pearl White to the serial screen, a George B. Seitz production.

# New Fox Exchange Building Opens

### Imposing Buffalo Edifice Marks Birthplace of General Manager Sheehan

MORE than 500 exhibitors from all sections of the United States and Canada, city and state officials, and many men prominent in the film industry attended the musical and dinner which formally opened the new exchange building of the Fox Film Corporation at Buffalo, last Thursday.

The romantic significance which attaches itself to the event lies in the fact that the imposing, two-story edifice is situated on the very site where Winfield R. Sheehan, general manager of the Fox organization, and Clayton P. Sheehan, district manager, were born. Buffalo newspapers heralded the opening as one of the gala occasions of the year and a large assemblage of Buffalo friends turned out to greet the G. M. on his return to the city to attend the ceremonies.

The other Sheehan brothers present were, Howard J. of San Francisco, and Norman C. of the Buffalo office.

Telegrams congratulating the organization came from every center in the world where motion pictures are known. Theatre owners in Mexico, Japan, China, Australia, and England cabled their best wishes.

Governor-elect Alfred E. Smith headed a distinguished list of state and national officers and notable men and women of the state who sent their congratulations.

Among these was Will Hays who expressed his regrets at being unable to be present and extended his personal well wishes.

Governor Smith's telegram was a gracious compliment to General Manager Sheehan. The wire read as follows:

"The already well-developed world-wide scope and great influence of Fox Film Corporation make its activities of value and growth and success could be presented than the extension of your business in the great city of Buffalo, which you, as a native son, have so signally honored by your own individual and distinguished success in the motion picture world. Upon the opening of your new exchange building, permit me to felicitate you and wish you the continuance of the success which your devoted and conscientious efforts to entertain and enlighten the public deserve. Good luck and kind personal well wishes and congratulations."

Charles L. O'Reilly, president of the Motion Picture Theatre Owners of America; Martin J. Quigley, editor of *Exhibitor's Herald*; W. A. Johnston, editor of MOTION PICTURE NEWS; Robert E. Walsh, editor of *Moving Picture World*; Louella Parsons, motion picture editor *The Morning Telegraph*, were some of the others who wired congratulations.

The new building of the Fox Exchange was handsomely decorated, and lively music was furnished while throngs circulated through the building. An excellent musical program was furnished under the direction of Manager Charles N. Johnston and Frank A. Tierney, of the executive force of Mr. Sheehan's office of New York City, presided.

Another feature of the opening was the fact that it also came as a farewell to Clayton P. Sheehan who sailed on Saturday for South America to make an extensive tour through the countries of the southern continent in behalf of Fox interests. He will return about March 1. Fox Film Corporation hopes through the missionary work of Mr. Sheehan and other Fox representatives to bring about a closer mutual interest between this nation and the South American governments.

## Elite Productions Takes Up Coast Quarters

Elite Productions, Inc., has taken up quarters at Brentwood Studios, Hollywood, and will produce a series of features. C. S. Harrison is president of the organization and Frederick Reel, Jr., heads the producing staff as director-general.

# Fans Will Name New F. B. O. Star

## Contest to Be Held for Re-Naming of Derelys Perdue, Signed by P. A. Powers

FILM Booking Offices of America this week announces a new featured player. This young lady is as yet nameless, professionally speaking, and will remain so until motion picture fans, through the columns of the national fan weekly, *Film Fun,* select her screen name.

Derelys Perdue

The contest will be announced to motion picture lovers in the forthcoming issue of *Film Fun,* which will also carry several photographs of the new leading lady. February 1 will be the closing date and immediately thereafter the winning name will be selected by a committee of judges and the announcement made. The prize of fifty dollars will be awarded by the Film Booking Offices of America and in case the name selected is sent in by more than one person, each will receive the prize offered. This contest is not limited to the subscribers of *Film Fun,* but is open to the entire public. No contestant may submit more than three names.

The new F. B. O. featured player is no newcomer to the screen. Under the name of Derelys Perdue, she played the leading feminine role in "The Bishop of the Ozarks," a Finis Fox production which will be released through the Film Booking Offices of America in the early spring. The F. B. O. scenario department is now selecting a new story for the unnamed star and this will go into production at an early date, so that both pictures will be available to exhibitors shortly after the close of the Film Fun-F. B. O. contest.

Miss Perdue has been connected with motion pictures for the past four years, coming to California first as a member of the renowned Marion Morgan dancers.

## Supporting Cast for Jack Holt in "Tiger's Claw"

A strong supporting cast for Jack Holt has been chosen to enact the principal characters in "The Tiger's Claw," Holt's next starring vehicle for Paramount. Eva Novak, who appeared opposite Holt in "Making a Man," will again play the feminine lead.

George Periolat and George Field are two well-known character actors who will appear in "The Tiger's Claw," while the remainder of the cast includes Aileen Pringle, Karl Stockdale, Evelyn Selbie, Frank Butler, Bertram Grassby, Robert Dudley, Frederick Vroom and others to be chosen later.

Joseph Henabery is again directing Holt and Faxon M. Dean is the cameraman. "The Tiger's Claws" is an original story by Jack Cunningham member of the Famous Players-Lasky scenario staff, who is also writing the screen adaptation.

## Nat Liebeskind Joins Big "U" Exchange

Nat Liebeskind, one of the best known film salesmen in the New York territory, has joined the forces of the Big "U" Exchange, the New York branch of the Universal exchange system. Liebeskind worked for the Big "U" Exchange for four years, leaving that organization in 1920. He returned to Universal with the understanding he would get his old territory, South Brooklyn, back again.

Scenes from "Lights of New York," a current Fox picture, directed by Charles Brabin.

## Thomas Made Chief of Arrow Exchange

H. H. Thomas, one of the best known men engaged in the selling of film in the independent market in and about New York, has been advanced to be manager of Arrow Exchange, Inc.

He associated himself with Arrow after having resigned as treasurer and general manager of Alexander Film Corporation, with which he made an enviable record. Prior to this he was in the New York exchange of Fox Film Corporation for six years.

## Special Showing Held for "Breaking Home Ties"

TUESDAY afternoon, November 28th, "Breaking Home Ties," presented by E. S. Manheimer for release through Associated Exhibitors, was given a special showing in the grand ball-room of the Astor Hotel, New York. A large audience, comprising representatives of New York film interests, exhibitors and their friends attended as guests of Associated Exhibitors. At the conclusion of the six-reeler the applause gave evidence of the favorable impression made by the picture upon those present. As was previously announced, the production is built around the prayer-song, "Eli, Eli," and in an intensely dramatic plot glorifies family devotion.

Among those who attended the showing were Richard Farrell and Lee Kohlmar, who carry two of the leading roles in the picture. A prologue had been arranged by Edward Ritt, consisting of vocal selections by a quartette composed of Mme. Berini, soprano; Miss Bertha Rodgers, contralto; Staso Berini, tenor, and Sol Roselle, basso, and during the screening A. Katz's orchestra, from the Freeman theatre, New York City, played.

Scenes from the new Paramount picture "Ebb Tide"

## Assoc. Exhibitors Names December Releases

ASSOCIATED EXHIBITORS announces "Conquering the Woman," starring Florence Vidor, for release on December 10th; and "A Bill of Divorcement, with Constance Binney as the star, for December 24th.

"Conquering the Woman" is based on Henry C. Rowland's novel and was directed by King Vidor. In Miss Vidor's supporting cast appear Peter Burke, Mathilde Brundage, David Butler, Roscoe Karns, Bert Sprotte, and Harry Todd.

Striking scenic effects are said to be a feature of the new production.

"A Bill of Divorcement" is based on Clemence Dane's stage play, which had a long run at the Times Square theatre with Allan Pollock as the star. Miss Binney's supporting cast in the screen version include Fay Compton, famous English beauty, Malcolm Keen, Dora Gregory, Henry Vibart, Henry Victor, Martin Walker, and Fewlass Llewellyn.

Both of these productions are in six reels.

## *Many Obstacles Overcome with "Ebb Tide"*

Listed among new records is said to be the achievement of George Melford in conquering every possible natural element during the production of "Ebb Tide," his Paramount picture version of the story by Robert Louis Stevenson and Lloyd Osbourne, which is released December 4.

"Ebb Tide" was taken on land, on the water and under the water, while transportation to and from a Pacific island location required traveling over the water in a hydro-aeroplane.

Scenes on land included a reproduction of the water front at Papeete, Tahiti, at night, a scene which required the transportation of sufficient electrical equipment to light a town of 10,000 inhabitants.

The cast comprises James Kirkwood, Lila Lee, Noah Beery, George Fawcett, Raymond Hatton, and Jacqueline Logan.

Waldemar Young wrote the scenario.

*Scenes showing Frank Mayo as he appears in the Universal attraction, "The Altar Stairs"*

# *Fox Announces December Releases*

## *Four Star Series Features, Clyde Cook Comedy, Al St. John 2-Reeler Scheduled*

FOUR star series productions, a Clyde Cook comedy, an Al St. John special two-reeler, two Sunshine comedies, and two Mutt and Jeff Animated Cartoons, comprise the schedule of December releases for Fox Film Corporation, it was announced this week.

"Catch My Smoke," the Tom Mix picture, will be issued December 31. It is another big thriller which Mix enacted under the direction of William Beaudine. The story is by Joseph F. Ames and was adapted for the screen by Jack Strumwasser. Dan Clark is credited with some clever photography during the exciting action of the play.

John Gilbert, the star of "Monte Cristo," will essay a romantic cavalier of the early Spanish days in America in "A California Romance." It is directed by Jerome Storm, from the story and scenario by Charles Banks. An excellent cast supports the new Fox star. It will be out December 24th.

"The Great Night" is the December vehicle for William Russell. It has a novel story with a new twist and was written by Joseph E. Poland. Howard Mitchell is the director.

David Belasco and Clay M. Greene, authors of the stage play "Pawn Ticket 210," have sold the picture rights to William Fox, who has starred Shirley Mason in the screen version. Every effort has been expended in produce the story with the dramatic attractiveness of the stage success. Scott Dunlap directed. The picture is released December 24th.

"The Alarm," the Al St. John fun maker, is scheduled for the 17th.

The Sunshine Comedies are "The Fresh Heir," December 10th, and "A Poor Fish," December 24.

The Mutt and Jeff releases are "The Chewing Gum Industry," for December 10th, and "Jim Jams" for the 24th.

Scenes from "The Man Who Waited," a Playgoers Pictures Production

## *Early First-Run Showings for "Dangerous Age"*

"The Dangerous Age," John A. Stahl's first picture since "One Clear Call," has been released by Associated First National and is now being booked for an early showing in the big first-run theatres throughout the country. It is presented by Louis B. Mayer and has an all-star cast, comprising Lewis S. Stone, Ruth Clifford, Edith Roberts, Cleo Madison, Myrtle Stedman, James Morrison, Lincoln Stedman, Helen Lynch and Edward Burns.

# "Rupert Of Hentzau" In Production

## Selznick Starts Work On What They Claim Will Be Their Greatest Picture

L. J. SELZNICK has started production on "Rupert of Hentzau." Work got under way on the cost ten days ago, and it is expected the product will be ready for exhibition showings by the end of February.

According to the producing company this will be by far the biggest picture they ever made. They claim twice as much money will be expended on the production than ever before has been put into a picture by them.

Victor Heerman is the director. He is credited with such pictures as "The River's End," Jackie Coogan's "My Boy," and was the author and director of "The Poor Simp," "The Chicken in the Case" and "Love Is an Awful Thing."

Stephen Sosson, art director, has served in a similar capacity for "East Is West," "Oliver Twist" and others.

With the scenario by Edward J. Montagne and the entire staff working under the personal supervision of Myron Selznick, everything possible should be done to make the production in every way the equal of the original story.

A perusal of the cast shows the different roles to be in unusually competent hands.

Elaine Hammerstein will be Queen Flavia. She is fresh from her recent triumph in "One Week of Love."

Bert Lytell plays Rudolf and King Rudolf of Ruritania.

Claire Windsor plays Helga. Among the productions in which she was featured are, "One Clear Call," "Fools First," "The Stranger's Banquet," "The Little Church Around the Corner," etc.

Lew Cody is Rupert of Hentzau. He starred in "The Beloved Cheater," "The Butterfly Man," "Occasionally Yours"; was co-star in "Don't Change Your Husband," and was the featured player in "The Valley of Silent Men."

Marjorie Daw as Rosa Holf has been featured in many productions.

Adolph Jean Menjou is Count Rischenheim. He will be remembered as King in Douglas Fairbanks' "Three Musketeers," and for having played the lead in Norma Talmadge's "The Eternal Flame."

Hobart Bosworth is Colonel Sapt.

Bryant Washburn as Fritz von Tarlenheim is among the best known stars.

Irving Cummings is cast as Berenstein.

Mitchell Lewis is Bauer.

Elmo Lincoln is Simon, the woodsman.

Nigel Debrullier plays Herbert. He was the Prophet in "The Four Horsemen" and Richelieu in "The Three Musketeers."

Josephine Cowell is cast for Mother Holf. She will be recalled as the Mother in "The Birth of a Nation." She also did splendid work in "Intolerance" and "Hearts of the World."

## Stars Give Dolls for Stage Children's Fund

Several dolls have been received from prominent moving picture stars for the Bazaar of the Stage Children's Fund, which will be held at the McAlpin Hotel on Friday and Saturday of this week, December 1st and 2d. Foremost among these are dolls which were given by Mary Pickford, Marion Davies and Douglas Fairbanks, which are dressed in the respective roles of their recent pictures, namely, "Tess of the Storm Country," "When Knighthood was in Flower" and "Robin Hood."

The purpose of the Bazaar is to raise funds to furnish and maintain the summer home of the Stage Children's Fund at Navesink, N. J., which the Fund recently purchased.

Scenes from "Anna Ascends," a Paramount offering starring Alice Brady.

Scene from "The Big Scoop," with Johnny Jones and Gertrude Messinger, current Pathe release.

## "Jazzmania" Completed by Mae Murray for Metro

Mae Murray has completed "Jazzmania," to be presented by Robert Z. Leonard and released by Metro Pictures Corporation. The new photoplay, scheduled for distribution about the third week in January, is now in the process of being cut and titled. In this Mr. Leonard, who directed "Jazzmania," and Miss Murray will co-operate personally with the film editors. The story of the photoplay is by Edmund Goulding.

## Late News Notes From the West Coast By Wire

PRINCIPAL PICTURES have secured film rights for nine Harold Bell Wright stories, including "Recreation of Brian Kent," "The Uncrowned King," "When a Man's a Man," "Their Yesterdays," 'The Winning of Barbara Worth," "Eyes of the World," "The Calling of Dan Matthews," "The Shepherd of the Hills" and "That Printer of Udell's." According to announcement by Sol Lesser, Wright will personally assist in preparing screen versions. Two of the number have been filmed, but will be re-made with new casts.

Penrhyn Stanlaws announces he will become an independent producer at expiration of his Paramount contract in January.

Warner Brothers have completed plans for complete rebuilding of their studios on Sunset Boulevard and construction work now awaits approval by Building Commission. Plans provide for administration building sixty by two hundred, of four stories, with two stages, one ninety by two hundred and other ninety by one hundred and fifty.

Fox will make all star production from play titled "The Eleventh Hour." Principals selected include Shirley Mason. Buck Jones and John Gilbert. Bernard Durning will direct.

Pickford-Fairbanks party due to arrive Wednesday.

Harry Cohn announces engagement of Jean Havez as head of scenario department for Hallroom Boys' Comedies.

King Vidor is finishing Clara Kimball Young's "Woman of Bronze."

Leah Baird's next production, "The Destroying Angel," from Louis Joseph Vance story.

Sam Rork and James Young are selecting a story to be filmed prior to Young directing "Trilby" for Richard Walton Tully in January.

## Universal Buys "A Lady of Quality" and "Six-Fifty"

UNIVERSAL announces the purchase, for future screen production, of Frances Hodgson's "A Lady of Quality" and Kate L. McLaurin's stage success, "The Six-Fifty," which was given in New York last year. Priscilla Dean will be starred in "A Lady of Quality" and will be made into a Universal-Jewel production. The star of "The Six-Fifty" has not yet been definitely selected but Virginia Valli is the likely choice. An all-star cast with featured players is another possible course under consideration.

"A Lady of Quality," besides being widely read as a novel, was dramatized with Julia Arthur as the star. The part of Chlorinda, which proved such a sensation with the reading public at a time when "the new woman" was a burning topic of discussion, is said to be admirably suited to Miss Dean.

"The Six-Fifty," when produced at the Hudson theatre by Lee Kugel, received favorite notice at the hands of the reviewers. It is a comedy drama in three acts. The story deals with a young civil engineer and his wife who are obliged to go back to the farm. Her only excitement in life is in watching the 6:50 express rush by. How a train wreck brings adventure to their doors and results in dramatic complications forms the motivating force of the plot.

Scenes from the Universal production starring Gladys Walton, "The Lavender Bath Lady"

## De Mille Winner Gives Award to Hospital

The Los Angeles Children's Hospital has been enriched in the sum of $1,000 through the generosity of H. J. Bradt, of Los Angeles, one of the eight first prize winners in the recent Cecil B. DeMille photoplay idea contest conducted under the auspices of the Los Angeles Times.

Mr. Bradt refused to accept the $1,000 check for himself and asked that it be made out to the Children's Hospital, with the special request that it be used to endow a bed to be named after the idea which had brought him the money. The bed accordingly will be known as "The Ten Commandments Bed."

## Capitol Books "Headless Horseman" for Xmas

"The Headless Horseman," based on "The Legend of Sleepy Hollow," Washington Irving's literary classic, will open Christmas week at the Capitol theatre, New York, N. Y. The picture was adapted by Carl Stearns Clancy and will be distributed through W. W. Hodkinson Corporation.

A scene from the Universal "Timber Tales" series, in which Roy Stewart is the hero.

# Paramount to Star Walter Hiers

### Player Signed Under 5-Year Contract; Wesley Ruggles Is Engaged to Direct

WALTER HIERS has been engaged by Jesse Lasky under a five-year contract to star in Paramount pictures. "Mr. Billings Spends His Dime," by Dana Burnet, will be Mr. Hiers' initial starring vehicle. This subject was intended originally for Wallace Reid, but plans have been changed owing to the fact that Mr. Reid has not as yet fully recovered from his recently reported illness. Wesley Ruggles will direct the production, which is to be put under way at once at the Lasky studios. Albert Shelby Levino has completed the screen adaptation.

Hiers is to be started on his starring career with a strong supporting cast. Jacqueline Logan, who is just finishing work in George Melford's "Java Head," at Paramount's Eastern studio, will be featured opposite Hiers. Included in the support are George Fawcett, Robert McKim, Clarence Burton, Patricia Palmer and Lucien Littlefield.

The following statement was issued during the week from the Famous Players-Lasky headquarters in New York in connection with the announcement of Mr. Hiers' acquisition as a star under a long-term contract:

"Requests from all quarters for comedies of a light, romantic type indicate that the kind of picture decided upon for Mr. Hiers will be extremely popular. Moreover, in this connection it may be stated that Paramount's decision to star Mr. Hiers followed the receipt of hundreds of letters from exhibitors and fans during the past few months, all of whom emphasized his tremendous popularity with the picture-going public and urged that he be placed in stellar comedy roles."

Walter Hiers was born in Cordele, Ga., and received his education in Savannah and at the Peekskill Military Academy. He was on the vaudeville stage when he decided on a screen career, making his first appearance with Paramount in support of Bryant Washburn in "It Pays to Advertise." Later he appeared in support of Douglas MacLean and Doris May in "What's Your Husband Doing?" and with Charles Ray in "Hard Boiled" and "Bill Henry," Thomas H. Ince productions for Paramount. Among his more recent pictures are "Is Matrimony a Failure?" "Her Gilded Cage," with Gloria Swanson, and "The Ghost Breaker," with Wallace Reid.

## F. B. O. Opens Branch at Des Moines

The Film Booking Offices of America, Inc., formally opened their Des Moines branch on November 15, establishing the thirty-second branch office of the organization which plans before the year is out to increase the number to 35.

The office staff at Des Moines is as follows: Jimmy McGivern, office manager; William Benjamin, branch manager; S. Aronowitz, special representative; Miss Pike, stenographer; Miss Elman, biller; Mrs. Slater, cashier; W. R. McEwen, salesman; Paul Fine, salesman; W. R. Smith, salesman.

## Enid Bennett as Lead for "Your Friend and Mine"

Enid Bennett has been signed by Arthur Sawyer of the S-L (Sawyer-Lubin) organization to enact the leading feminine role in the production of "Your Friend and Mine" for Metro. Actual filming of this Willard Mack sketch is to be started within the next ten days at the Metro studios in Hollywood under the direction of Clarence C. Badger

## "When Love Comes" Is F. B. O. Release

A picture whose keynote is wholesome romance is the current release of the Film Booking Offices of America. It is the initial Ray Carroll production introducing Helen Jerome Eddy as a star.

"When Love Comes" is a story of small-town life in New England, with Miss Eddy cast in the role of a simple, old-fashioned girl who finds romance and adventure in a humdrum, prosaic life. Harrison Ford is the leading man. The picture was directed by William A. Seiter.

In addition to Miss Eddy and Harrison Ford the cast includes Fannie Midgeley, Claire Dubray, Joseph Bell, Gilbert, J. Barrows, Fay McKenzie and the two "twins," Buddy Messenger and Molly Gordon. The adaptation was made by Winifred Dunn, and the photography is by Lucien Andriot.

## Alfred Lunt Plays Lead in "Backbone"

Alfred Lunt has been signed to play the male lead in "Backbone," which has been adapted for the screen by Charles Whittaker from the story by Clarence Budington Kelland, and will mark the first all-star production of Distinctive Pictures Corporation and the first of the new Distinctive units in addition to the George Arliss pictures, it is announced by Arthur S. Friend, president of the company.

Mr. Lunt leaped into fame as the creator of the name part in Booth Tarkington's "Clarence," which had a long run at the Hudson theatre, New York, two seasons ago.

This marks his first motion picture appearance.

## Prominent Journalist on Palmer Photoplay Staff

Charles Sarver, formerly city editor of the World, Globe, Evening Mail and Press, in New York City, and for several years prominently identified with motion picture production, has joined the staff of instructors of the educational department of the Palmer Photoplay Corporation. He has written original stories for Famous Players, Fox and World Film Corporation and made adaptations for Lasky, Pathe and Fox.

## De Haven Comedy Title "A Ringer for Dad"

The new Carter DeHaven comedy now nearing completion under the direction of Henry Lehrman, will be released under the title of "A Ringer for Dad." It was produced under the working title of "A False Alarm."

"A Ringer for Dad" will be the seventh comedy of domestic life featuring Mr. and Mrs. Carter DeHaven to be released through the Film Booking Offices of America.

## Southern Enterprises Book "Rich Men's Wives"

An important booking deal on the first Al Lichtman attraction, "Rich Men's Wives," was closed recently when R. A. Davis, manager of the Al Lichtman Corporation of the South, arranged with Southern Enterprises for the exhibition of the picture on its entire circuit of houses in North and South Carolina, Georgia and Tennessee.

## Kinematograph Comments on Politics

KINEMATOGRAPH, the foremost British motion picture weekly, editorializes in a recent issue on screen politics in America. They credit their New York correspondent with a dispatch to the effect that New York City had gone baldheaded into politics on the side of the Democratic party.

The editorial says: "Such an out and out partisanship of one party would in this country amount to business suicide."

Continuing, Kinematograh says:

"One may, of course, have to qualify the foregoing statement of the American attitude if W. A. Johnston, of the Motion Picture News, correctly reflects general opinion in his comment on the situation under the heading of "Politics" in the News, of November 11. Johnston casts doubts on the story that a "plot" existed to assist the re-election of the Republican Government by a screen campaign, and while supporting the Trade's right to use its screens for the presentation of arguments against censorship, strongly opposes its right to champion any individual's candidature. 'The screen,' he very soundly remarks, 'is for principles—not politics.' The remark is as true of this country as of America."

## Old Studio Reopens in Massachusetts Town

The Atlas Studio in Newton Highlands, Mass., built several years ago for a company that thrived for awhile and then went under, has recently been the scene of great activity again. Some of the townspeople liked it and others did not, but the fact remains that a new picture has just been completed there, and rumor has it that it is a very good one.

Ida Harrison, of the Pictures-in-Motion, Inc., and author of "The Soul Call," has just completed that film in the aforementioned locality. It was directed by L. E. Dadmun.

Heading the cast is Edward Earle.

## "Dr. Jack" to Open at N.Y. Strand Christmas Eve

"Dr. Jack," Harold Lloyd's new feature-length comedy, will have its premiere in New York City at the Mark Strand Theatre, opening on Christmas Eve. The picture has been engaged for two weeks. Extended runs for "Dr. Jack" at leading theatres were assured in advance of the general release date, November 26th, according to word from Pathe.

## "Quincy Adams Sawyer" at N. Y. Capitol Dec. 17th

Metro's screen adaptation of "Quincy Adams Sawyer" will open at the Capitol theatre, New York, December 17th, for a week's engagement. This SL production was directed by Clarence G. Badger. Blanche Sweet and Lon Chaney head the all-star cast.

## "Yankee Doodle, Jr.," Acquired by Boston Man

George M. A. Fecke, well-known Boston exchange man, after considerable litigation has acquired the world's rights to "Yankee Doodle, Jr.," and will soon begin distribution of the picture through the independent market.

## Abbey Pictures Enters Independent Ranks

Abbey Pictures, Incorporated, is the latest newcomer to the ranks of independent film producers.

The company, which is headed by John A. Murphy as president, and Morris Kriger, as chief of the production staff has about completed plans for their initial screen offering, from the pen of Lola Lee.

President Murphy, of Abbey Pictures, Inc., comes fresh to the film world after a successful term in the legitimate ranks where he has staged and sponsored many worthwhile theatrical pieces, in the past fifteen years. His associate Maurice Kriger is well known to the trade in general, having at various times held important executive positions with Triangle, S. J. Lynch Enterprises, Universal and others of renown.

The first production of the new company will shortly be started.

## Chase Named Universal European Manager

Maurice A. Chase, who has been Eastern Division sales manager for Universal during the past twelve months, will leave New York aboard the Aquitania early in December to be General Manager for Universal in Continental Europe. He will be a liaison man between Universal and its European exchanges. His territory will embrace all European countries except the British Isles.

Universal's European business has become so great in the last year that it has become necessary to have closer co-operation between the various exchanges on the Continent and the home office in America, it is explained by James V. Bryson, Universal export manager.

## Avery Hopwood Does Titles for "Slippy McGee"

Avery Hopwood, the well-known dramatist, has written the titles for "Slippy McGee," the Oliver Morosco production which is on the First National release schedule for this month.

"Slippy McGee," adapted from Marie Conway Oemler's story, deals with a realistic plot of crook regeneration. Wheeler Oakman and Colleen Moore are the featured players. It is the second Oliver Morosco production to be released by First National.

## Bert Adler Back from Trip Through Middle West

Bert Adler, personal representative of President Arthur S. Friend, of Distinctive Pictures Corporation, has returned from a trip through the Mid-West, where he visited the leading exhibitors in the interests of the current George Arliss production, "The Man Who Played God." Mr. Adler reports that conditions are improving, especially employment conditions.

## Title Change Announced on Mix Picture

The title of "Shoe-Bar Stratton," the forthcoming William Fox production starring Tom Mix, has been changed to "Catch My Smoke," according to announcement by the Fox organization.

The picture was directed by William Beaudine from a story by Joseph P. Ames.

EAST AND WEST COAST PRODUCTION NOTES

# Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

## On the Goldwyn Lot

Frances Marion has been engaged to write titles for Marshal Neilan's "The Stranger's Banquet."

"Red Lights" is the release title for the Edward Rose melodrama, "The Rear Car," next to be produced by Neilan.

Edward Bowes gave a dinner at the Hotel Ambassador on Friday in honor of Eric Von Stroheim. There were about thirty prominent film people present.

Additions to the "Vanity Fair" cast are Adele Rowland, Leo White, James Marcus, Otto Lederer and Doris Stone.

## Around Metro Studios

"Your Friend and Mine," Sawyer-Lubin production, story by Willard Mack, is under way. In the cast are Willard Mack, Enid Bennett, Rosemary Theby, Otto Lederer, J. Herbert Frank, and Huntley Gordon, under the direction of Clarence Badger.

William Baudine has been engaged to direct Viola Dana in "Her Fatal Millions," by William Telley. The picture is at present being cast.

## With Paramount Units

Al Green departed for the east to begin production of "The Ne'er Do Well," starring Thomas Meighan, with Lila Lee opposite. Director Green came west for players and is accompanied back east by George O'Brien, Gertrude Astor, and Tom Wilson.

Joseph Henabery is now making interiors for "The Tiger's Claw," starring Jack Holt. The continuity is by Jack Cunningham, and Eva Novak will appear in the leading feminine role.

Dorothy Dalton is expected Tuesday from New York and will begin "The Law of the Lawless," by Konrad Bercovici, under the direction of Victor Fleming. Charles Deroche will play opposite the star.

James Cruze and "The Covered Wagon" troupe have returned from Utah location. The production continues with interiors.

Betty Compson and "The White Flower" troupe arrived from Honolulu Thursday.

"The Ten Commandments" has been selected as the title for DeMille's production to follow "Adam's Rib." This title was suggested by a recent idea contest, conducted by DeMille and the Los Angeles Times. More than thirty thousand suggestions were received.

In production are "Mr. Billings Spends His Dime," starring Wallace Reid, under direction of Wesley Ruggles; "The Trail of the Lonesome Pine," starring Mary Miles Minter, under the direction of Charles Maigne; "Bella Donna," the George Fitzmaurice production, starring Pola Negri, and "Prodigal Daughters," with Gloria Swanson the star and Sam Wood director.

Production of "The Glimpses of the Moon," Edith Wharton's popular novel, which is being translated to the screen by Allan Dwan, was started at the Paramount Long Island studio last week in a blaze of color and an investiture of exotic drapings.

Claire Windsor has been chosen for the role of Patricia in George Fitzmaurice's production of "Bella Donna," in which Pola Negri makes her American stellar debut for Paramount. With Conway Tearle, Conrad Nagel, Miss Windsor, Macey Harlam and Claude King in the cast, Miss Negri's support, Paramount points out, comes about as near to being all-star as is possible.

Bebe Daniels, who is to be featured with Nita Naldi in Allan Dwan's Paramount picture, "The Glimpses of the Moon," which has just been put into production at the Long Island studio, is ill at her hotel in New York from the effects of the extraction of two wisdom teeth.

## Here and There

L. B. Mayer announces that Reginald Barker's production of "Hearts Aflame," will be distributed by Metro as a special with a big exploitation campaign in first run theatres and later may be roadshowed.

Tom Forman's "Are You a Failure?" has been shipped east.

Katherine McDonald's "Refuge" company is now on first week of studio interiors.

B. P. Schulberg is the proud father of a third child. It's a boy! And his name is Stuart Harding Schulberg!

The players selected for "Rupert of Hentzau" include Elaine Hammerstein, Bert Lytell, Lew Cody, Bryant Washburn, Adolphe Menjou, Hobart Bosworth, Marjorie Daw, and Director Victor Heerman declares other players of prominence are to be added.

Myron Selznick is now making plans for the production of "The Common Law," by Robert W. Chambers, which will embrace an all-star cast.

It is probable that Theda Bara will journey westward to play the leading role in "The Easiest Way," the Eugene Walters play, which was originally produced by David Belasco.

The Jackie Coogan company has a mammoth "circus set" erected for the "Toby Tyler" production, now being directed by Eddie Cline.

The Talmadges, Norma and Constance, are expected on the Coast the 10th of December.

Sam Rork and James Young have leased space at United studios.

Reginald Barker is now preparing to start on his second independent unit picture, "The Valley of Content." The story, based on Blanche Upright's popular novel, has been scenarioized by Marion Fairfax.

Mary Alden, star of "A Woman's Home," has completed work on "This Wife Business," one of the Woman's Home Companion series which are being made at the Estee studios, New York City. Miss Alden begins next week to play the featured role in "Something for Nothing," a Dr. Daniel Carson Goodwin production. Some years ago Miss Alden appeared in a D. W. Griffith production, of which Dr. Goodwin was the author, entitled "The Battle of the Sexes."

Lucille Carlisle, leading woman for Larry Semon in nearly all of the recent Vitigraph comedies, arrived in New York on Thursday from Hollywood, Cal., for a brief visit. She is accompanied by her sister, Helen Carlisle, who has been in the West for a year or more writing special articles for the motion picture fan publications.

Secretary of Labor Davis was the guest of honor at the theatre party given at Grauman's Hollywood theatre last Saturday afternoon by Larry Semon and Sid Grauman. With "Robin Hood" the theatrical attraction, the member of President Harding's Cabinet declared that he enjoyed it immensely.

Avery Hopwood, playwright, has written the titles for the First National release, "Slippy McGee," produced by Oliver Morosco from the book by Marie Conway Oemler, now in its tenth edition. "Slippy" will be a December release.

Frank Lawrence has been engaged to cut and edit the next Allan Holubar picture, "The White Frontier," starring Dorothy Phillips, and the new Maurice Tourneur production, "The Isle of Dead Ships," both of which are being made at the United studios. Lawrence is one of the best known film editors. Both of these pictures are for First National release.

Doris Hill of San Francisco, who won a "Movie Opportunity" contest undertaken by a San Francisco newspaper in conjunction with Allan Holubar productions will probably have a small part in Mr. Holubar's new production, "The White Frontier," starring Dorothy Phillips, now in the making for First National release. Miss Hill captured the contest because of her "beauty, intelligence and training," but has been undecided since whether she will take up pictures as a career. At present she is visiting Miss Phillips in Los Angeles.

## Century Cut-Backs

"The Flower Girl," laid in the slums of Paris, is the next starring vehicle for "Baby Peggy," and will be made under the direction of Herman Raymaker.

Alf Goulding is proceeding with the production of "Grandma's Girl," while Baby Peggy convalesces.

## R-C Production Notes

Ethel Clayton has started "Greater Glory," from a story and continuity by Wyndham Gittens. It is being directed by James Horne. The cast includes Malcolm McGregor, male lead; Albert Hart, heavy; Richard Headrick, junior juvenile.

Mal St. Clair is directing the third H. C. Witwer "Fighting Blood" story entitled "Six-Second Smith." George O'Hara and Clara Horton are the leads, with the same supporting cast as have appeared in the previous issues.

Johnnie Walker is starting on "The Fourth Musketeer," from the Cosmopolitan Magazine story by H. C. Witwer. The director is William Kerrigan Howard. The continuity has been prepared by Paul Scofield and the present stage of production is casting.

Mr. and Mrs. Carter DeHaven are engaged in the production of "Waggin' Tale."

## At Universal City

Plans have been completed for the cathedral set for "The Hunchback of Notre Dame." The spires will be two hundred and sixty-five feet in height, the tallest set ever built. In this production there will be no use of "double exposure" process for setting. Raymond Hatton has been added to the cast to appear as the poet.

Arrangements have been completed for William S. Campbell to make a series of "Animal Comedies," featuring the chimpanzee, "Napoleon."

The cast for the Gladys Walton subject, "When Carey Comes to Town," under the direction of King Baggot, includes Ramsaye Wallace, Carol Holloway, Albert Priscoe, Freeman Wood. The next Gladys Walton subject, titled "The Chicken that Came Home to Roost," by Frederick Arnold Kummer, is from a story in a current magazine.

Lois Weber is preparing the script for the re-filming of "Jewel." Claude Gillingwater is the only player selected at this writing.

## Warner Brothers Items

Harry Beaumont has been engaged to direct "Main Street."

The Warners have purchased screen rights to the musical comedy, "Irene."

Long time contracts have been made with Julian Josephson, scenario writer, Monte Blue and Harry Myers, players.

"The Little Church Around the Corner" has been completed. It contains a reproduction of the Argonaut mine disaster, reproduced from photographs.

NEWSY BRIEFS FROM CENTRAL FILM BELT

# Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

## Among the Exchanges

A PROMOTION, which meets with the hearty approval of exchange men and theatre owners in the Chicago territory, is that of Jack Sampson as manager of Film Booking Offices Chicago exchange, to fill the vacancy caused by the return of Joseph Klein to the New York headquarters of the company. Mr. Sampson, for some time past, has been sales manager at Film Booking Offices and previous to that was, for several years, connected with Universal's Chicago exchange.

Si Greiver, of Greiver Productions, has purchased two strong western features from Irving Lesser, for release in the Chicago territory. They are "The Sagebrush Trail," with a cast including Roy Stewart, Marjorie Daw, Wallace Beery and Johnnie Walker, and a Curwood picture, "The Man From Hell River," played by Eva Novak, Wallace Beery and an all-star cast.

Manager Ralph Simmons, of Hodkinson, went to Rock Island, for the opening of Irene Castle in "Slim Shoulders," which will be presented in conjunction with Miss Castle's Fashion Parade, starting December 2 at the Fort Armstrong. Joe Hopp is giving the public of this river city some big productions this year, recently having shown "The Sign of the Rose" at his house, George Beban also appearing personally with his play of the same name. The Beban attraction proved a box office success and Mr. Hopp is counting on doing a big business with the Castle show. Mr. Simmons is planning a big selling and exploitation campaign to put over some of the important Hodkinson features, which will be released within the next few weeks, including "Bull Dog Drummond," "The Kingdom Within," and "Dollar Devils."

William C. Cook, popular First National salesman, who has been covering western Illinois territory, has been transferred to Chicago, and M. Whitemoyer, who has been working on special assignment, will look after Mr. Cook's former territory. Phil Dunas is now working suburban cities.

Maurice Hellman left for a two weeks' visit to New York, on Wednesday, and while in the eastern film center, will make his headquarters at the Elks Club. It is understood that Mr. Hellman is working on plans which will make him an important figure in the independent field, not only in Chicago, but throughout the country.

Charlie Lundgrin, well-known Hodkinson salesman, is the latest of the film row eligibles to embark on the matrimonial sea. He is scheduled to marry a popular Racine, Wis., girl on Wednesday.

Richard Kipling, of Kipling Enterprises, reports several sales of features for state right and foreign territories. "Golden Silence," his five reel feature, starring Hedda Nova and Jack Perin, has been taken over by Chester Sawyer, of the Carribean Films, for South America and Cuba.

"The Man - Hunter," "Gringo Devil" and "Golden Silence," have been purchased by Reece and Fields, owners of Rialto Productions for the state of New York and northern New Jersey, and six of the Kipling productions go to Tom Leonard, of St. Louis, for distribution in eastern Missouri and southern Illinois.

Mr. Kipling is completing plans for the production of "The Face Upon the Floor," on the west coast, starting the middle of January, and intends, hereafter, to produce from two to four big pictures a year, as it is his belief that the day of the mediocre or ordinary program picture is past, and that the public, and therefore exhibitors, demand high-grade features.

Mr. Kipling is also planning the production and distribution of twenty-six short novelty reels, "Budville Fables," and has already completed four of these five-hundred-foot reels.

H. E. Belford has joined the sales staff of Vitagraph, and has been assigned to Indiana territory by Manager Steinson. Mr. Belford, for the past year, has been general representative for Richard Kipling with headquarters in Chicago.

One of the latest recruits to the staff of the American Releasing Corporation, is Alma Jose.

W. H. Tracy, hustling Universal salesman, is making his rounds these days in an auto, which is a traveling advertisement of "Around the World in Eighteen Days." His flivver is fully equipped with camping paraphernalia and covered with mud and dust, bears a sign, "Am Going Around the World in Eighteen Days." Needless to say the car is attracting a lot of attention.

I. Lesserman, of Universal, made a trip to New York last week for a conference with President Carl Laemmle and home office officials. Judging from the smile Mr. Lesserman wore on his return, the trip must have been eminently satisfactory to him.

Ben Garretson is once again handling exploitation for Pathe and is specializing on some live stunts for putting over "Nanook of the North."

The regular weekly trade and press showings of Universal pictures were resumed last week and will be held each week, hereafter, at 1.30 P. M. every Friday in Universal's Projection Room, at 831 South Wabash, according to Sales Manager Herman Stern.

Douglas Fairbanks and Mary Pickford passed through Chicago last week en route to the west coast, and tarried long enough for Mary to personally sign a contract with Balaban & Katz for the showing of her next big release, "Tess of the Storm Country," in Balaban & Katz's houses.

Dr. Shallenberger, of the Arrow Film Corporation, recently spent several days in Chicago, conferring with Frank Zambreno, of the Progress Pictures Company, and arranging for the exploitation of Arrow's widely heralded specials, "Streets of New York," and "Night Life in Hollywood." Mr. Zambreno, it is understood, plans to put these pictures over with an advertising campaign which will be the biggest he has ever attempted, including a large number of twenty-four sheet stands, newspaper advertising and tie-ups, two of which already have been made with the Art Institute of Chicago and the City Council. Albert Dezel will handle the campaign.

Branch Manager Bolle and Sales Manager Wallace, are scheduled to return to Chicago the end of the week with the Paramount party, which has been attending the company's annual convention at Los Angeles. On Friday a meeting of the sales forces of Paramount exchanges at Milwaukee, Peoria, and Chicago will be held in Chicago, and it is expected that some of the home office officials, who are included in the convention party, will remain over for the meeting.

## Around the Trade

"THE PACE OF PROGRESS," a one-reel picture showing the development of transportation from the days of the Indians to the present time, is meeting with great success in the Chicago and Milwaukee territories, as the scenes of the picture were shot at locations in and between the two cities, and in addition to entertainment value, this short feature has a strong local interest. It has been used in more than two hundred Chicago and suburban theatres to date. The scenario was written by J. J. Moran, of the North Shore Electric Railway and produced under his supervision.

Jones, Linick & Schaefer have moved their general offices from the Rialto Theatre Building, where they have been located for many years, to spacious quarters in the New McVicker's Theatre Building, the entire third floor of which will be devoted to offices, including private offices for the three members of the firm and Norman E. Field, general manager; John J. Jones, booking manager; a conference chamber, and stenographer's room. The fourth floor will house Ralph T. Kettering, general representative, and his staff, the auditing department, and the projection room, where all pictures will be reviewed before being run on the McVicker's screen.

The first of Paramount's stars to make personal appearances at McVicker's Theatre, under the policy recently announced by President Zukor, of Paramount, of having all his company's stars traveling east and west, stop over in Chicago for this purpose, was Miss Dorothy Dalton, who appeared at the new house last week. George Fawcett, whose splendid portrayal of the stern old father in "The Old Homestead," was a memorable piece of acting, and Jacqueline Logan, one of the daintiest and most attractive Paramount stars, were also booked to appear on the stage of McVicker's in person this week.

Eddie Hafercamp has returned from Erie, Pennsylvania, where he completed arrangements for the purchase of an organ, which will be installed in the theatre he is erecting at Crawford and Elston Avenues, and which he is having rushed to completion so it can be opened by January 1st.

Max Schwartz and his associates plan to open the Albany Park Theatre the latter part of the present week. This house has been completely remodeled, newly furnished and decorated and today is one of the finest outlying movie theatres in the city.

## Enid Bennett Selected For Leading Role

Enid Bennett has been signed by Arthur Sawyer of S-L (Sawyer-Lubin) pictures to enact the leading feminine role in the Metro-S-L production of "Your Friend and Mine. Filming of this Willard Mack sketch is to be started within the next ten days at the Metro studios in Hollywood under the direction of Clarence G. Badger.

PROGRAMS FOR THE WEEK OF NOVEMBER 26 TH

# With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

## NEW YORK CITY

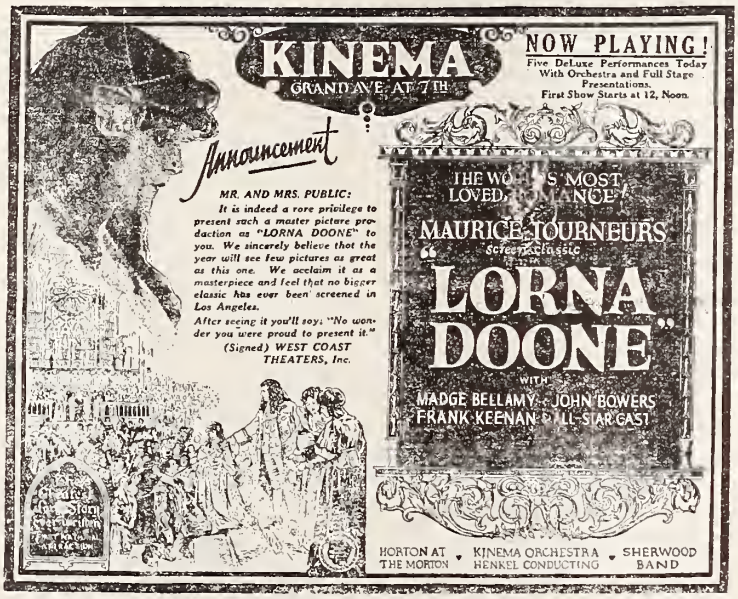
**Capitol Theatre—**
Overture—Fourth Symphony "Allegro con brio," Grand Orchestra.
Current Events—Capitol Magazine.
Specialty—"Nutcracker Suite"—Capitol Ballet Corps.
Scenic—The Canyon of Dreams.
Prologue—"Where the Volga Flows."
Feature—Hungry Hearts—Goldwyn.
Music—"Air Russe," played by Barbara Lull, young American violinist.
Cartoon—The Fortune Hunter—Aesops Fable.
Recessional—Organ.

**Rivoli Theatre—**
Overture—"Morning, Noon and Night in Vienna" Orchestra.
Current Events—Rivoli Pictorial.
Specialty—"Pierrot's Dream."
Feature—Singed Wings—Paramount.
Music—Original Piano Trio—"Song of India" and "Georgette."
Cartoon—Inkwell comedy.
Recessional—"Marche Solenelle"—Organ.

**Rialto Theatre—**
Overture—"Samson and Delilah" and Riesenfeld's Classical Jazz—Rialto Orchestra.
Current Events—Rialto Magazine.
Novelty—The Mirror—aviation pictures.
Vocal—Intermede Chinois—Duet.
Feature—The Toll of the Sea.
Specialty—"Danse Grotesque" Virginia Beardsket.
Comedy—Teddy in Bow Wow—Sennett.

CIRCLE
AGAIN
STRONGHEART
Wonder Dog
"The Silent Call"
"BRAWN OF THE NORTH"
with
Irene Rich and Lee Shumway
Strongheart Not Only Repeats, But Outdoes His Triumph of "The Silent Call"
Hold Your Breath a Hundred Times on Strongheart's Trail of Thrills!
Eyes stabbing, fangs bared for battle, the great body rigid—then rippling in a spring. Fighting a wolf pack for the love of a woman—and winning her hate.
Made 'midst the wolf packs at risk of life—but worth the risk.
THE INCOMPARABLE CIRCLE ORCHESTRA
THE GRAND ORGAN

*Ad announcing the showing of "Brawn of the North" at the Circle theatre, Indianapolis*


KINEMA
GRAND AVE. AT 7TH
NOW PLAYING!
Five DeLuxe Performances Today With Orchestra and Full Stage Presentations.
First Show Starts at 12, Noon.
Announcement
MR. AND MRS. PUBLIC:
It is indeed a rare privilege to present such a master picture production as "LORNA DOONE" to you. We sincerely believe that the year will see few pictures as great as this one. We acclaim it as a masterpiece and feel that no bigger classic has ever been screened in Los Angeles.
After seeing it you'll say: "No wonder you were proud to present it."
(Signed) WEST COAST THEATERS, Inc.
MAURICE TOURNEURS
"LORNA DOONE"
WITH
MADGE BELLAMY · JOHN BOWERS
FRANK KEENAN · ALL-STAR CAST
HORTON AT THE MORTON
KINEMA ORCHESTRA HENKEL CONDUCTING
SHERWOOD BAND

*Five-column ad on "Lorna Doone" run by the Kinema theatre, Los Angeles*

Recessional—Organ.

**Criterion Theatre—**
Feature—When Knighthood Was in Flower, Marion Davies—Paramount—Indefinite.

**Astor Theatre—**
Feature—The Town that Forgot God—Fox—Indefinite.

**Apollo Theatre—**
Feature—One Exciting Night—D. W. Griffith—Last Week.

**Cameo Theatre—**
Overture—"Kamenoi-Ostrow"—Cameo Concert Orchestra.
Current Events—Cameo News-Pictorial.
Scenic—The River Jordan.
Cartoon—Aesop's Fables.
Music—'Cello Solo.
Comedy—Pitter Patter.
Feature—What Fools Men Are—Pyramid.
Recessional—Organ.

**Mark-Strand Theatre—**
Overture—"Madama Butterfly," Mark Strand Orchestra.
Novelty—Odds and Ends.
Musical—Robert Armbruster, pianist—selections.
Current Events—Mark-Strand Topical Review.
Specialty—Fokine Ballet—"Fantasie Chinois."
Feature—East is West—Constance Talmadge—First National.
Recessional—Organ.

## BROOKLYN

**Mark Strand Theatre—**
Overture—Thanksgiving Airs and Symphonized Jazz, Mark-Strand Orchestra.
Current Events—Topical Review and World Humor.
Specialty—Indian Phantasy.
Feature—Oliver Twist, Jackie Coogan—First National.
Recessional—Organ.
Next Week—East Is West.

## LOS ANGELES

**Loew's Theatre—**
Overture—"The Fortune Teller."
Vocal—"At Dawning," soprano.
Current Events—International News.
Specialty—Duo of Eccentric Dancers.
Comedy—Mud and Sand.
Prologue—Dance Number—Twelve people.
Feature—Enter Madame—Metro.
Recessional—"After the Party"—Organ.
Next Week—Trifling Women.

**Symphony Theatre—**
Overture—Symphony Orchestra.
Current Events—Fox News.
Scenic—Orange Grove.
Music—Medley of Four Popular Songs.
Feature—Sure Fire Flint—Affiliated.

**Clune's Theatre—**
Overture—Clune's Orchestra.
Current Events—Selznick News.
Comedy—Lloyd Reissue, Pay Your Dues.
Vocal—"My Buddy," tenor.
Feature—The Old Homestead—Paramount. Second run.
Recessional—Organ.
Next Week—The Cowboy and the Lady.

**Superba Theatre—**
Overture—"Southern Melodies"—Organ.
Current Events—International News.
Comedy—Rookies—Brownie, the Dog.
Novelty—Number One Mirror
Vocal—"Carolina Home."
Feature—The Kentucky Derby—Universal.

**Grauman's Theatre—**
Overture—"Mignon."
Novelty—Pathe Weekly—Organ with Slides and Voice, "Lost a Wonderful Girl" and Topics of the Day.
Specialty—Twenty Minutes Aboard the Battleship California—Set deck of battleship, jazz band twenty pieces.
Feature—The Man Who Saw Tomorrow, Thomas Meighan—Paramount.

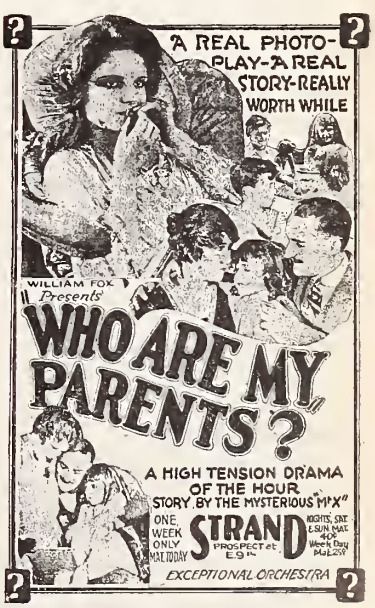
**Mission Theatre—**
Feature—Dr. Jack—Harold Lloyd. Fourth week.

**Grauman's Rialto Theatre—**
Feature—When Knighthood Was in Flower, Marion Davies—Paramount. Seventh week.

**Grauman's Hollywood Theatre—**
Feature—Douglas Fairbanks in Robin Hood—U. A.—Sixth Week.

**Hill Street Theatre—**
Overture—Orchestra.
Current Events—International News.
Serial—In the Days of Buffalo Bill—Universal.
Cartoon—Aesop's Fable.
Comedy—A Bully Pair—Charles Molina.
Feature—The Understudy—F. B. O.
Recessional—Organ.

**Kinema Theatre—**
Overture—Selections from "Maytime"—Orchestra.
Current Events—International News.
Novelty—Topics with organ slides "Three O'Clock in the Morning."


A REAL PHOTO-PLAY-A REAL STORY-REALLY WORTH WHILE
WILLIAM FOX Presents
WHO ARE MY PARENTS?
A HIGH TENSION DRAMA OF THE HOUR
STORY BY THE MYSTERIOUS "MYX"
ONE WEEK ONLY MAT. TODAY
STRAND
PROSPECT at E. 9th
EXCEPTIONAL ORCHESTRA

*Three-column ad on "Who Are My Parents?" used by the Strand theatre, Cleveland*

California
THEATRE
World's Premier
STARTS TODAY
The Crowning Achievement in the Career of "America's Sweetheart"
MARY PICKFORD
in her New
Tess of the Storm Country
Elinor's Superb Orchestra of 50 Musicians
Grand Concerts TODAY
2:25, 4:40
7:00, 9:15
An Entirely New Photoplay—Not a Re-issue, Nor a Revival, Nor a Revamped Picture—but a Brand New 10-Reel Production of a Notable Screen Favorite.
You Owe It to Yourself to See This New and Vastly More Beautiful "Tess."
NO ADVANCE IN PRICES! PLEASE COME EARLY!

*Art ad on "Tess of the Storm Country" run in Los Angeles papers by the California theatre*

Comedy—Just Dogs.
Vocal—Gianina Mia—Soprano.
Feature—Shadows—Al Lichtman.
Next Week—East is West—Constance Talmadge—First National.

**California Theatre—**
Overture—First Anniversary Concert including Violin Duet "Over the Alpine Mountains."
Current Events — International News and Fox News.
Novelty—Topics of the Day.
Comedy—The Haunted House.
Scenic—The Blanket Stiff—Bruce.
Feature—Brothers Under the Skin—Goldwyn.
Recessional—Organ.
Next Week—Hungry Hearts.

**Pantages Theatre—**
Feature—A Woman's Woman—Mary Alden—Allied P. & D.
Six Acts of Vaudeville.

## SAN FRANCISCO

**Loew's Warfield Theatre—**
Overture—"Apple Blossoms" and "Bring Back the Sunshine"—Orchestra.
Current Events—News Weeklies.
Comedy—The Electric House.
Feature—June Madness—Metro.
Recessional—Organ.
Next Week—Trifling Women.

**Granada Theatre—**
Overture—"Martha" and Whistling Special—India Music for Musical Journey in India including Kashimir Love Song.
Current Events—News Weeklies.
Novelty — Pathe Review and Graphic—Educational.
Feature — The Young Rajah — Rodolph Valentino — Paramount.
Recessional—Organ.

**California Theatre—**
Overture—Low Du Bal and "You Gave Me Your Heart" — Orchestra.
Specialty — Wright Dancers in Dance Jazzette.
Novelty—Topical Review.
Music—Special Organ Recital.
Feature—The Impossible Mrs. Bellew—Paramount.
Recessional—Organ.

**Imperial Theatre—**
Overture—Musical Moments with Great Composers and "Nadine," special Saxophone solo.
Current Events—Imperial Screen News.
Novelty—Imperial Screen Magazine.
Feature—Sherlock Holmes, John Barrymore, Goldwyn.
Recessional—Organ.
Next Week—To Have and To Hold.

**Tivoli Theatre—**
Overture—Orchestra.
Current Events—Kinograms.
Comedy—Alabama.
Feature—Lorna Doone, First National.
Scenic—The Drifters.
Recessional—Organ.

## DALLAS

**Palace Theatre—**
Overture—Forty-eighth Symphony Concert, Palace Orchestra.
Current Events—Palace News.
Scenic—Palace Tours.
Feature——If You Believe It, It's So, Thomas Meighan, Paramount.
Comedy—That Son of a Sheik.
Recessional—Organ.

**Old Mill Theatre—**
Overture—Selections Melba Orchestra.
Current Events—Fox News.
Comedy—Golf, Larry Semon.
Feature—Tess o' the Storm Country, Mary Pickford, United Artists.
Recessional—Organ.

## SEATTLE

**Coliseum Theatre—**
Overture—"Robespierre."
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day.
Cartoon—Felix Gets Revenge.
Feature—The Impossible Mrs. Bellew, Gloria Swanson, Paramount.
Recessional—Organ.
Next Week—Forgotten Law.

**Columbia Theatre—**
Overture—"Down South," Orchestra.
Current Events — International News.
Vocal—Medley of Southern Songs, Betty Anderson.
Comedy—Just Dogs.
Specialty—Xylophone Solo, Southern Fantasia.
Feature—The Kentucky Derby, Universal.
Recessional—Organ.

**Strand Theatre—**
Feature—When Knighthood Was in Flower, Second Week.

*The Liberty theatre, Portland, under the direction of Jensen and Von Herberg, used this ad on "Rich Men's Wives," consisting of press book and mat service cuts*

**Blue Mouse Theatre—**
Overture—"Forge in the Forest," Orchestra.
Current Events—Fox.
Cartoon—Such Is Life in Munich.
Novelty—Variations of "Three O'Clock in the Morning."
Feature—Tess o' the Storm Country.
Recessional—Organ.

**Liberty Theatre—**
Overture—Liberty Orchestra.
Current Events—Liberty and Selznick News.
Scenic—Beautiful Sun.
Comedy—Chop Suey.
Vocal—"Where Bamboo Babies Grow"—Solo.
Feature—The Cowboy and the Lady—Paramount.
Recessional—Organ.
Next Week—The Young Rajah.

**Winter Garden Theatre—**
Overture—Orchestra.
Current Events — International News.
Novelty—Screen Snapshots.
Comedy—Bully Pair.
Feature—Face to Face—Playgoers.
Recessional—Organ.
Next Week—The Virgin's Sacrifice.

## CHICAGO

**Chicago Theatre—**
Overture—"Sakuntala."
Specialty — Dennis Sisters in Thanksgiving Setting.
Music—Organ solo, "Way Down East in Maine"—Jesse Crawford, organist.
Novelty—Literary Digest.
Speciality—Tulip Time.
Feature — Dangerous Age—First National.
Comedy—The Agent—Larry Semon.
Next Week—Sherlock Holmes.

**Tivoli Theatre—**
Overture—"If I Were King."
Specialty—"Silver Threads Among the Gold" — Thanksgiving Greetings.
Current Events—News Weekly.
Music—Organ solo—Milton Charles at the organ.
Scenic—Moonlight Sonata.
Specialty—Tally-Ho.
Feature—One Week of Love, Hammerstein-Tearle—Selznick.
Comedy—Larry Semon.
Next Week—Dangerous Age.

**Riviera Theatre—**
Overture—Selected.
Speciality—Thanksgiving Fantasy.
Current Events—News Weekly.
Scenic—Moonlight Sonata.
Novelty—Literary Digest.
Specialty—Neptune's Daughters.
Feature—One Week of Love—Selznick.
Comedy—The Steeplechasers.
Next Week—Dangerous Age.

**Roosevelt Theatre—**
Feature — Manslaughter, Paramount, Second Week.

**Randolph Theatre—**
Current Events — International News.
Comedy—Women First.
Feature—One Wonderful Night, Universal.
Next Week—All Night.

**Barbee's Theatre—**
Current Events—Topics of the Day.
Vocal—"If Winter Comes."
Comedy—What's Your Hurry?
Feature — Camille, Nazimova, Metro.
Next Week—Doctor Jack, Harold Lloyd.

**Woodlawn Theatre—**
Overture—Selected.
Novelty—Pathe Snapshots.
Current Events—Woodlawn News and Views.
Novelty—Literary Digest.
Cartoon—Aesop's Fables.
Musical—"Songs of Scotland."
Feature—The Old Homestead, Paramount.
Next Week—Rich Men's Wives.

## KANSAS CITY

**Newman Theatre—**
Overture—Medley of 1921 popular song hits.
Current Events—Newman News and Views.
Musical—Organ Selection.
Comedy—Chop Suey, Christie.

*Novel layout of art ad on "The Bond Boy," used by the Capitol theatre, St. Paul.*

Specialty—Miniature Musical Revue, Cast of 20.
Novelty — Coon-Sanders Novelty Singing Orchestra.
Feature—Clarence, Wallace Reid, Paramount.
Next Week—Tess of the Storm Country.

**Liberty Theatre—**
Overture—Selections.
Current Events—Fox and Pathe News.
Musical—Organ Selections.
Specialty—Kuhn-Chaquette Musical Minstrels.
Feature—Oliver Twist, Jackie Coogan, First National.
Next Week—Oliver Twist, Second Week.

**Royal Theatre—**
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy — Ocean Swells, Neal Burns, Christie.

Feature—Skin Deep—First National.

**Twelfth Street Theatre—**
Overture—Selections.
Current Events—Twelfth Street Screen Magazine.
Musical—Organ Selections.
Comedy—Torchy's Holdup.
Cartoon—Aesop's Fables.
Short Subjects—The Law of the Sea.
Feature—The Cowboy and the Lady, Tom Moore and Mary Miles Minter—Paramount.

**Doric Theatre—**
Overture—Selections.
Musical—Organ Selections.
Feature—Nanook of the North—Pathe.

## BUFFALO

**Shea's Hippodrome—**
Overture—"Nero," special score.
Organ Recital — Albert Hay Malotte.
Feature—Nero—Fox.
Comedy — The Agent, Larry Semon.
Current Events—Hippodrome Review.
Next Week—Burning Sands.

**Lafayette Square—**
Overture—Concert Orchestra.
Organ Recital—C Sharp-Minor.
Feature—Skin Deep—First National.
Comedy—"Snub" Pollard.
Current Events—Fox News.
Next Week—Evidence.

**Loew's State—**
Overture—Medley of Popular Airs.
Current Events—Pathe News.
Feature — While Satan Sleeps—Paramount.
Comedy—Making the Movies—Johnny Jones.
Novelty—Local-Grams.
Next Week—The Face in the Fog.

**Mark-Strand—**
Overture—"Tomorrow."
Current Events—Kinograms.
Feature—Rags to Riches, Wesley Barry—Warner Bros.
Comedy—Paying Patients—Vanity.
Next Week—Sherlock Holmes.

**Olympic—**
Overture—"Orpheus."
Current Events—International News.
Comedy—True Blue—Century.
Novelty—Fun From the Press.
Next Week—Lorna Doone—Madge Bellamy.

**Palace—**
Feature—Hurricane's Gal, Dorothy Phillips—First National.

**Shea's North Park—**
Feature—Nero—Fox.

## PHILADELPHIA

**Stanley Theatre—**
Overture — Poet and Peasant — Suppe—Orchestra.
Current Events—Pathe News, Kinograms, Topics of the Day.
Novelty — Movie Chats — Hodkinson.
Cartoon—The Man Who Laughed—Pathe.
Musical Feature — The National Male Quartette.
Feature — The Young Rajah — Rodolph Valentino — Paramount.
Next Week—The Impossible Mrs. Bellew—Paramount.

**Stanton Theatre—**
Current Events—Fox News.
Feature—Nero—Fox.
Next Week — When Knighthood Was in Flower.

**Aldine Theatre—**
Current Events — International News—Fun from the Press.
Novelty—Starland Review—F. B. O.
Comedy — A Ladies Man — Bull Montana.
Feature—The Five Dollar Baby—Metro.
Next Week—Enter Madame.

**Karlton Theatre—**
Current Events — Pathe News, Kinograms.
Scenic—The San Francisco Earthquake—International.
Novelty—Railroading.
Feature — Singed Wings — Paramount.
Next Week—Ebb Tide.

**Arcadia Theatre—**
Current Events—Pathe News.
Novelty—Movie Chats—Hodkinson.
Scenic—An Arctic Hike.
Comedy—Our Gang—Pathe.
Feature—Under Oath—Selznick.
Next Week—If I Were Queen.

**Regent Theatre—**
Cartoon—Bumps and Thumps.
Comedy—A Bee in His Bonnet—Pathe.
Feature—The Wall Flower—Goldwyn.
Next Week—The New Teacher.

**Palace Theatre—**
Current Events — Pathe News — Topics of the Day.
Comedy—Blazes.
Novelty—The Grandfather Clock.
Feature — Clarence — Wallace Reid —Paramount.
Next Week—The Man Who Saw Tomorrow—Paramount.

**Victoria Theatre—**
Current Events—Pathe News.
Cartoon—My Hero.
Comedy—The Diary of A Knutt.
Feature — Without Compromise — Fox.
Next Week—Do and Dare—Fox.

**Capitol Theatre—**
Current Events—Kinograms.
Comedy—Our Gang—Pathe.
Scenic—The Impi.
Feature—Under Oath—Selznick.
Next Week—Skin Deep.

## ST. LOUIS

**Missouri Theatre—**
Overture—Victor Herbert Gems—Missouri Symphony Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press.

YE A BUCK
ALL WEEK
CHARLES "BUCK" JONES
in
"BELLS of SAN JUAN"
Old "BUCK" as a two-gun Sheriff who wants what he wants when he wants it. If he wanted a man he got him. If he wanted a girl and—? —see the picture he'll tell you how it is done.
Ever drop a laugh on your pet corn? No? Then watch your step. You are going to drop plenty of them when you see
THE MERMAID COMEDY
"LOOK OUT BELOW"
Jack White made it for Educational
Lige Conley, Don Barclay and Elinor Lynn STAR IN IT
KINOGRAM NEWS "KNOW YOUR STUFF"
NEXT WEEK WILLIAM FARNUM in "WITHOUT COMPROMISE"
MISTER SMITH'S THEATRE

*Clean cut pen and ink ad on "Bells of San Juan," used by Mister Smith's theatre, Indianapolis*

Music—Organ solo.
Musical Specialty — Robinson's Plantation Band.
Comedy—Lazy Bones—Clyde Cook.
Cartoon—Felix the Cat.
Feature—The Pride of Palomar—Paramount.

**New Grand Central, West End Lyric and Capitol Theatres—**
Overture.
Current Events—News and Views.
Novelty—Topics of the Day.
Music—Organ solo.
Vocal—Max Kaplick, baritone solo.
Comedy—The Blacksmith—Buster Keaton.
Feature—The Young Rajah, Rodolph Valentino—Paramount.
Cartoon—Aesop Fable—The Sneak.

**New Rivoli—**
Overture—Janssen's Concert Orchestra.
Current Events — International News and Views.
Novelty — The Mirror, review of memorial events.
Comedy—Century.
Feature—The Trap, Lon Chaney—Universal.

**William Fox Liberty—**
Overture—Liberty Concert Orchestra.
Current Events—Fox News and Views—Educational.
Cartoon—Mutt and Jeff.
Comedy—Lazy Bones—Clyde Cook.
Feature—Who Are My Parents?—Fox.

**Del Monte—**
Overture—Humfeld's Del Monte Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press—Screen Snapshots.
Added Attraction—Joseph F. Sheehan and grand opera company.
Feature—One Week of Love, Hammerstein and Tearle—Selznick.

**Columbia Theatre—**
Overture—Columbia Concert Orchestra.
Current Events—Fox News and Views—Educational.
Comedy—Lazy Bones—Clyde Cook.
Serial—Sixth episode of Speed—Pathe.
Cartoon—Mutt and Jeff.
Feature—Don't Write Letters—Metro.

## BALTIMORE

**Century Theatre—**
Overture—Century Theatre Orchestra.
Current Events—Century Topical Review.
Comedy—The Steeplechasers.
Interlude—Organ solo by John H. Eltermann.
Vocal—Justin Lawrie and Fernando Guarneri, singers.
Specialty—A Day with Rod and Gun, scenic.
Novelty—Valse Bluette, Marie Limor, Katherine Hall, Elsie Quandt.
Feature—The Man Who Saw Tomorrow, Thomas Meighan—Paramount.

**Rivoli Theatre—**
Overture — "Fest," Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Vocal—Solo.
Feature—Rich Men's Wives—Al Lichtman.
Novelty — Rivoli Review—Screen Magazine.
Comedy—The Frozen North.

MISSION
Broadway at 9th
DR. JACK NOW DOING BUSINESS
He's Well Who Laughs Well!
FOR YOUR TROUBLES AND CARES CONSULT
HAROLD LLOYD
IN
"Dr. Jack"
HIS LATEST AND GREATEST 5 REEL COMEDY FEATURE
We Advise You Secure Morning or Afternoon Appointments
DR. JACK'S OFFICE HOURS 10 AM TO 11 PM EVERY DAY
RATES FOR PRESCRIPTIONS SAME AS USUAL

*Los Angeles papers carried this ad when "Dr. Jack" opened its run at the Mission theatre*

**Parkway Theatre—**
Overture—Parkway Orchestra.
Current Events—Parkway Topical Review.
Novelty—Urban Movie Chats.
Comedy—Entertaining the Boss.
Vocal—Solo.
Feature—The Woman He Loved—American Releasing.

**New Theatre—**
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Selected.
Feature—Quincy Adams Sawyer—Metro.

## DES MOINES

**Des Moines Theatre—**
Current Events — International News.
Special Music—Arrangement of Well-Known Lyrics, Des Moines Theatre Orchestra.
Scenic—The City Beautiful.
Comedy—High Power.
Feature — Oliver Twist, Jackie Coogan, First National.
Next Week—Sherlock Holmes.

**Strand Theatre—**
Current Events—Kinograms News.
Comedy—The City Chap, Al St. John.
Special Music—"Polly," Organ Illustrated Solo by F. Donald Miller.
Feature—The Man Who Saw Tomorrow, Thomas Meighan, Paramount.
Next Week—Woman Conquers and The Young Rajah.

**Garden Theatre—**
Comedy—Hello Judge.
Feature—The Ghost Breaker, Wallace Reid, Paramount.
Next Week—The Way of a Maid.

## MICHIGAN

**Adams Theatre—**
Feature—When Knighthood Was in Flower, Marion Davies—Paramount. Indefinite.

**Broadway-Strand—**
Overture—Orchestra.
Current Events—News.
Specialty — Emmons & Colvin, Comic Songs.
Feature—An Old Sweetheart of Mine.
Comedy—The Educator, Lloyd Hamilton.
Recessional—Organ.

**Capitol Theatre—**
Overture—"Capriso Italia."
Current Events—Pathe News.
Scenic—Hy Mayer Travelogue.

*Ad used to announce the showing of "The Headless Horseman" at the Symphony theatre, Los Angeles*

Specialty — Waring's Pennsylvanians.
Feature—Clarence, Wallace Reid, Paramount.
Recessional—Organ.

**Fox-Washington Theatre—**
Overture—Orchestra.
Current Events—Fox News—Bird Life,Fox Educational.
Specialty—Ambassador Orchestra, Jazz.
Comedy—The City Chap—Al. St. John.
Feature—My Friend, the Devil—Fox.
Recessional—Organ.
Next Week—Under Two Flags.

**Madison Theatre—**
Overture—"Egmont."
Current Events—Pathe News.
Novelty Scenic—Endurance.
Specialty—Lincoln Quartette.
Feature — One Week of Love — Elaine Hammerstein and Conway Tearle—Selznick.
Recessional—Organ.
Next Week — The Woman Conquerors.

**Orpheum Theatre—**
Feature — Douglas Fairbanks in Robin Hood—Indefinite.

## CINCINNATI

**Capitol Theatre—**
Overture — Japanese and Chinese Airs — Capitol Symphony Orchestra.
Current Events—Capitol News.
Cartoon—Aesop's Fables—Pathe.
Feature—East Is West—Constance Talmadge—First Nat'l.
Next Week—Clarence.

**Strand Theatre—**
Current Events—Pathe News.
Comedy—A False Alarm—Christie.
Feature—More To Be Pitied—S. R.
Next Week—My Friend The Devil.

**Walnut Theatre—**

LYRIC
SUNDAY and ALL WEEK
Queen of the Moulin Rouge
Adapted from PAUL M. POTTER'S Famous Stage Play
with MARTHA MANSFIELD
FAMOUS FOLLIES DANCER
in the SEASON'S MOST SENSATIONAL PICTURE
Directed by RAY C. SMALLWOOD
The RED MILL

***How the Lyric theatre, Cincinnati, advertised "The Queen of the Moulin Rouge."***

Current Events—Pathe News.
Short Subjects — Trip Through Filmland.
Feature—Man Who Saw Tomorrow, Thomas Meighan — Paramount.
Next Week—Human Hearts.

**Lyric Theatre—**
Current Events—Selznick News.
Short Subjects—The Artist—Warner Bros.
Feature — One Week of Love — Hammerstein-Tearle—Selznick.
Next Week—Thelma.

## WASHINGTON

**Crandall's Metropolitan—**
Overture—"Dance of the Hours"—Ponchielli.

STILLMAN
Rex Ingram's
Latest successor to "The Four Horsemen" and "The Prisoner of Zenda"
"TRIFLING WOMEN"
With the Handsome RAMON NAVARRO and Beautiful BARBARA LA MARR
Stars of "The PRISONER of ZENDA"
A CAST THAT IS FLAWLESS
SETTINGS BEAUTIFULLY EFFECTIVE
AND THE STORY . . . IT'S SUPERB!
METRO PICTURE
Coming Soon—Cosmopolitan Presents
MARION DAVIES in "WHEN KNIGHTHOOD WAS IN FLOWER"
Cosmopolitan Production—Paramount Picture

*Effective use of scene still in "Trifling Women" ad designed by the Stillman theatre, Cleveland*

Current Events—Pathe News—Fun from the Press.
Comedy—The Electric House.
Feature — White Shoulders—First National.
Next Week—A Tailor Made Man.

**Loew's Palace—**
Overture—Northern Rhapsody.
Current Events—Pathe News—Topics of the Day.
Cartoon—Aesop's Fables.
Feature—Quincy Adams Sawyer—Metro.
Next Week—Clarence.

**Loew's Columbia—**
Current Events—Universal News.
Feature—The Young Rajah, Rodolph Valentino — Paramount. Continued.
Next Week—Trifling Women.

**Moore's Rialto—**
Extra Attraction—Prospero Miraglia, harpist, in program: Danse des Sylphes (Godefroid); Carneval de Venus (Paganinni); Pizzicato Valse (Delibes).
Current Events—Fox News.
Comedy—Newly Rich.
Feature—To Have and to Hold—Paramount.
Next Week—Shadows.

## OMAHA

**Rialto Theatre—**
Overture—Selected.
Current Events—Kinograms.
Feature—Oliver Twist, Jackie Coogan—First National.
Comedy—The Reporter—Fox.
Recessional—Organ.
Next Week—The Impossible Mrs. Bellew.

**Strand Theatre—**
Overture—"Ballo Im Maschera," by Verdi.
Current News—Selznick.
Feature — Burning Sands—Paramount.
Comedy—Use Your Weapons.
Next Week—Clarence.

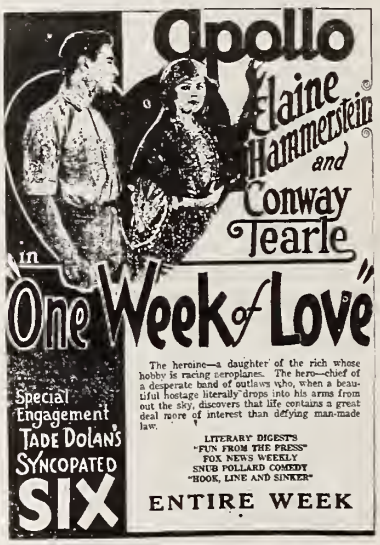
**Sun Theatre—**
Current News—Pathe News.
Comedy—Old Sea Dog.
Special—Tony Sargs' Noah Put the Cat Out.
Feature—Heedless Moths—Equity.

**World Theatre—**
Feature—The Broadway Madonna F. B. O.
Six vaudeville acts.

## CLEVELAND

**Stillman Theatre—**
Overture—Love Songs from Victor Herbert Successes.
Feature—When Knighthood Was in Flower, Marion Davies—Paramount.
Next Week—Continued.

**Allen Theatre—**
Overture—"Fantasie Hungroise."


Apollo
Elaine Hammerstein and Conway Tearle
in
"One Week of Love"
The heroine—a daughter of the rich whose hobby is racing aeroplanes. The hero—chief of a desperate band of outlaws who, when a beautiful hostage literally drops into his arms from out the sky, discovers that life contains a great deal more of interest than defying man-made law.
LITERARY DIGEST'S "FUN FROM THE PRESS"
FOX NEWS WEEKLY
SNUB POLLARD COMEDY "HOOK, LINE AND SINKER"
Special Engagement
TADE DOLAN'S SYNCOPATED SIX
ENTIRE WEEK

*"One Week of Love" ad used by the Apollo theatre, Indianapolis*

Current Events—Fun from the Press, International News, Plain Dealer Screen Magazine.
Comedy—Pardon My Glove—Christie.
Feature—Oliver Twist, Jackie Coogan—First National.
Next Week—The Pride of Palomar.

**Park Theatre—**
Overture—"Cavalleria Rusticana."
Current Events—Kinograms, International News, Fun from the Press.
Comedy—Fire Fighters.
Scenic—The Drifters.
Feature—Rags to Riches, Wesley Barry—Warner Bros.
Next Week—Love in the Dark.

**Reade's Hippodrome—**
Overture—Potpourri of Popular Melodies.
Current Events—Pathe News, Pathe Review.
Feature—What's Wrong with the Women?
Specialty—Nine Acts of Vaudeville.
Next Week—Man from Hell's River.

**Standard Theatre—**
Current Events — International News.
Comedy—True Blue, Queenie the Horse.
Feature—All Night.
Added Feature—Tales of the Sea, Jack Mulhall.
Next Week—Another Man's Shoes.

**Strand Theatre—**
Current Events—Screen Magazine.
Comedy—Rented Trouble.
Feature—More to be Pitied than Scorned—S. R.

## ATLANTA

**Howard Theatre—**
Overture—Fire Flies, Electrical Effects, Howard Orchestra.
Current Events—Pathe News.
Comedy—A Pair of Kings, Larry Semon.
Feature—The Impossible Mrs. Bellew—Paramount.

**Metropolitan Theatre—**
Overture — "Second Hungarian Rhapsody."
Current Events—Kinograms.
Vocal—Bernice Barlow, Soprano.
Novelty—Literary Digest's Fun from the Press.
Comedy—My Boy—Lloyd Hamilton.
Feature—Rags to Riches, Wesley Barry—Warner Bros.

**Rialto Theatre—**
Overture—"Fete Boheme," Rialto Melody Artists.
Current Events — International News.
Music—Cello Solo "Andante."
Comedy—Out of Place, Al St. John.
Feature — Anna Ascends, Alice Brady—Paramount.

Tomorrow You Can See It — The Long Awaited Paramount Masterpiece
—The Greatest Romance That Ever Flowed from the Pen of IBANEZ, the Author of "THE FOUR HORSEMEN."
Her Lips Never Near His——
RODOLPH VALENTINO
in
"BLOOD AND SAND"
with LILA LEE and NITA NALDI
THE WHOLE WIDE WORLD —
—thrilled the throngs of this staggering tale of Spanish love and adventure. When it came critics acted by in amazement and admiration. Its tremendous domination over the average photoplay left them aghast and incredulous. It surprised even its makers! And it will hold you spellbound and delighted.
You Haven't Seen Valentino Until You've Seen "Blood and Sand"
PALACE
ENTERTAINMENT
MONDAY— ONE SOLID WEEK
ADMISSION AFTERNOONS 30c
EVENINGS 50c
ATTENDANCE LIMITED TO STANDING ROOM

*Stanley Chambers prepared this large-space ad on "Blood and Sand" for the Palace theatre, Wichita, Kans.*

EXHIBITORS' REPORTS ON NEW RELEASES

# What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

## FAMOUS PLAYERS

***The Impossible Mrs. Bellew—***
Good picture that went over well with our houses. (West.)

Strong feature and Gloria Swanson is seen to best advantage for some time. Business excellent. (Middle West.)

***Manslaughter—***
One of the big features of the year. Business not so good first part of the week, but played to crowds from the middle of the week on.

***The Man Who Saw Tomorrow—***
Meighan a favorite who always brings good business and usually a good picture. My attendance liked this one. (West.)

Thomas Meighan is a great favorite here. This one drew good for a week. (Middle West.)

***The Young Rajah—***
This one went over big for a week's run. (Middle West.)

Good picture and drew well for a two weeks' run. (Middle West.)

***To Have and to Hold—***
Fine picture; drew well and seemed to please. (Middle West.)

Fine drama, beautifully portrayed. Well known title drew the crowds and fine production kept them coming all week. One of the big pictures of the year. (Middle West.)

***The Loves of Pharaoh—***
Patrons seemed to like it. Should go over if properly exploited. (Middle West.)

***Anna Ascends—***
Only fair picture and business rather dull. (East.)

***Pink Gods—***
A good picture; excellent attraction as star is popular here. (Middle West.)

***Clarence—***
Patrons did not enthuse much over this offering and business tapered off from the average.

***On the High Seas—***
An entertaining production of just the calibre to please audiences that attend this house. Box office receipts unusually good.

***When Knighthood Was in Flower—***
One of the few pictures that has ever held over here for more than two weeks. Business capacity. (West.)

***The Cowboy and the Lady—***
Did fairly well. Average picture. (West.)

***The Old Homestead—***
Could do business every day in the year with pictures like this one. Have packed them in since the opening. (West.)

## UNIVERSAL

***Broad Daylight—***
Put on for week run with "Wolf Law" another Universal production and fair business recorded. A lot of show for little money helped pull them in. (East).

***The Storm—***
Proved winning bill for opening of new house. Good attendance throughout the week. Critics and patrons praised it. (Middle West.)

***Under Two Flags—***
A thrilling story, beautiful pictures, excitement galore. Best recipe for lagging business. Priscilla Dean won new admirers among my patrons by her work in this feature. It is a very pleasing adaptation of a word famous novel and should prove winner anywhere. (Middle West.)

***The Kentucky Derby—***
Good racing picture with popular star. Good box office attraction. (Middle West.)

Drew crowds who seemed to like it. (West.)

Did good week with all "southern" bill. (West.)

## FIRST NATIONAL

***Lorna Doone—***
Crowds were enthusiastic about this feature. Although there was considerable comment when it was first announced as coming, on account of many who held the book a favorite, it was supposed that it would draw highbrows, mainly. Interest in the picture was built up ahead of time through newspapers and did fine business. Many expressed themselves that it was one of the best pictures of the year. (Middle West.)

*Attractive display by the Princess theatre, Toledo, O., on "The Face in the Fog."*

***The Eternal Flame—***
Good picture and business up to par. (East.)

***Trouble—***
Fair picture, but did not go over very well here. (East.)

***The Deuce of Spades—***
Picture mediocre and business only fair. (East.)

***White Shoulders—***
Pleasing but nothing unusual. Average business. Whatever business we had depended upon the star's popularity. (Middle West.)

## METRO

***Broadway Rose—***
Went across fairly well. Mae Murray has done better work. Good attendance. (Middle West.)

***Trifling Women—***
Big box office attraction. Splendid production with theme of popular interest. Played two weeks and held up fine. (Middle West.)

## FOX

***Nero—***
Good picture but business not as good as expected. (East.)

People seem to be tired of hearing how big a picture it is and how many people there are in it. Anyway, it didn't seem to attract well, although those who did come, seemed satisfied. Might do exceptional business somewhere. (Middle West.)

***The New Teacher—***
Just an average program subject that got by because of the rest of the bill being strong. (East.)

***Without Compromise—***
Fair all the way through. Farnum in leading role attracted some comment, but as a whole the production did not score big here. (Middle West.)

***A Fool There Was—***
A good box office attraction. Lively week's attendance. (Middle West.)

## VITAGRAPH

***A Rogue's Romance—***
A fair sort of picture that Valentino's present popularity makes a winner. Nice receipts. (Middle West.)

## HODKINSON

***Slim Shoulders—***
In spite of revue and two special revue nights of a flapper revue and a kiddies revue, with local contestants, business was not so good. It is a question whether it was good business to suggest by the advertising that Irene Castle herself would be with the revue. (Middle West.)

## GOLDWYN

***Sherlock Holmes—***
This one won much praise from the newspapers and played to good crowds for a week's run. (Middle West.)

## SELZNICK

***Reckless Youth—***
Pleasant little feature that did very well. Star seems popular and story seemed to amuse. Business satisfactory. (Middle West.)

## F. B. O.

***If I Were Queen—***
Big show. Big crowds. Everybody pleased. (Middle West.)

## AL LICHTMAN

***Rich Men's Wives—***
Fine society picture with plenty of heart interest. Went over big. (Middle West.)

***Shadows—***
Well acted picture and went over big, partly due to extensive advertising campaign. (East.)

## UNITED ARTISTS

***Tess o' the Storm Country—***
Whale of a picture. Business just as big. (West.)

## STATE RIGHTS

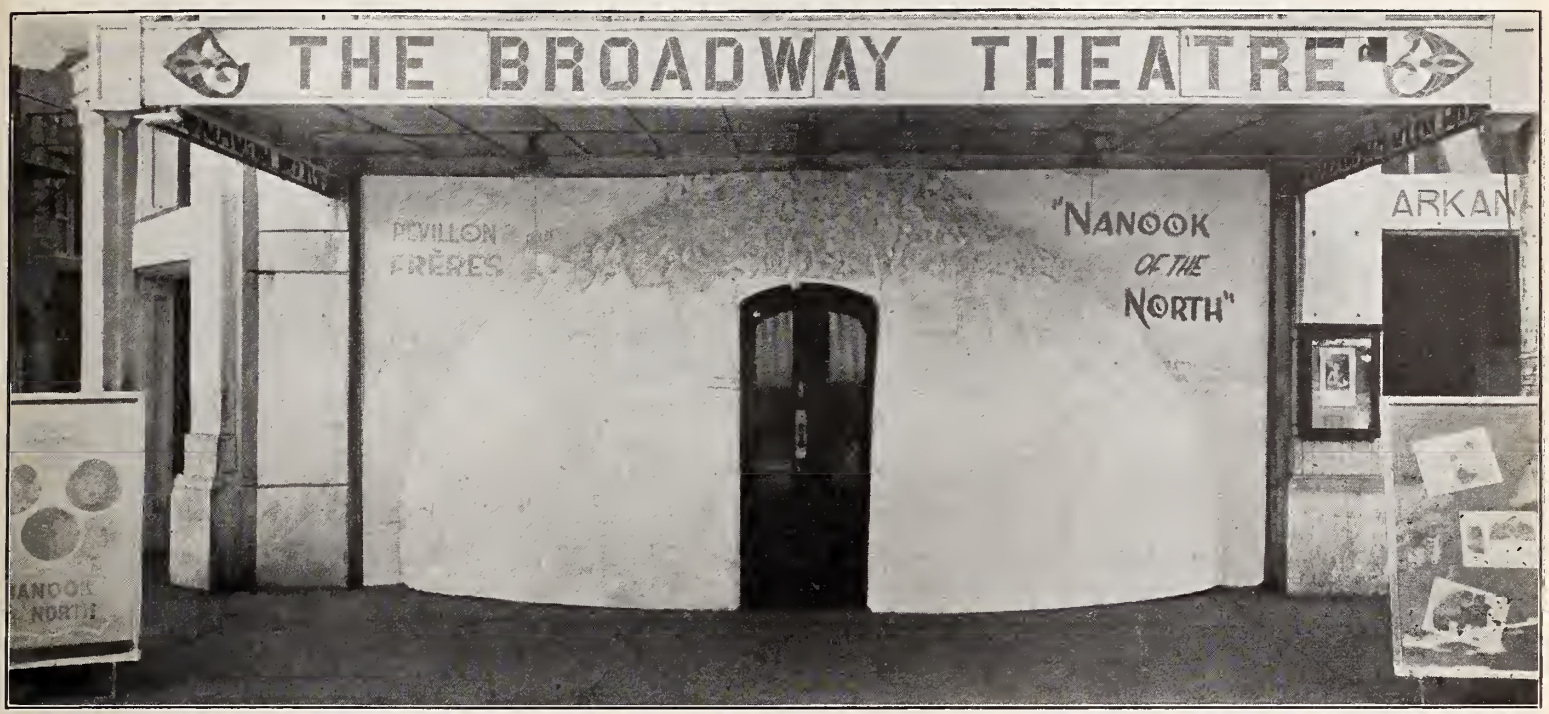
***Sure Fire Flint—***
Plenty of pep and dash and the kind of picture that the majority of movie fans want. Not a bit sorry I booked it. (Middle West.)
It is "sure fire" enough. They liked it. (West.)

***The Man From Hell's River—***
Northern picture which followed a couple of animal pictures the week before. Business was all right for the first day but did not hold out for the week. Took it off in the middle of the week. (Middle West.)

***What's Wrong With the Women?—***
Only a fair picture and box office attraction. (Middle West.)

# *Paul E. Noble's Striking "Broadway Rose" Lobby*

*Striking lobby display on "Broadway Rose" prepared by Paul A. Noble, manager of the Liberty theatre, Portland. A cameo effect was obtained by setting cutouts out from the background. Old rose, pale green and gold was the color scheme followed*




*Unusual "igloo" effect over entrance, arranged by Manager R. W. J. Bettis of the Broadway theatre, Muskogee, Okla., on "Nanook of the North"*

## Animated Cut-out Attracts Eye to "Manslaughter" Lobby

WACO, TEXAS.—A lobby display with high attraction value was arranged by Manager J. P. Harrison, of the Hippodrome theatre, on "Manslaughter."

Set back in the lobby about ten feet stood a cut-out of Leatrice Joy with a miniature display at the foot of this cut-out. Mr. Harrison "dressed up" the cut-out in flashy colors, using a blood red velvet dress with a bright green sash around the waist. This gave a real cabaret effect. The arm of the cut-out moved up and down. This was effected by means of a piece of machinery.

In the hand of this moving arm was a small wine glass, the glass was real and in it was a red liquid representing wine. As the arm moved up and down the liquid was seen to move, and Mr. Harrison writes that "animating the inanimate" attracted considerable attention.

*Manager Barry Burke of the Palace theatre, Fort Worth, Texas, built this miniature cabin in the lobby during the run of "The Storm," snow being represented by cotton*

## Newspaper Herald Is Issued on "Rags to Riches"

**OKLAHOMA CITY, Okla.—Manager A. H. McLaughlin of the Criterion theatre printed big heralds of newspaper size, modeled after the four-page broadside in the pressbook, for putting over "Rags to Riches."**

**Features stories and cuts were used, many of them centering about famous men who had risen from rags to riches. This proved an attractive tie-up on the picture and aroused considerable interest in it.**

## Traffic Cards Hooked Up With "Young Rajah" Showing

NORFOLK, VA.—Every telephone pole and traffic semaphore was obtained by Leslie Whelan, Paramount exploiteer, for the billing of "The Young Rajah" when that picture played the Granby theatre, through a tie-up which gave the city its money's worth.

Remembering that the "Manslaughter" tie-ups brought so many excellent locations, the Granby printed up cards reading:

"Warning! Pedestrians have the right of way at this crossing."

Then followed the billing for the picture.

The theatre had to stand the cost of the cards, but the city let them have wonderful locations.

## Fire Department Tie-Up Wins Publicity for "Nero"

Wichita Falls, Texas.—An unusual street ballyhoo was obtained on "Nero" when the management of the Strand theatre went out and obtained the assistance of the local fire department with the result that five fire trucks and a chief's machine paraded about the city bearing "Nero" banners.

The plan was that of naming a "Fireman's Day" in which all local firemen were invited to see the picture as guests of the theatre. By thus gaining the good will of the department, the fire-fighters were willing to carry banners on their trucks in their drive to the theatre. The signs on each truck read: "We Are Going to See 'Nero'—the Burning of Rome."

## Men's Style Show Is Held with "A Tailor Made Man"

AUSTIN, TEXAS.—A showing of men's clothing was held as a special feature in connection with the showing of "A Tailor Made Man" at the Majestic theatre by Manager R. P. Whitfield.

Harrell's Clothing Store furnished the models and clothes on display. These models were talented young men who not only displayed the latest fashions in men's clothes but rendered songs and dances. The local store that tied up with the theatre also furnished an additional act for the style show. The Longhorn Quartet from the local university, dressed in Harrell's latest styles, offered selections that were pleasing to all.

Another angle of the tie-up was a window display. Morning, afternoon and evening dress for men were on exhibit. Cut-outs of Charles Ray, special announcement cards and 22 x 28 framed photographs showing scenes from the picture were in the window.

*Manager Oscar White of the Rex theatre, Sumter, S. C., got up this miniature display on "The Fast Mail," the background being an exact replica of the main street of Sumter*

*Prologue to "Sherlock Holmes," with characters impersonating Holmes and Professor Moriarity, at the Hippodrome theatre, Reading, Pa.*

## Varied Stunts Are Put Over In "Monte Cristo" Campaign

Winnipeg, Canada.—The management of the Lyceum theatre put over a campaign on "Monte Cristo" which included a number of unusual stunts.

A few days before the initial opening arrangements were made with the *Free Press*, one of the leading papers of Winnipeg, by which the paper, which conducts regular nightly radio concerts, undertook to broadcast the radio message, "Monte Cristo Is Coming." This was followed up by having a fancy skater, dressed as Monte Cristo, give exhibitions during intervals in the big Cleveland-Winnipeg games at the skating rink and throwing "Monte Cristo" coins among the crowd, a stunt which the sports committee at first objected to but later acquiesced in.

Excellent publicity was also obtained by linking up with three of the leading drug stores in Winnipeg, using the slogan: "A Treasure of Economy in Every Purchase."

Permission was obtained from the Standard Bank of Canada to place cards in prominent positions in its several branches. These read: "The Wealthiest Men in the World Have Been the Thriftiest—Start Saving and One Day You Will Be able to Cry, 'The World Is Mine.'"

Further publicity was obtained by tie-ups with book and jewelry stores, the most prominent in the city, one of the latter displaying a perfect miniature stage setting of "Monte Cristo" discovering the treasure, real diamonds and other precious stones being used by the jewelers.

## Jackie Coogan Birthday Party Held at Theatre

LEXINGTON, Ky.—A Jackie Coogan birthday party was given by Managers Egar and Russell of the Kentucky theatre on the date on which they played "Oliver Twist," to which his youthful admirers were invited.

The "kick" in the celebration consisted of a birthday cake baked by the Barker System which was displayed in the window several days in advance of the party.

It is estimated that some 500 children were on hand for the special party.

## Novel Co-operative Ad Put Over on $5 Baby"

LORAIN, Ohio.—Peter Theopopilis, of the Patheon theatre, pulled a most successful $5 Baby stunt in connection with his recent showing of the feature of that name. In a half-page ad appearing in the Lorain Times-Herald, Theopopolis announced that he would give five dollars to the first baby born the week that "The $5 Baby" played at his theatre.

The rest of the page was given over to co-operative advertising. One concern offered to pay $5 toward the first baby carriage purchased that week. The People's Savings Bank offered to give $5 toward the account of the first Baby depositor. A specialty store donated $5 worth of infant's wear to the first baby outfit purchased.

## Kindness Contest Used as Aid to "Human Hearts" Showing

EAST ST. LOUIS, Mo.—Manager Harry Redmond of the Majestic theatre put over a campaign on "Human Hearts" in excellent shape.

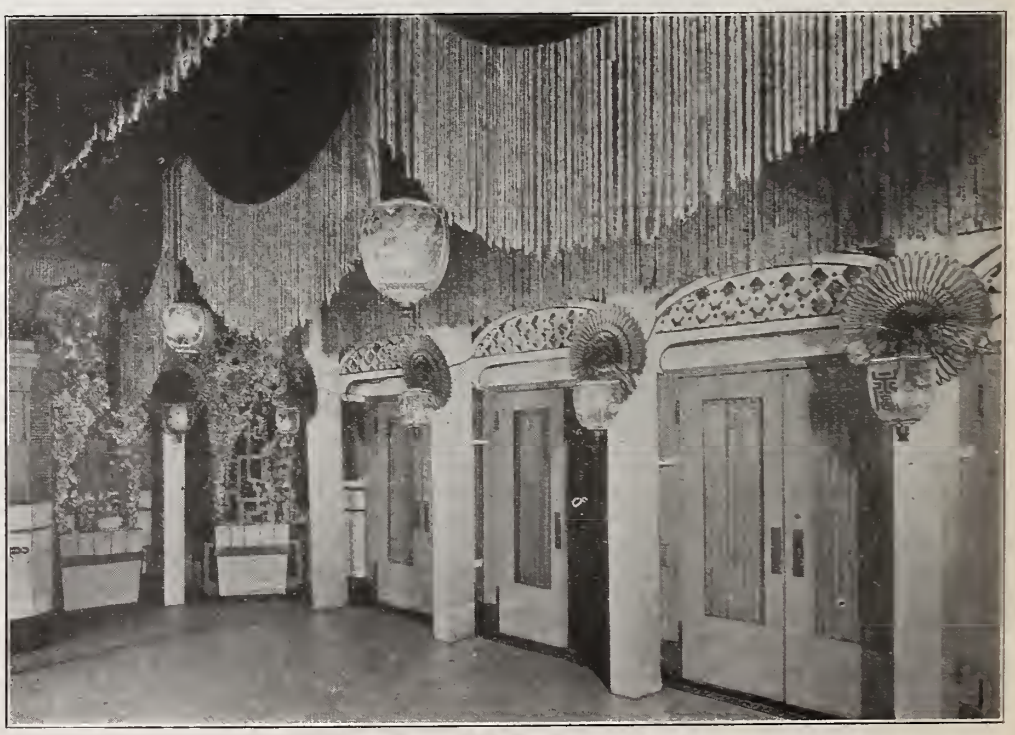
First, he hooked up with the East St. Louis Daily Journal, the city's only daily newspaper, for a human heart contest, prizes being awarded daily for 15 days for the best stories of human kindness. The grand prize was a silver mesh bag, with daily prizes of $1 and tickets to the show.

## "Pink Gods" Lobby Display Is Given Police Guard

MUSKOGEE, OKLA.—Manager Ollie Brownlee, of the Palace theatre, used the diamond display idea on "Pink Gods," but got additional publicity value from it through a police guard.

Diamonds were displayed in the window of the jewelry store, together with small hand-painted cut-outs of Bebe Daniels and neatly designed window cards. In the centre of this window display was a pink diamond, and just behind it stood a card telling the public to be sure and see the $3,000 display at the Palace theatre.

In the lobby of the Palace theatre was an attractive display of diamonds. The stones were valuable and there was one diamond, a pink one in color, that was valued at $3,000. These stones were locked in a glass case. Just behind this display was a large cut-out of a diamond lettered "Pink Gods." Since the beaver board display carried real diamonds, the jewelry store furnished a policeman who stood guarding the precious stones for three days. The display went out at 3 P. M. and remained in the lobby until 9 P. M. It was then removed to the jewelry store and locked in the vault. The newspapers gave this unusual stunt special stories and the jewelry store advertised the picture in connection with their regular ads.



*Manager Harry B. Watts of the Strand theatre, Omaha, Neb., used tinsel and Chinese lanterns to produce this novel effect in his lobby on "East is West"*

*The Empire theatre, Syracuse, N. Y., used this lobby display during the run of "Rags to Riches." Half the letters were in rags, the other half in gold*

## "Rags to Riches" Exploited at Football Game

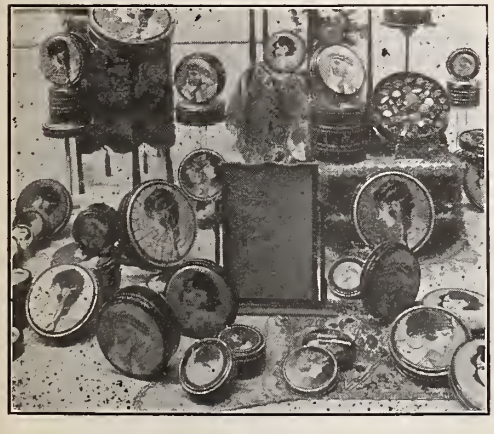
Syracuse, N. Y.—An extensive advertising and publicity campaign was staged by the Empire theatre on "Rags to Riches" recently.

Tie-ups with a number of stores for counter and window displays were secured with the Barry cut-out cards; thousands of heralds were distributed broadcast, and the Warner float paraded the streets of Syracuse for several days.

An opportunity presented itself to exploit the feature during the Syracuse-Nebraska football game at which were present 25,000 people. One of the local papers sponsored a special newsboy matinee, and it is said that fully 1,500 newsboys were given an opportunity to see the picture on a Saturday morning.

Clear across the width of the lobby was hung a clothes line containing raggedy clothes and clothes worn by a wealthy boy. On the clothes were placed gold letters so that the word "Rags" represented the worn garments and "Riches" the new clothes.

Doorknob hangers and a number of other accessories were distributed and helped materially in putting the picture over.



*Window tie-up with Eaton's department store in Toronto, obtained by Famous Players-Lasky on the new Beauty Boxes gotten out by that company with Paarmount stars on the covers*

## Co-operative Ads Given New Slant Through Prizes

TAMPA, Fla.—C. D. Cooley, general manager of the Consolidated Amusement company, put over page co-operative ads on "To Have and to Hold" at the Victory theatre with a new angle.

Using a full page in each of the local papers, he headed it in large letters, "Win Free Theatre Tickets." An explanation of the plan is then given. The readers are requested to make up a list of words, using only the letters, and the same number of each, as found in the title of the picture, "To Have and to Told."

For every list of 100 words, one prize is given. For 150 words, a larger prize, and for 199 words, a still larger. As a special boost to the merchants who advertise on the page, the winners are instructed to clip the ad of the merchant they prefer to go to, pin the ad to their list and present it to that store, who will furnish them with the prize they are entitled to.

## "Young Rajah" Given Fortune Teller Ballyhoo

New London, Conn.—A ballyhoo representing an Indian fortune teller was a feature of the campaign on "The Young Rajah," put over by Walter Murphy of the Crown theatre.

With the co-operation of Russell B. Moon, Paramount exploiteer, a cigar store window was secured and the dressed-up ballyhoo sat in it, playing cards on a little table. As soon as a crowd collected he began to show them some twenty stills of the picture.

This performance was sure to get a crowd, and then he stepped out a moment and distributed a herald folded so that one side read: "Your prophecy foretold." Inside was a fake message leading into advertising for the picture.

Mr. Murphy's lobby was decorated in red and green with the mammoth head of Valentino cut-out of the 24-sheet displayed on the marquee.

Two life-size cut-outs taken from the stock Paramount six-sheet flanked the lobby.

## Varied "Clarence" Campaign Is Staged at St. Louis

St. Louis, Mo.—An exploitation campaign which included tie-ups with three newspapers was put over on "Clarence" for its showing at the Missouri theatre by Manager Herschel Stuart and Edwin Olmstead, advertising and publicity manager.

The St. Louis *Star* sponsored a free children's matinee on Saturday morning, the opening day of the picture, for children under 12 years of age. The St. Louis *Times* sponsored a matinee for the pupils of Clarence School, on Clarence Street. The St. Louis *Globe-Democrat* ran a coupon which when filled in would admit any Clarence free on a certain day.

Chain letters were sent to all the Clarences in the telephone book protesting against the slurring of the name. A street ballyhoo was used, wearing the same costume as Clarence in the picture, with a saxophone and a card on his back reading: "I am Clarence; meet me at the Missouri theatre this week."

*Lobby cut-out used at the Strand theatre, Milwaukee, on "The Speeder"*

*Elaborate lobby display, carrying atmosphere of picture, on "The Old Homestead" at the Victoria theatre, Tamaqua, Pa., of which H. L. Larned is manager*

## Booklet Helps to Sell Theatre to Middletown Fans

MIDDLETOWN, CONN.—Sigmund Schlenger, proprietor of the Grand theatre, recently issued a neat 16-page booklet, setting forth the merits of the theatre, and helping to put over the idea that it was a community institution, run for the public good.

Ten reasons were set forth, including the various details of projection, such as the screen used, projection equipment, pictures, ventilating system, music, service, and the like, why the entertainments at the Grand were presented in the best possible manner.

## "Robin Hood" Given Tie-Up As Lesson In Schools

NEW YORK, N. Y.—The press department on "Douglas Fairbanks in Robin Hood" has effected a tie-up with public schools in New York and Brooklyn which is getting some unusual publicity for the picture.

Three-sheets and one-sheets on the production, together with stills, are supplied the teachers who handle the subject of English history. As "Robin Hood" is part of every youngster's education, the tie-up enhances to a considerable extent the interest among the scholars in lessons touching on this subject.

Arrangements have also been perfected for a lecture in public schools on the subject of "Robin Hood," illustrated by a series of 75 colored slides depicting scenes from the Fairbanks picture.

*Front on "The Delicious Little Devil" at the Strand theatre, Memphis, Tenn., arranged by Manager H. B. Clarke, in yellow and orange*

## Calling Card Stunt Is Revived for "The Masquerader"

**DUBUQUE, Iowa.—Calling cards for Guy Bates Post as an exploitation stunt on "The Masquerader" were used in conjunction with the showing at the Grand theatre.**

**In Salt Lake City and Ogden, Utah, they bore the inscription "Over" and on the reverse was written in "Called but you were out."**

## Load of Desert Sand Ballyhoos "When the Desert Calls"

NEW YORK, N. Y.—An effective street ballyhoo was used by the B. S. Moss Cameo theatre and the publicity department of Pyramid Pictures for the showing at that theatre of "When the Desert Calls."

A typical sand truck, driven by mules, carrying a big load of sand, was effectively placarded with signs reading: "This is Sahara Desert sand, as shown in the Pyramid picture, 'When the Desert Calls,' now playing at the Cameo theatre. Five dollar gold pieces and other U. S. coins—real money—are buried in this sand. You are welcome to come up and dig for the money, which is yours when you find it."

A second truck was similarly equipped and sent to visit many of the schools in Greater New York, where hundreds of eager youngsters swarmed on to the truck and dug into the sand with vengeance.

The other truck made stops in the bustling Times Square and shopping districts.

At Times Square, when the street swarmed with the usual Saturday matinee crowds, a regrettable accident occurred with this truck. A young woman, a little too anxious to race across the thoroughfare to keep an appointment, got directly under the heels of the mules. The driver pulled hard on the mules and the truck swayed dangerously, fell to one side, the sand being dumped directly on the car tracks.

The sign on the truck, reading " . . . five dollar gold pieces and other U. S. coins are buried in this sand," caused pandemonium, and, with a mad rush, men and women alike dug into the sand. Many found five dollar gold pieces. Others coins of smaller value.

For an hour and a half, during the greatest Saturday rush period, traffic was held up at New York's most important corner, while pedestrians dug with much laughter.

## Timely Arrest Gets Publicity For "Name of the Law"

GREENSBURG, PA.—Frank Leonard, exploitation man for "In the Name of the Law," got front page space in all three newspapers here recently through a timely arrest in which he had a hand.

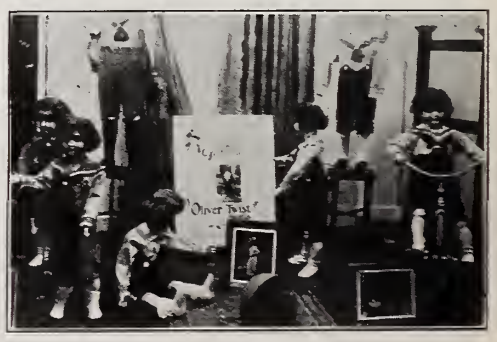
He was standing on the street, talking to the police chief, when word came that there were two colored hold-up men in a local store. The chief went to the store and made the arrest, accompanied by Leonard. The two men then attempted to escape, but Leonard prevented this. He then wrote eye-witness accounts of the affair for all three papers, giving the chief all the credit, and the newspapers permitted him to make generous mention of "In the Name of the Law" in the opening of the stories.

## Miniature Picture Screen Used to Exploit "Silver Wings"

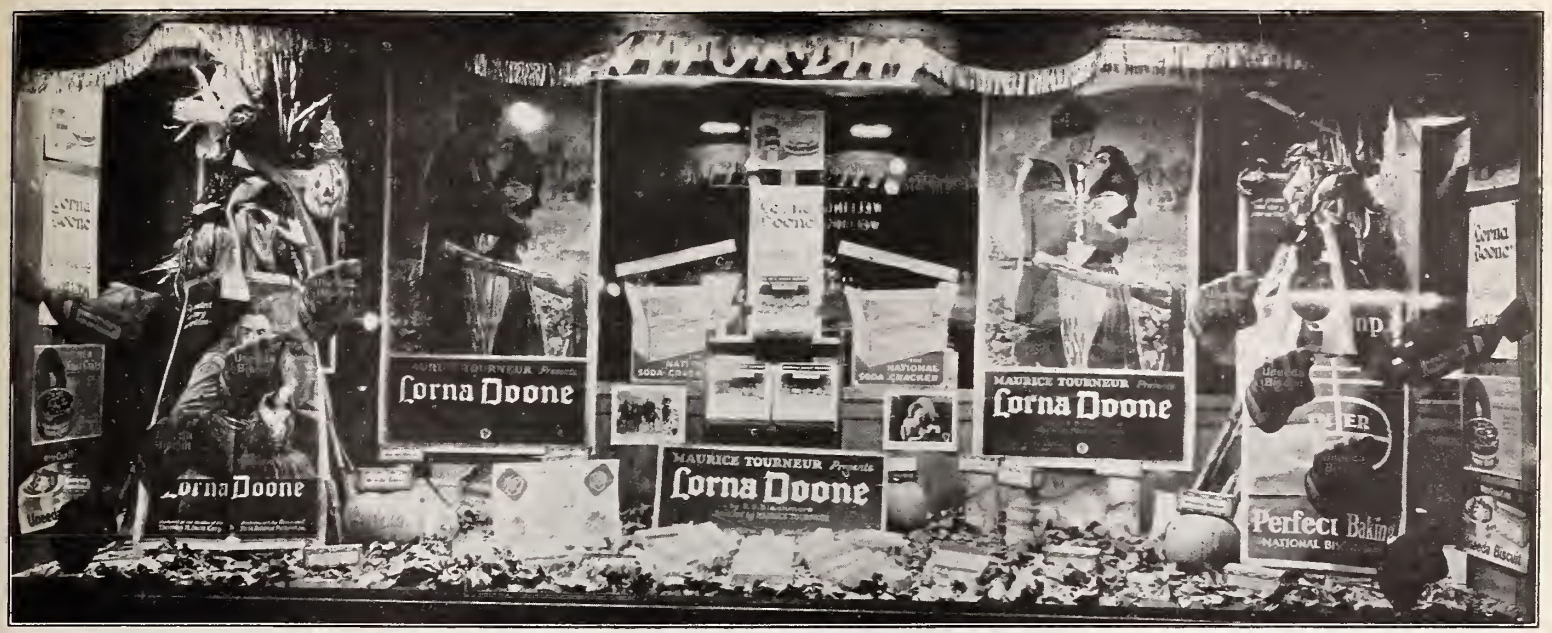
TERRE HAUTE, IND.—The management of the American theatre used a window display which attracted great attention recently during the engagement of "Silver Wings."

On a stand in the window was erected a miniature stage, in the back of which was a small motion picture screen. To the rear of the screen was placed a projection machine, which intermittently flashed scenes from the picture at the American.

Photos of Mary Carr, enlarged stills, posters and framed placards were stationed about the little stage. The entire setting had a black velvet covering for a background.




*Display of "Oliver Twist" suits in a department store window, in conjunction with the showing of "Oliver Twist," by Henry Eger and R. R. Russell, managers of the Kentucky theatre, Lexington, Ky.*




*Window display of food-stuffs obtained on "Lorna Doone" by Julius K. Johnston, manager of the Rialto theatre, Omaha, Nebr.*

## Clarence Crusade Brings Wide Publicity to "Clarence"

DENVER, COL.—Homer Ellison, manager of the Princess theatre, and Rick Ricketson, Paramount exploiteer, utilized the fact that most Clarences are sensitive about their name to put over an excellent publicity campaign on "Clarence."

They found a well-known citizen named Clarence Brennan, who, for reasons of his own, wanted a lot of personal publicity. Brennan printed a letter head which was captioned: "The Crusade of Crucified Clarences," and which announced the purpose of the organization as follows:

"Devoted to the defence of good men unfortunately named 'Clarence' to the restriction of the name where anything else can be substituted, and the advancement of legislation to prevent parents from committing this crime against their new-born. Membership limited to 'he-men' struggling against great odds under the handicap of Clarence."

Working with Ricketson, Brennan communicated with every Paramount exhibitor in the Denver territory who had booked the picture. He asked them to obtain the names and addresses of every man named Clarence in the town.

To them he wrote a personal letter asking them to join his movement to prevent by law parents naming their children with the fatal monicker.

Brennan saw that every newspaper was informed of the Crusade of Crucified Clarences and a lot of publicity and laughs resulted.

*Lobby display and uniformed ushers for showing of "Blood and Sand" at Smith Russell's Belvedere theatre, Pomona, Cal.*

## "Traffic Signs Tied Up with "Turn to the Right"

**CENTRAL CITY, Ky.—In exploiting "Turn to the Right," Manager Jack B. Jourdaine of the Selba theatre, effected a good tieup through the use of traffic signals, placed in important intersections on the main streets of the city. Each of these traffic posts called attention to the speed limits of Central City, and directed traffic to "Turn to the Right" to the Selba theatre.**

## "I Am the Law" Publicity Gets Front Page Position

Passaic, N. J.—Will Kraft, advertising and exploitation man for Weber & North, got onto the front page of the leading dailies in New York City and New Jersey with publicity for "I Am the Law," when that picture was booked for the Rialto. His story also went out over the Associated Press wire.

The feature was scheduled to open Friday. The day before, Kraft showed the feature to the inmates of the Passaic almshouse. This was the first time that the aged occupants of the institution had seen a movie. The generosity of the Rialto in bringing a picture to the poor won a liberal advance story in the local press the day before the picture opened.

On Friday, the day of the opening, the newspapers of Passaic came out with a story of the sensational escape of four of the inmates of the almshouse. As the story ran, these four men, 65 years old, had seen a thrilling picture of the Northwest, "I Am the Law," the night before at the almshouse. They had never before seen a movie in their life. It was only natural that they mistook the screen characters for real people. When the picture was over, the men were puzzled. "Where did that villain in the picture go to?" they asked.

They looked behind the screen—the villain was not there. So they grabbed some rusty rifles and fared forth in the open country, leaving a note, "We won't come back till we get our man." The story got headlines in the Passaic dailies, and was broadcasted all over New Jersey and New York, where the metropolitan dailies gave it two-column space. The next day, the local papers reported that the men had returned. The follow-up story was as prominent as the escape story.

## Families of Six Children See "Silver Wings" Free

LOUISVILLE, KY.—The management of the Mary Anderson theatre, with the co-operation of a local photographer, arranged a stunt on "Silver Wings" that created a lot of interest in the picture. All families of six children or more were invited to see the picture as the guests of the theatre. Advertisements in the paper called them "Mary Carr Families" and offered to give each family a group photograph free as a memento of "Silver Wings." The families received a pass for the theatre and also an order on the photographer. The photographs were taken Friday, Saturday and Sunday before the engagement started and were then used in the lobby of the theatre.

A miniature stage was constructed with a screen of transparent paper and set up in a music store directly opposite the Louisville Post Office. A trailer made of practically the entire first reel was then run in this small theatre and also slides. The projection machine and the slide machine were in the store and portions of the pictures were thrown through the screen. This was used Friday and Saturday afternoon and evening. The machine was stopped after every four minutes and the slides used to break the continuity and get a new crowd.

*This jewelry store next door to the Hippodrome theatre, Reading, Pa., was robbed, which furnished an opportunity for this tie-up, with a card warning the thief that "Sherlock Holmes" was on his trail*

*Managing Director Edward L. Hyman of the Brooklyn Mark Strand used this atmospheric prologue to "Tess of the Storm Country," which introduced appropriate musical numbers but did not in any way reveal the plot of the picture*

## Orphans' Matinee Is Arranged on "Forget-Me-Not"

Baltimore, Md.—When "Forget-Me-Not" played at the New theatre, one of the Whitehurst group in this city, Eugene N. Daly, the manager, arranged a stunt in cooperation with the United Railways which did much to gain goodwill for the theatre and proved an additional drawing card for the picture.

Orphans from institutions all over the city were invited to attend as guests of the management. Four days in the week were given over to the orphans, and at matinees a goodly crowd of youngsters were admitted free. The institutions cooperated cheerfully and busses of the United Railways were loaned to transport the children.

## Fire Alarm Brings Town Out to See "The Storm"

Kaufman, Texas.—J. M. Stewart, of the Wonderland theatre, was up against heavy competition recently when playing "The Storm," in the form of a traveling tent show so he made a special exploitation effort.

He obtained a dozen or more railroad torches and put them on the roof of his theatre. One-half hour before show time he touched them off. The fire department had been tipped off. They made a run to the theatre and laid the hose, but the water was not turned on. The glare in the sky and the fire alarm brought every one in town to the theatre. In a few minutes the fire went out, the theatre lights were turned on and the crowds entered the theatre.

## Old Time Stagecoach Exploits "Days of Buffalo Bill"

TICONDEROGA, N. Y.—Manager Lew Fischer of the Playhouse theatre obtained an old-time stagecoach to use in exploiting "In the Days of Buffalo Bill," when the serial was booked to open at his house.

The stagecoach, with four horses, was driven about the town, with the driver dressed as Buffalo Bill, two Indians, and Boy Scouts following.

## "Old Homestead" Prologue Is Given Realistic Touch

PEORIA, Ill.—Manager R. C. McMullen of Ascher's Palace theatre put an unusual "kick" in his prologue to "The Old Homestead" by toppling a tree onto the roof of a house, thereby partly demolishing the structure.

The stage set represented a farm scene with rural characters singing traditional selections. Presently the lights went out, the wind apparatus produced the semblance of a howl, and the rain machine began to sound like a deluge. The calcium flashed, the cymbals crashed, and the apple tree in center stage fell through the roof of the house.

This racket was repeated at every performance and gave the citizens of the city something to talk about.

## Patrons Given Postcards on "The Forgotten Law"

SAN FRANCISCO, Cal.—The management of Loew's Warfield theatre used souvenir postcards to exploit "The Forgotton Law" very effectively.

Each patron was given an envelope containing four postcards of regulation size, bearing scenes from the picture on one side and an explanatory message on the other.

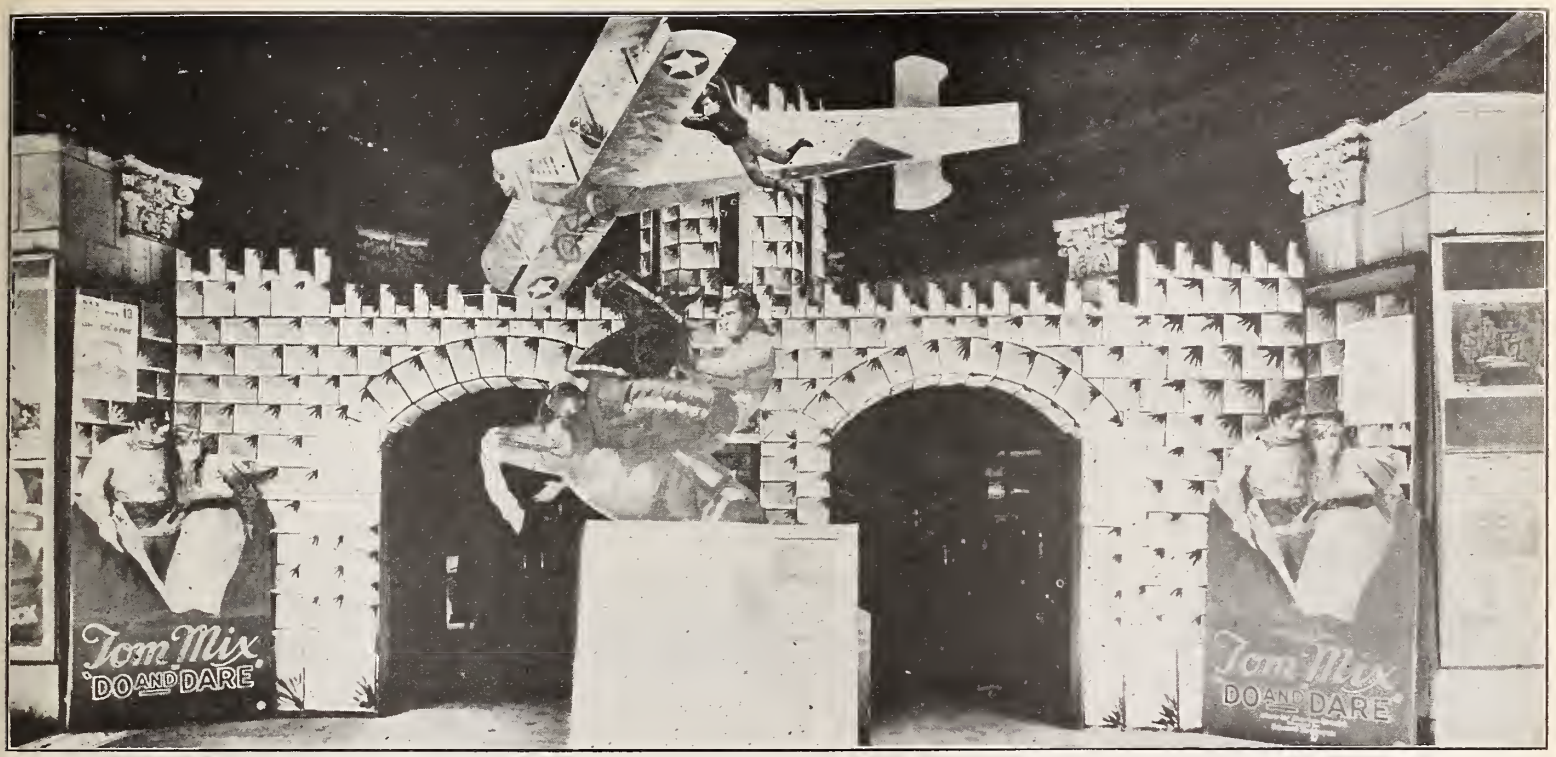
The envelope was imprinted with a message suggesting that if the patron liked the picture, he or she might like to send the cards to friends, to do which they had only to address the cards and leave them at the box-office, the management furnishing the postage.

## Fake Newspaper Extra Excites Dallas About "The Storm"

Dallas, Texas.—Paul L. Wakefield, publicity manager for the Consolidated Film & Supply Company in Texas, put over a piece of exploitation on "The Storm" when that picture played at the Palace theatre which created a furore for a time.

He got out a fake newspaper extra called the *Texas Typhoon,* with a scare head in red reading: "Storm Sweeps South; To Hit Dallas Sunday; Dallas Populace to Be Swept from Feet When Storm Breaks Over City." The story then went on to tell of the photoplay to be shown at the Palace starting Sunday. The paper consisted of eight pages, largely concerning the picture. A downtown murder "broke" just as the extras were put on the street, and scores of people insisted on paying the newsies for the "Storm" extras, thinking they were on the murder. About 15,000 were distributed.

*Novel use of poster cut-outs on heart-shaped cards at the Lyric theatre, Kitchener, Ont., on "Human Hearts"*




*This unusual effect was gotten by the Plaza theatre, Wheeling, W. Va., in its lobby display on "Do and Dare"*

## Large Papier Mache Head Made As "Masquerader Float"

Madison, Wis.—Manager A. S. Desormeaus of the Strand theatre, with the cooperation of an art student at the University of Wisconsin, arranged an effective ballyhoo on "The Masquerader."

Through his expertness at papier mache work, the artist made an enormous head and trunk of Guy Bates Post with lights behind the eyes and a tube through the mouth so that the figure could smoke cigarettes. The head was movable.

As the figure was motored down the streets, baby spotlights on both sides and front and back of the seat lit up the figure. The papier mache outlines were puffed out to give the impression of an animate being while the black and white outlines gave a strangely contrasting effect under the darkness of the night in some streets and the glare of electric lights in others.

*Miniature house on wheels used to ballyhoo "The Old Homestead" by Manager Paul Witte of the Bijou theatre, Decatur, Ill.*

## Algerian Riders on Street for "Under Two Flags"

**BUFFALO, N. Y.—T. Cecil Leonard, manager of the New Olympic, got a lot of publicity for the local presentation of "Under Two Flags," when in addition to staging a colorful prologue, entitled "Algerian Nights," in which a local dancer was introduced, he put three persons on the streets, two men and a woman, all donned in bright costumes typical of those worn in the picture.**

**The woman rode between the men, who each carried a large flag advertising the showing of the picture at the Olympic. The lobby was decorated in Arabian style.**

## School Tie-Up Aids Showing of "The Headless Horseman"

Los Angeles, Cal.—The management of the Symphony theatre, in co-operation with William T. Dunlap, special publicity and exploitation man for "The Headless Horseman" on the Pacific Coast, arranged a tie-up with Los Angeles schools which greatly benefited the run of this picture.

Mr. Dunlap made a tour of the schools telling the students about "The Headless Horseman." At the same time he encouraged teacher attendance by issuing them an individual pass countersigned by the principal of the school. This pass was good on certain days.

After permission had been given, Mr. Dunlap interviewed 45 principals of junior high schools and gave them for distribution about 1,200 invitations for the teachers of their schools.

The bookstores and newsstands in Los Angeles likewise joined in "The Headless Horseman" campaign and gave window displays throughout the town. Specially lettered cards announcing the sale of the cheap edition on the newsstands and the more expensive editions in the bookstores were used in advertising the feature appearing at the Symphony.

## "Go to the Missouri" Month Is Put Over in St. Louis

St. Louis, Mo.—Celebrating the third anniversary of the Missouri theatre, Managing Director Herschel Stuart made it "Go to the Missouri" month, putting over an extensive campaign along this line.

All advertising matter gotten out by the theatre during the month was tied up with the special campaign. Some of the special features were:

Special border on all newspaper ads.

Strips for bottom of all 24-sheet stands.

Special border with the message on all lobby posters. Two felt pennants, 3 by 24 feet, for use in vestibule and along entrance of lobby.

Posters, pennants and house programs in uniform colors of black and orange, using black letters on orange background.

House programs all carrying message across both inside pages.

All special announcement trailers and introduction trailers used on screen to be set inside of a mortise effect forming leaf of a month of November calendar.

*Street ballyhoo on "The Sin Flood" used by the Broadway Strand theatre, Detroit*

*Striking use of cut-outs and arena background used in the rear of the lobby of the Modjeska theatre, Augusta, Ga., on "Blood and Sand," by Manager of Theatres Frank J. Miller. All lobby lights were dyed red and yellow*

## "Man Who Saw Tomorrow" Tied Up With Convention

Macon, Ga.—Manager E. C. Kingman of the Rialto theatre played "The Man who Saw Tomorrow" coincident with the convention of the Georgia Chapter of the Rainbow Division Veterans. So he invited the veterans to be his guests at the theatre and did it in such a way as to get lots of good publicity for the picture.

First he extended the invitation through the committee in charge and got the theatre and picture mentioned in the souvenir program for the convention. Then he succeeded in having practically every speaker at the convention mention the picture and connect in some way the fitness of the title to the occasion. This was particularly effective when mentioned by the speaker at the unveiling of a monument when 5,000 people were present.

Mr. Kingman gave considerable attention to getting the starting hours over. He published the hours as teasers for five days in advance and then broke it with a display telling what it was all about. He also rigged up a 4 o'clock face in the lobby with the hands pointing always to the start of the next show. This worked so well that Mr. Kingman says he is going to make a special drive on starting hours for all big pictures in future.

*Advertising was not permitted in a recent big parade in Nashville, but police co-operation got this float on 'In the Name of the Law" in, regardless*

## Balloons with Passes Sent Up on "Free Air"

CLEVELAND, Ohio.—The Circle theatre, East 105th street and Euclid avenue, at very little expense put over a stunt that aroused general interest in connection with the feature, "Free Air." The management of the Circle theatre sent up 400 balloons in the neighborhood of the theatre, with a pass attached to each balloon. Folks were on the look-out for the balloons.

Even if they didn't find one of them, they at least knew that there was a picture called "Free Air" at the Circle.

## "Remembrance" Week Put Over Throughout Missouri

St. Louis, Mo.—H. H. Niemyer, Goldwynner at the St. Louis branch, has succeeded in putting over a fathers' week, called "Remembrance" week, in Missouri and Western Kentucky, as an exploitation stunt for "Remembrance."

The women's clubs, churches, schools and the civic organizations of St. Louis were first interested in a "remembrance week" for father, the movement later spreading to other Missouri towns and to a number in Western Kentucky. All of the St. Louis newspapers carried stories on "Remembrance Week." These stories were later picked up by out-of-town papers. The account given in the St. Louis Post-Dispatch for Sunday, October 22, explains the nature of the stunt. Under the head, "'Do Something for Dad' is Remembrance Week Motto," the story reads, in part:

Remembrance week is to be observed in St. Louis, starting Saturday, October 28, and continuing through Friday, November 3. Civic organizations, schools, women's clubs, churches and societies are co-operating in the movement and many of the large stores will assist with window displays.

"The week's motto is 'Do Something for Dad.' The idea is to boost the old man, who pays the bills and who has gone through the ages practically unsung—except in comic songs."

## Street Corner Signs Are Used on "The Fast Mail"

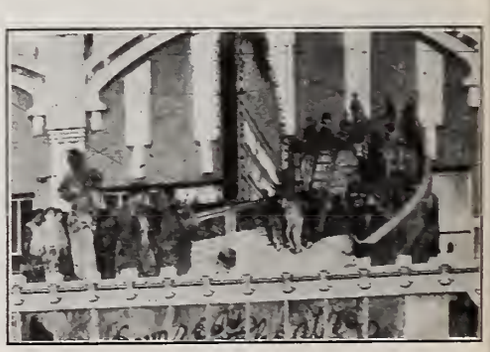
Franklin, Pa.—The management of the Park theatre saw to it that in advance of the showing of "The Fast Mail" every important street corner in the city was decorated with a large "stop—look—listen" standard six feet in height and bearing the name of the picture and the house.

In the window of the largest toy store in Franklin, special displays of small electric trains were arranged with large placards in the set announcing the photoplay. The trains were run continuously and small painted letterings on each told that they were Engine 999 of the Fast Mail Express.

## Stake Placards Are Put Out on "Crossroads of New York"

Troy, N. Y.—Manager Harry Hall of the Strand theatre, in exploiting "The Crossroads of New York," varied the usual crossroads exploitation. Instead of using one large sign in front of the theatre or at a street intersection, he used five hundred small signs around street corners and front lawns.

The signs were stake placards of flexible cardboard. Plasterers' lath was used with the two strips of red cardboard crossed like a railroad sign. The lettering read: "Strand Now—'Crossroads of New York.'"



*Unusually elaborate marquee display built by the Empress theatre, Oklahoma City, Okla., on "East is West"*

*Well designed window tie-up on "Foolish Wives" arranged by the Princess theatre, Newcastle, Ind.*

## Irish Atmosphere Obtained for "My Wild Irish Rose"

Seattle, Wash.—John Hamrick's Blue Mouse theatre in this city was turned into a bit of Ireland last week by Manager Gene O'Keefe for the local showing of "My Wild Irish Rose."

The outside of the theatre was decorated with a typical Irish country scene. Each side of the lobby contained an old fashioned well. All advertising matter around the theatre was worked out in the form of a shamrock.

Manager O'Keefe also had his ushers and cashiers dressed as Irish colleens and lasses, with typical Irish costumes of lace and green color. Decorative work about the theatre was given a green tint by the use of colored lights.

The musical program also carried out the Irish atmosphere.

Newspaper and billboard advertising, as well as printed matter around the store windows and theatre took the shape of three leaf clovers and shamrocks, and was worded in typical Irish brogue.

*Display in window of floral shop, botten through tie-up on "The Eternal Flame" by the Orpheum theatre, Fort Wayne, Ind.*

## Gilded Pebbles Displayed On "Yellow Men and Gold"

**ANNISTON, Ala.—An odd lobby display attracted attention to "Yellow Men and Gold" when it played at the Theato, under Roy L. Smart's management.**

**Manager Smart took a bag of ordinary pebbles, painted them in gold paint, and displayed them on top of a special illuminated one-sheet frame in the center of the lobby. "Gold" was the only caption. The bag was placed in a small inclosure to concentrate attention on it, and was turned over, with most of the stones just outside the mouth of the bag.**

**Coin bags of all sizes were borrowed from the bank and 15 of them were filled with rocks and hung in the lobby.**

## "Remembrance" Talk Sent Out Broadcast By Radio

Toledo, Ohio.—Manager Horator of the Pantheon theatre and Eddie Carrier, Goldwynner, took advantage of the latest medium of exploitation, radio, in creating interest in the showing of "Remembrance," through a broadcasted speech by Carrier concerning Rupert Hughes.

That was given at a radio concert sponsored and advertised by the Toledo *Daily Blade* which conducts the Toledo broadcasting station. This special concert was given on a Wednesday preceding the showing and Mr. Carrier was announced as a member of Goldwyn Pictures corporation and was given eight minutes to tell about Mr. Hughes and "Remembrance." At the conclusion of his speech he had a song plugger sing "When You and I Were Young, Maggie." The theatre had many calls about "Remembrance" the next day.

And old Cadillac automobile, of the vintage of 1906, was used as a street ballyhoo. The title of the picture was painted all over the car. The stunt attracted much attention.

## Captive Balloon Carries Signs For "Under Two Flags"

Los Angeles, Cal.—Two of the principal features in the exploitation campaign used by the Kinema theatre on "Under Two Flags" were a colorful street ballyhoo and a captive balloon bearing signs advertising the picture.

For the street stunt, a girl was costumed in a semi-military costume such as "Cigarette," the heroine of "Under Two Flags," wears in the picture. Mounted on a coal black horse, not unlike an Arabian steed, she rode through the principal streets of Los Angeles, bearing a banner or guidon announcing the showing of the film. She was accompanied by a horseman garbed in Arabian or desert costume, similar to that of the desert chieftains in the picture. He also carried a banner.

A large gas-bag balloon was obtained and decorated with huge signs telling of the showing at the Kinema. This balloon was allowed to fly high above the city, where it could be seen and its sign read from a great area.

*Inexpensive front on "The Fast Mail" at the Washington, Dallas, Texas. W. D. Neville, owner, at right*

*Manager Harry Gould of the Hippodrome theatre, Fort Worth, Texas, made liberal use of accessories in preparing his lobby on "Missing Husbands," as seen here*

## Mysterious Letters Get Males Interested in "Crossroads"

Sandusky, Ohio—Mysterious postcards from an unknown lady were received recently by male residents of Sandusky. She had abundant black hair and piercing black eyes, as reproduced on the card. The message stated that she would meet them at "The Crossroads of New York" in front of the Schade theatre.

Insofar as the flirtation goes, it has been done before; but George Schade, owner and manager of the theatre bearing his name actually produced the lady. One of the Kewpie dolls dressed up a la the beach at Waikiki was on hand in a glass case before the theatre.

## Fashion Show Linked Up With "Fools First" Showing

Waterbury, Conn.—"Fools First" was augmented at Poli's theatre by a fashion show in which $60,000 worth of finery was employed by Manager Peter Murphy. Ten girls took part.

The idea borne out in the show, to establish a tie-up with the picture, was that of dressing beautifully but correctly in contrast with overdressing and throwing money away on clothes. It was a lesson for those who were "Fools First."

*Lobby display for "Remembrance" at the Empire theatre, Syracuse, N. Y.*

## "Grandma's Boy" Cookies Used to Exploit Picture

McALESTER, Okla.—Manager Earl Settle, of the Palace theatre, recently put over an effective tie-up on "Grandma's Boy," when he arranged with the Federal Bakery to have cookies made, calling them "Grandma's Boy Cookies." A large window display was arranged with the cookies and attractive announcement cards of the picture at the Palace theatre.

The local management advertised that these "Grandma's Boy Cookies" would be given away on Saturday at the theatre, to all children attending. The cookies were wrapped in tissue paper on which was printed the name of the picture with a cut of Harold Lloyd. These cookies were placed in a large box in the foyer of the theatre. Mr. Settle states that more than 250 cookies were given away to children in one afternoon.

A local candy kitchen gave the Palace theatre a window display and sold a special box of candy called "Grandma's Boy," during the run.

## "Polly of the Follies" Ad Is Given Humorous Touch

Albertville, Ala.—The management of the Princess theatre has for some time been using a personal note in its advertising copy, and has injected a humorous touch wherever possible.

When "Polly of the Follies" played there large white space was used with a cut of Constance Talmadge in harem dress and the lines: "Hey There, Who Let You in This Harem?" followed by:

Take it from Connie,
The lure of the footlights
Explains why girls leave home
But when you see her
Doing Siren of the Nile,
Robed a la Salome,
Or Cleopatra,
You'll also understand
Why tired business men
Never go home.

## Tie-Up With Legion Sells Many Tickets to "Skin Deep"

Springfield, Mass.—The American Legion got 30 per cent. on all tickets sold by its members to "Skin Deep" when that picture played the Capital theatre, but there were 25,000 tickets sold that way, so Manager Walter Merkle made a profitable tie-up. The run was sponsored by the Legion and conducted for its benefit.

The Mayor of Springfield personally bought 100 tickets and attended the opening. With this example the citizens jumped to the campaign with the results recorded above.

## Flame Idea is Carried Out in "Eternal Flame" Front

Augusta, Kans.—John Johnson, owner of the Isis theatre, when he came to exploit "The Eternal Flame," had an idea for a shadow box display in the theatre and red fuses for the marquee. The whole idea was to bear out the thought of "The Eternal Flame" with red lights and flaming torches.

He borrowed the shadow boxes for the torches from a brother exhibitor and used opaque paper over them with the name of the theatre showing and a red front on a white background.

From a railroad man he was able to procure some red track fuses that burned from the marquee.

*Gordon Wrighter of Poli's Palace theatre, tied up with National Apple Week, by Manager Ox-cart ballyhoo on "The Old Homestead," Springfield, Mass.*

Pathécomedy
TRADE MARK

# Will Rogers

*in two comedies*

## A Ropin' Fool

*(two parts)*

WILL ROGERS *says;*

"Now this roping picture. I don't know whether they'll call it artistic or not but it's the accumulation of thirty-five years' hard practice. If they don't I'll call it in, put on a mustache for a disguise, say it was made in Germany and then the critics will say it's *art.*"

## Fruits of Faith

*(three parts)*

"'Fruits of Faith' is the most successful character I had in pictures,—a tramp. I don't say this egotistically but I don't think there's a man that can play a tramp on or off the screen any better'n I can. And if this picture's not going to go right I'll be one. The reason I play a tramp is because I never have to change my clothes."

# Charles Hutchison

SPEED up your business with "Speed."

With "Speed" you can speedily fill up those empty seats that represent the profit you want and need.

From start to finish Hutch outHutches himself. He speeds from one sensational stunt to another. He risks his life again and again.

For thrills, action, speed, "Speed" is in a class by itself.

*Produced and Directed by*
GEO. B. SEITZ

*in*

# Speed

*with* LUCY FOX

Pathéserial

TRADE MARK

Kids just like
*we* used to be

# Johnny Jones Comedies

## *Two Parts*

The Johnny Jones Comedies make us all young again, for they show us ourselves just as we used to be. That's one reason why reviewers and public praise them. Everyone can recognize himself or herself in them. They make us laugh, but they also make us think.

"'Broadcasting' is thoroughly enjoyable and will please any audience. Johnny and his supporting cast will enlist everyone's sympathies."—*Film Daily.*

"For the past week have run 'For Rent—Haunted.' Don't think there is another comedy with the appeal for both children and adults which this has had."—*Liberty Theatre, Great Falls, Mont.*

"The Johnny Jones Comedies are refreshingly clean and wholesome and I am sure are enjoyed by our patrons."—*James Theatre, Columbus, Ohio.*

J. K. McDonald
Productions

Pathépicture
TRADE MARK

# Pre-release Reviews of Features

## "The Toll of the Sea"

### Technicolor-Metro—Six Reels

*(Reviewed by Laurence Reid)*

IN reviewing this picture it calls to mind a predecessor in the color scheme, namely, "The Glorious Adventure." And we can safely state that it surpasses the earlier work in the harmony of its colors and the discrimination with which they have been employed. Indeed they blend much better without such a predominance of red. The picture is satisfying to the eye. Pictorially it is exquisitely beautiful with the colors clearly and brightly exposed. It doesn't matter so much what the story contains, for the picture will succeed or fail with its color scheme. We for one cannot see how it can fail.

Naturally "The Toll of the Sea" will be followed by other pictures embellished with colors. This one will be talked about and used as an argument for further experimentation along this line. The story lends itself admirably to the Technicolor process, since it is based upon an old Chinese legend. Some of these scenes are positively enchanting. Really one can travel the globe and fail to find color effects more beautiful than what the Chinese have to offer. The picture is not only a distinct achievement in colors, but its story is of a surpassing quality even though it bears a similarity to the "Mme. Butterfly" theme. The director and the scenarist have cooperated splendidly in giving the production a quality of genuineness. They have worked with sympathetic appreciation.

The story tells of the sea which occasionally gives up wondrous gifts but demands a heavy price. The unconscious body of an American is washed up by the waves and Lotus Flower is happy. He deserts her eventually after he has won her love. The acting is fine, particularly the portrayal of the heroine by a real Chinese girl, Anna May Wong. Her pantomime is rich with tender emotion and feeling. She is just what she pretends to be—a trusting child of lost love—a broken blossom. "The Toll of the Sea" is a persuasive picture which is saturated with romance and beauty. The exhibitor who books it will be giving his patrons a real treat."

**The Cast**

| | |
|---|---|
| Lotus Flower | Anna May Wong |
| Allen Carver | Kenneth Harlan |
| Barbara Carver | Beatrice Bentley |
| Little Allen | Baby Moran |
| Gossips | Etta Lee, Ming Young |

By Frances Marion. Directed by Chester M. Franklin. Photographed by J. A. Ball. Produced by Technicolor.

*The Story*—Is based on old Chinese legend which relates that the sea often gives up wondrous gifts but demands a heavy price. An American is washed up by the waves and rescued by a Chinese girl. They fall in love, but he eventually leaves her for a girl of his own race.

*Classification*—Romance enhanced by color process.

*Production Highlights*—The remarkable beautiful scenes showing rich colors. The backgrounds. The fine direction. The romantic quality. The acting of Anna May Wong. The pictorial quality.

*Exploitation Angles*—Picture needs ballyhooing on its color scheme. Should cooperate with local papers who can inspire interest with proper display and ads. Calls for picturesque prologue with Chinese background.

*Drawing Power*—Should appeal to audiences of discrimination everywhere. Best suited for high class houses.

"Cupid's Elephant," Fox Sunshine Comedy

## "Dawn of Revenge"

### Aywon—Five Reels

*(Reviewed by Laurence Reid)*

A CRUDE melodrama is this "Dawn of Revenge"—one dependent upon far-fetched incident which is anything but wholesome in its appeal. Those spectators who demand something in the shape of sensational plotting regardless of the absence of the human note will likely gather some entertainment from it. But even these same spectators are apt to be disappointed that such a plot has to serve as screen material in this day when authors and directors are searching for the heart touch.

The central figure is a half-crazed cripple, whose mind has become unbalanced through an injury he meets when shoved off a cliff by his successful rival. The girl has transferred her affection and this lonely miner threatens her life. The fortunate suitor comes to the rescue and the disappointed miner suffers his injury. What transpires subsequently is the product of his unbalanced mind. The cripple steals the son of his rival and brings him up as his own. Still vengeful, although years elapse, he plots to marry the boy off to his own sister. But, lo and behold, the girl is discovered to be the adopted daughter of the successful rival and his wife.

There is considerable more plotting which is as unconvincing as it is unwholesome. Let it be said that the disciple of evil is his own executioner in the end. And the others find a belated happiness. The picture has nothing to recommend it on the side of clean entertainment, and the players struggle hopelessly with their roles. Try as they might they cannot make the story and characterization seem real.

**The Cast**

| | |
|---|---|
| "Ace" Hall | Charles Graham |
| Alice Blake Miles | Florence Foster |
| Nelson Miles | Louis Dean |
| Judson Hall | Richard Travers |
| Baba | May Daggert |
| Sherry Miles | Muriel Kingston |

(Released by Aywon.

*The Story*—Man disappointed in love affair vows vengeance upon the bride and her husband. He kidnaps their infant son and rears him as his own. After a lapse of years the husband tries to buy the land occupied by the vengeful rival. The latter learns that the husband has a beautiful daughter. Still vengeful he is determined to marry the boy off to his own sister. The ceremony is performed but the mother declares that the girl is an adopted child. The man of hate is killed in an explosion.

*Classification*—Melodrama based upon conflict of disappointed lover who schemes diabolical revenge.

*Production Highlights*—The photography and capable work by the cast.

*Exploitation Angles*—Would advise using soft pedal on plot since it is based upon hate and revenge. Feature the cast.

*Drawing Power*—Would advise using this on double feature day. Not suitable for feminine audiences.

## "What Fools Men Are"

### Pyramid-American Releasing—Six Reels

*(Reviewed by Laurence Reid)*

EUGENE WALTER has indicted the flapper as a mercenary creature who takes everything and gives nothing in return until she is brought up sharp with realities in this story of a triangle which carries an additional plot of a conflict between a father and his "flipper" son. Patrons who see it will call it fair-to-middlin' entertainment in that it offers a slice of modern life even though the climax may be anticipated from the opening reel. For one thing it has an even, progressive continuity as prepared by Peter Milne, and the director has done a good job of it despite the fact that he resorts to padding here and there and a slowing up of the tempo to carry it through to feature length.

You know that the flapper will break up her sister's home and that the youth she intrigues into matrimony will eventually make peace with his wealthy father when he is determined to make a man of himself by going to work. The episodes are stressed with pathos which seem exaggerated. The flapper is taken altogether too seriously by the rest of the household. She plays with men's hearts as a cat would play with a mouse. The interludes present her having a gay little fling before she comes to her senses and restores the wife to her husband and develops some character herself.. The plot is really frail because the sequences which reveal the separation and the ultimate reunion could be told in three reels. However, it is balanced with adequate local color and incident.

It strikes us that the director has allowed Faire Binney as the flapper to face the camera too much, with the result that she appears to be posing most of the time, and the maid, played by Lucy Fox, has too much prominence in the plot. The most genuine figure is the boy's father, as portrayed by Barney Sherry. Miss Binney is a good type for the part, even though she has scenes which tax her emotional capabilities.

There is a little lesson attached to the story and it is genuine enough to score most everywhere. The settings, titles and photography are of a first rate quality.

**The Cast**

| | |
|---|---|
| Peggy Kendricks | Faire Binney |
| Bartley Claybourne | Huntley Gordon |
| Kate Claybourne | Florence Billings |
| Ralph Demarest | Joseph Striker |
| Demarest, Senior | Barney Sherry |
| Lawyer | Templar Saxe |
| Ola, the maid | Lucy Fox |

By Eugene Walter. Scenario by Peter Milne. Directed by George Terwilliger. Produced by Pyramid.

*The Story*—Flapper wins husband's love away from her sister and dabbles in men's hearts on the side. After she has toyed with his affections, she encourages rich man's son to marry her. Eventually the girl comes to her senses and patches up the quarrel between the husband and wife. She also learns to appreciate what true love means.

*Classification*—Domestic drama carrying a triangle theme.

*Production Highlights*—The moral attached to theme. The reality of story. The setting. The photography. The good continuity.

*Exploitation*—This suggests a teaser campaign based upon theme and title. Play up fact that noted playwright wrote it. Use stills of Faire Binney who screens remarkably well.

*Drawing Power*—Good for any neighborhood house and will please patrons in second class downtown houses. Younger set will enjoy it.

## "Minnie"

### Marshall Neilan Production-First National—6696 Feet

*(Reviewed by Charles Larkin)*

HATS OFF to Leatrice Joy. She was good in "Manslaughter," but she has arrived in this picture. As "Minnie," the village ugly duckling. Leatrice contributes to screen literature one of the most human and appealing bits of character portraiture.

Marshall Neilan gave us something different in "Fools First." He has surprised us again with "Minnie." Neilan has succeeded in building into his pictures the much desired element of "surprise." In addition to screening a story of real heart appeal, he has filled it with novel situations. The only fault to find with it is that it is too long in getting started. It could stand editing. Some may object to the scenes in the morgue and the sameness of the automobile rides that "Minnie" takes. There are three of them.

The wireless power machine invented by Minnie's father is shown in all its intricate phases and this injection of the present radio craze offers possibilities for exploitation. The machine shown here seeks to convince folks that the day is not far away when power will be sent forth without wires. The moments surrounding the completion of the invention are filled with laughable situations.

Minnie's efforts to find "her man" are heart touching. In her desire for romance she even sends herself letters and gifts from an imaginative sweetheart. All goes well until her jealous stepsister discovers her scheme and threatens to "tell the world," and Minnie is forced to claim an unidentified body in the morgue as her lover. The body turns out to be that of a Chinaman, but only the newspaper man knows this. It's all very entertaining and with a little speeding up should find a welcome place on any program.

#### The Cast

Minnie.....Leatrice Joy
Newspaper Man.....Matt Moore
Minnie's father.....George Barnum
Stepmother.....Josephine Crowell
Stepsister.....Helen Lynch
Chewing Gum Salesman.....Raymond Griffith
Young Doctor.....Dick Wayne
Boarding House Janitor.....Tom Wilson
Local "Cutup".....George Dromgold

By George Patullo. Directed by Marshall Neilan and Frank Urson. Photographed by David Kesson and Karl Strauss.

*The Story*—Minnie, the homeliest girl in town, sick of work and yearning for romance, decides to "invent" a lover. Threatened with exposure of her love plot, Minnie claims an unidentified body at the morgue as her lover. A newspaper man on the trail of the "big" story is about to write the tale when he remembers that his life has also been one of many hardships and disappointments. He tears it up and falls in love with Minnie, who has been made beautiful by a famous plastic surgeon, who has also transformed the husband's facial appearance.

*Classification*—A delightfully appealing romance of a deserted country wallflower who turns out to be a real beauty. A human love story.

*Production Highlights*—The appealing characterizations contributed by Leatrice Joy as "Minnie," and Matt Moore as the newspaper man. The moments surrounding Minnie's plot to write herself love letters. The automobile ride episodes—with Minnie usually walking home in the middle of them—when the drivers "get fresh." Her dad's wireless invention—especially when it starts to work.

*Exploitation Angles*—Since her appearance in "Manslaughter," Leatrice Joy's name means something. Use it in big type here and also play up the other noted members of the cast. The title of this picture is rich in exploitation value. Give a special showing for the "Minnie's" of your town.

*Drawing Power*—Should find a welcome everywhere.

A scene from "Blaze Away." Hal Roach one-reel comedy with Paul Parrott. Pathe

## "Omar, the Tent-Maker"

### Associated First National—8090 Feet

*(Reviewed by Lillian Gale)*

THERE is distinct value to this production from the standpoint of its being a spectacle, but there is additional value in that it brings vividly to life the ancient and romantic Persian poet and philosopher, who fairly breathes again through the characterization delivered by Guy Bates Post, as Omar Khayyam. As Omar, the student, the lover of his teacher's daughter, the heart-broken husband, robbed of his bride, he is delightfully convincing. Yet his charm is more emphatic when following a time lapse, he portrays the suffering, the yearning and the over indulgence of the cup, with a view only to drowning his evident sorrows, after years of loneliness.

There is the expected drama, the work of Richard Walton Tully, and the capable delineations in their respective roles by the cast. But over all, there is the evidence of skilled direction, the handling of a delicate and difficult subject, requiring the directorial genius given the production by James Young.

With a long list of characters to introduce and establish, the first two reels drag. Only the gorgeous settings and atmosphere hold the interest until there is a sudden splurge of action, forcing of Omar's young wife to become wife of the Shah; ancient marriage celebration and native intrigue. And it can truthfully be said that the last three reels make up in action with realistic battles, escapes, punishments and thrilling suspense, all that the first two reels lack.

#### The Cast

Omar, the Tentmaker.....Guy Bates Post
Shireen.....Virginia Brown Faire
Nizum ul Mulk.....Nigel de Bruliere
The Shah of Shahs.....Noah Beery
Shah's Mother.....Rose Dione
Little Shireen.....Patsy Ruth Miller
Hassan.....Douglas Gerrard
Little Mahruss.....Will Jim Hatton
Iman Mowaffak.....Boris Karloff
A Christian Crusader.....Maurice Flynn
Omar's Father.....Edward M. Kimball
The Executioner.....Walter Long
Zarah.....Evelyn Selbie
Mahruss.....John Gribner
Emissaries to the Shah
Gordon Mullen and George Rigas

By Richard Walton Tully. Directed by James Young.

*The Story*—Treats of a Persian romance depicting love of Omar and Shireen.TThe Shah hears of her beauty and makes a pilgrimage to carry her back to his land. But she secretly weds Omar. Her pleading is in vain and she is taken from her lover. She spurns the Shah's advances and is imprisoned. Later a child is born which is spirited away and give to his father, Omah, who is ignorant of his relationship. Seventeen years elapse before the unhappy couple are brought together—with happiness restored.

*Classification*—Romance of Orient, adapted from Tully's play of same name.

*Production Highlights*—The accuracy of scenes. The atmosphere and backgrounds. The work of Guy Bates Post. The scenes when girl is taken to Shah's court. The episode when Christian slave carries the action. The reunion of the lovers. The scene of Omar's punishment.

*Exploitation Angles*—Would advise a big spread on this one, with plenty of advance advertising.

## "The Dangerous Age"

### John M. Stahl Production—First National—7204 Feet

*(Reviewed by Charles Larkin)*

THIS is the best picture in every way that John M. Stahl has ever offered the industry. It is a distinctly high class piece of work, told in entertaining manner by a cast of unusual excellence. It is a production that approaches the much talked about 100 per cent. class.

"The Dangerous Age" is something that will make most folks think at the same time that they are being entertained. The story deals with an ever-present problem of American home life—the dangerous age when romance leaves the heart of wife or husband and one or the other seek it in other paths with other men or women.

This feature has the advantage of a good story as well as a good cast. Lewis S. Stone has never appeared to greater advantage than in the role of John Emerson, who after twenty years of married life finds his love-making advances rebuffed by his wife and who tries to regain his youth amid the follies of the metropolis. Cleo Madison as John's wife is convincing at all times and rises to fine emotional heights in the climax of the picture. Edith Roberts and Ruth Clifford add beauty to the scene, both wearing some stunning gowns during the action of the story.

From a production viewpoint, "The Dangerous Age" leaves little to be desired. The picture is exquisitely mounted throughout. The scenes in the New York cabaret are the last word in lavish scenic investiture. The race track views are realistic and thrilling. The race between the auto and the train and the wrecking of the auto in front of the flyer is sure to bring the audience to the edge of the seats. The final reel of this film is crowded with suspense and it all ends in a most satisfying manner. It leaves the impression that you have seen something really worth while.

#### The Cast

John Emerson.....Lewis Stone
Mary Anderson.....Cleo Madison
Ruth.....Edith Roberts
Gloria Sanderson.....Ruth Clifford
Mrs. Sanderson.....Myrtle Stedman
Bob.....James Morrison
Bebe Nash.....Helen Lynch
Ted.....Lincoln Stedman
Robert Chansilor.....Richard Tucker

By Frances Irene Reels. Directed by John M. Stahl. Continuity by J. G. Hawks. Photographed by Jackson J. Rose and Al Siegler.

*The Story*—After twenty years of married life, John Emerson finds that his wife treats him more like a son than a husband. Romance has left their lives. His attempts to recall their sweetheart days meet with nothing but rebuffs. On the train to New York he meets a charming girl and the acquaintance develops into warm friendship. John finds his departed youth agin. He is on the point of confessing all to his wife, marrying the girl and forgetting the past. The wife sees the error of her ways and John, baring his soul professes his love for her. All's well that ends well.

*Classification*—A different sort of society drama that stands out as one of the finest productions of the year.

*Production Highlights*—The acting of Lewis S. Stone, the attractive interiors and exteriors, especially the cabaret scene in New York. The race between the auto and the overland express and the wrecking of the auto in front of the flyer. The race track scenes. John M. Stahl's direction. The tenseness of the suspense in the final reel and the very beautiful wedding scene.

*Exploitation Angles*—The title. The cast of six stars. Might arrange to have a reporter interview folks on this subject. Might arrange with the police department to stencil the streets with a sign reading "This is THE DANGEROUS AGE." You can boost this attraction.

*Drawing Power*—Good for any house, anywhere.

## "The Altar Stairs"

### Universal—4641 Feet

*(Reviewed by Laurence Reid)*

THERE is certainly enough color, excitement and adventure in this story which gives Frank Mayo opportunities to display his virility. The onlooker not only is treated to considerable desert isle stuff—the South Seas again—but is taken to France in the bargain. There is your conflict too—the rescue of a derelict from the savage natives and his ingratitude when he steals from the daring skipper. If you are looking for coincidence you can find that too, for this derelict bobs up in France where he is arrested at the completion of the marriage ceremony from which the story gains its title.

The convenient touch still intrudes for the girl and her father journey to the South Seas where they not only meet the hero but also the derelict. To be rid of the latter the parent urges the hero to take him away where a new trading post is to be established. Meanwhile the rugged trader has fallen in love with the girl who is unable to express her affection because of her unhappy romance. Only a word is needed by the father to explain matters, yet he refers to the derelict as "my friend Tony" whenever he converses with the hero. The picture is strongest in its atmosphere and local color. There is plenty of elemental passion as expressed by the islanders, all of whom are garbed in the regulation pattern, shredded wheat costumes for the women, and white trunks for the men.

The action is rather jumpy because Mayo is continually on the jump from one trading post to another—with many episodes having a background aboard a schooner. He returns to the derelict's island to discover his treachery in inciting the natives to burn the chapel. A fight occurs followed by some picturesque sea incident in which the wastrel is killed by a native. Which of course paves the way for the culmination of the romance between the unhappy girl and the colorful trader.

Mayo can do these elemental stories in such a vigorous manner that he almost makes the figures genuine. You forget that you are looking at visualized fiction, because he plays with sheer enthusiasm and sincerity. It's an "up and at 'em" type of story, calculated to please anyone in search of adventure. It never lags and the interest is always sustained.

The Cast

| | |
|---|---|
| Rod McLean | Frank Mayo |
| Joie Malet | Louise Lorraine |
| Tony Heritage | Lawrence Hughes |
| Capt. Jean Malet | J. J. Lanoe |
| Blundell | Harry de Vere |
| John Strickland | Hugh Thompson |
| Hugo | Boris Karloff |
| Parete | Dagmar Godowsky |
| Tulli | Nick de Ruiz |

By G. B. Lancaster. Scenario by George Randolph Chester. Directed by Lambert Hillyer. Photographed by Dwight Warren. Produced by Universal.

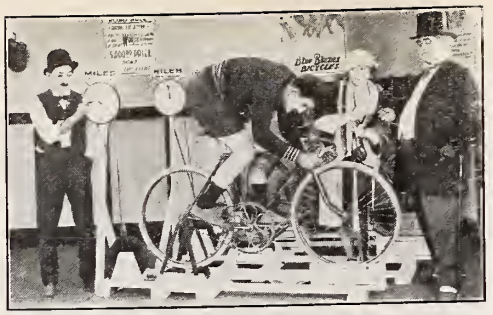
*The Story*—South Sea trader rescues derelict who proves ungratful. Later he falls in love with the wife of the man, though ignorant of her relationship. The girl's father requests that he give the derelict a job, but the latter again proves his treachery. After the wretch is killed the wife is free to declare her love.

*Classification*—Primitive melodrama carrying adventure and local color. South Sea formula.

*Production Highlights*—The fine atmosphere and backgrounds. The vigorous work of Frank Mayo. The sea shots, exposing some real stuff as well as some creditable miniature scenes.

*Exploitation Angles*—Would advise using a newspaper campaign based upon catch lines. Also calls for colorful prologue employing South Sea atmosphere with dancers, etc. Would play up Mayo who is getting better all the time.

*Drawing Power*—Will be liked in popular downtown houses which feature daily change of program. Action will please the masculine sex.



Clyde Cook, as he apears in the title role of "The Cyclist," Fox.

## "Conquering the Woman"

### King W. Vidor Production—Six Reels

*(Reviewed by Glenn Watkins)*

IT'S a shame to waste such a talented and attractive actress as Florence Vidor on such a stereotyped production as this one, which is built according to a much used formula. The plot has been done many times before. We recall it in a few very recent productions. A daughter of wealth returns from Europe, her mind set on marrying a count and with more pride than is good for the average human. Father meets up with the son of an old friend, who tells him how "to break in" folks like the daughter. Father acts quickly. He has both the daughter and the hero "shanghaied" and landed with many comforts on a deserted South Sea isle. There the young lady becomes hungry. When one is hungry, one is meek. Continued hunger wrecks havoc with pride. After a sojourn of several weeks a vast change comes over the heroine and when it becomes time for papa to "recue" her, all is well.

The picture opens with views of life at a seaside resort near Paris and we see Miss Vidor aquaplaning, swimming and indulging in other red-blooded sports. The action shifts to America, and then quickly to the South Seas. The fights which David Butler puts up during the "shanghaiing" moments are real stuff. The island life is well pictured and there are a number of amusing situations here.

The chase of the two ships through the seas is a bit of excitement. Miss Vidor and Mr. Butler do most of the work in the picture and do it well. The supporting cast is adequate. The photography is clear and artistic, while the subtitles are snappy and excellently worded. This movement of rushing all our heroines to South Sea isles for reformation is about due for a halt, however.

| | |
|---|---|
| Florence Vidor | Peter Burke |
| David Butler | Mathilde Brundage |
| Roscoe Karns | Bert Sprotte |
| Harry Todd | |

Directed by King W. Vidor. Scenario by Frank Howard Clark. Photographed by George Barnes.

*The Story*—Judith Stafford is a head strong young lady, who upon her return from Europe with a lot of high falutin' ideas, is "shangaied," together with a red-blooded young man from out of the west, to a lonely island in the South Seas. There begins the metamorphosis of the heroine, who after a three month sojourn comes down "off her high horse," falls in love with her "trainer," and after a royal suitor is done away with, is brought home on papa's ship.

*Classification*—A romantic drama built according to formula with Florence Vidor as the star and King Vidor as the director the redeeming features.

*Production Highlights*—Miss Vidor's interpretation of the role of Judith. The convincing European atmosphere in the early scenes. The life on the South Sea isle, where there is much humor interspersed with the drama. The vessel chase in mid-ocean. The lassooing of the fleeing ship by the hero.

*Exploitation Angles*—Miss Vidor is a popular player and her past performances will help attract business for this one. David Butler is also a favorite.

## "Quincy Adams Sawyer"

### S-L Metro—Eight Reels

*(Reviewed by Laurence Reid)*

THE human quality which characterized Charles Felton Pidgin's story when it made its appearance a decade or two ago—the heart touch and genuineness of its plot and atmosphere which made it a companion piece to "Way Down East" when produced as a play—these virtues have been incorporated into the screen version with such success that the picture will surely find a place in the category of better things. The simplicity of plot, which barely skirts the melodramatic field, but which catalogues the lives of simple folks, living their lives in a simple way, enhanced as it is with a rustic setting and considerable local color—to say nothing of a tender romance that carries just enough conflict to give it balance, makes "Quincy Adams Sawyer" thoroughly enjoyable.

Perhaps it could be shortened here and there, thus quickening up the action in the early reels, yet take away the incident and you lose the atmosphere. Even a country social has its place in lending sentiment. Sawyer comes down from Boston and antagonizes the rural swains because of his easy way with women. What plot there is revolves around his conflict with a real estate shark. The romance is exceptionally appealing and really is the outstanding highlight. Why? Because the young Bostonian is in love with a blind girl. His faith and devotion to her will kindle sentiment in the heart of every spectator.

The climax carries a true, dramatic sweep which is so excellently dovetailed with the preceding incident as to seem entirely in place. The suspense is overwhelming as you wonder whether Sawyer, astride the horse, will reach the raft in time. The blind girl is being carried down the river by a swift current with sure death as a reward when the raft plunges over the falls. It reminds you of Griffith's ice jam in the manner of its treatment. Needless to say, Sawyer wins the race against death. The acting of Blanche Sweet as the heroine is of cameo quality, clearly defined, admirably limned with tenderness and romance.

The Cast

| | |
|---|---|
| Quincy Adams Sawyer | John Bowers |
| Alice Pettengill | Blanche Sweet |
| Obadiah Strout | Lon Chaney |
| Lindy Putnam | Barbara La Marr |
| Abner Stiles | Elmo Lincoln |
| Mandy Skinner | Louise Fazenda |
| Nathaniel Sawyer | Joseph Dowling |
| Mrs. Putnam | Claire McDowell |
| Deacon Pettengill | Edward Connelly |
| Betsy Ann Ross | June Elvidge |
| Hiram Maxwell | Victor Potel |
| Samanthy | Gale Henry |
| Ben Bates | Hank Mann |
| Mrs. Sawyer | Kate Lester |
| Bob Wood | Billy Franey |

By Charles Felton Pidgin. Scenario by Bernard McConville. Directed by Clarence Badger. Photographed by Rudolph Bergquist. Produced by S. & L. Released by Metro.

*The Story*—Treats of young Bostonian who goes to small New England town to practise law. Is so different from native sons that the village belle endeavors to win him. But the youth has a romance with another girl who is the daughter of the local power. His attention to her aggravates the rivals, and they attempt to embarrass him. But he conquers in the end.

*Classification*—Adaptation of best seller of a few years ago. Treats of local color, human interest and romance in New England village.

*Production Highlights*—The large cast, containing names of several favorites. The good photography. The work of Blanche Sweet. The river scene and rescue of heroine. The local color and atmosphere.

*Exploitation Angles*—Would advise linking up with book dealers and getting a sale on the novel. Would suggest billing it as human interest story of New England. Calls for elaborate prologue and lobby display. Would advise featuring many members of the cast.

*Drawing Power*—Should draw well in small communities better than in cities. Cast featured will attract crowds. Good for neighborhoods.

## "Driven"

### Charles J. Brabin—5400 Feet

*(Reviewed by Chester J. Smith)*

HERE is a picture that for gripping situations has not often been surpassed. If it has a fault it is that its tensity is too continuous; that there is no relief for an overwrought audience perched on the edge of its seat in eager anticipation of the outcome of each sequence.

Highly melodramatic, Mr. Brabin has moulded a simple smooth-running story and has entirely eliminated the usual complications. From start to finish it unfolds naturally and not a foot of the way does the plot become involved.

It is a moonshine story of the southern mountains with a kick the equal of the product they turn out from those stills. Five reels of it leave you in much the same conditions five potions of moonshine would the average individual if he could drink that much.

Uniformly the cast is as good as the picture, with the work of none standing out more prominently than that of any other. Emily Fitzroy is the stoic mountaineer mother who is splendid particularly in the scene where she betrays her husband and sons, moonshiners, that her youngest son may marry the girl of his choice.

Charley Mack, appearing in this picture through the courtesy of D. W. Griffith proves his worth as a screen actor in the role of the young son whose ambition is to foresake the lawlessness of the mountains.

George Bancroft as Lem Tolliver and Burr McIntosh as Paw Tolliver do excellent work, as does Eleanor Fair in the role of the girl.

One of the big moments is the fight scene between Lem Tolliver and the boy. To a certain point it is as exciting as any similar scene that has been seen on the screen. Beyond that point it is mere brutality that disgusts, rather than adds to the scene. The picture would be improved by the elimination of those few objectionable feet.

The Players.....Emily Fitzroy, Charles Mack, Burr McIntosh, George Bancroft, Eleanor Fair, Leslie Stowe, Ernest Chandler, Fred Koser.

By Jay Gelzer. Scenario by Alfred Rabock. Directed by Charles J. Brabin. Photographed by George W. Lane.

*The Story*—Maw Tolliver is the drudge for her husband and four sons, who are lawless moonshiners. She early discovers the love of her fifth and youngest son for Essie Hardin, daughter of a neighbor. Lem Tolliver kills Essie father when the latter rebukes him for his attack on the daughter. Essie later comes to live with the Tollivers and Lem discovers that Tommy and Essie are in love. He then declares he will marry the girl himself the following week. To thwart him, and secure the necessary funds to send the youngsters on their way to happier surroundings, Maw Tolliver reveals to the Federal authorities the still of the Tollivers and receives the long standing reward for such information. Tommy is suspected of the betrayal and the brothers avow their revenge. The ensuing battle between the authorities and Tollivers results in the survival of but one of the latter. He returns to the cabin to carry out his pledge, as the young couple depart, but is prevented from doing so by the action of Maw Tolliver.

*Classification*—A melodrama of the southern mountains, interspersed with a pretty romance.

*Production Highlights*—The battle between the Federal authorities and the moonshiners. The fist fight between Lem Tolliver and Tommy. The splendid photography.

*Exploitation Angles* — The always-alluring story of the Kentucky moonshiners. The continuous action and the innumerable thrills.

*Drawing Power*—It should prove a good attraction wherever continuous thrills are appreciated.

## "The Super-Sex"

### American Releasing—Six Reels

*(Reviewed by Laurence Reid)*

THIS story does not put a heavy burden upon the spectator. On the contrary it will be accepted as a likely little piece, which because of its dominant romantic element and pleasing wholesomeness will be catalogued as something light but thoroughly appealing. It is labeled a comedy romance, but we fail to discover any sustained humor which could rouse the risibilities of an audience. There isn't any drama unfolded, either.

What you do see is a little family quarrel reinforced by a tiff between a couple of young romancers. The young man is properly squelched by the girl and his troubles come in bunches when his father complains about his work in the lumber yard. The youth is spirited enough in temperament to quit his job. His grandmother constantly scolds him because he lacks the stick-to-it-iveness of his granddad. Her object is to mould him into a man. There is a firm love behind her arguments.

There is scarcely enough substance in this frail plot to extend through six reels. The surprising thing is how the director fashioned enough incident to carry it along. But Lambert Hillyer has been directing many, many years and he knows how to dress up a story to sustain the interest even though the plot may be lacking in color and variety. The youth unexpectedly becomes wealthy through a lucky investment. So he plans to get even with all his tormentors. And he emerges with the pluck and perseverance of his forefathers. The romance accompanies the incident and is well developed.

Robert Gordon plays the boy with a touch of adolescence—much after the style as Booth Tarkington might have written the character, while Charlotte Pierce is charming as the girl. Tully Marshall as the father hasn't much to do. You appreciate what a good actor he is through his manner in making himself conspicuous. Gertrude Claire is superb as the grandmother—a role which she can interpret a little bit better than anyone else we can suggest. You can't call "The Super-Sex" a knockout. It will serve its little hour and bring a breath of romance at the end of the day. Which is certainly something in its favor.

The Cast

Miles Brewster Higgins.....Robert Gordon
Irene Hayes.....Charlotte Pierce
Mr. Higgins.....Tully Marshall
Mrs. Higgins.....Lydia Knott
Grandma Brewster.....Gertrude Claire
Cousin Roy.....Albert MacQuarrie
Mr. Hayes.....George Bunny
Mrs. Hayes.....Evelyn Burns

By Frank R. Adams. Scenario by Lambert Hillyer. Directed by Lambert Hillyer. Distributed by American Releasing.

*The Story*—Youth discovers that his girl has given him the cold shoulder, and that his father and grandmother are against him. He quits his job. Eventually makes a lucky investment and proceeds to square accounts with everybody. The girl finally gives him her affection and all ends happily.

*Classification*——Light romantic comedy based upon misunderstanding. Youth has conflict with parents.

*Production Highlights*—The human appeal. The work of Gertrude Claire, Tully Marshall and Robert Gordon. The wholesome character of plot and characters.

*Exploitation Angles*—This picture carries a teaser title which can be worked up into teaser campaign. Would advise treating your copy for its human interest and romance, playing it up in a light manner.

*Drawing Power*—Should draw well in small towns and throughout city neighborhood houses.

## "Singed Wings"

### Paramount—Six Reels

*(Reviewed by Laurence Reid)*

ONE will have to accept this as fantastic and forget its artificialities. There is nothing of any real merit in the story. It depicts a Spanish senorita who romances by way of a dream. The introductory reels are filled with allegorical shots showing the girl shot by a wicked jester because she has given a rose to her fairy prince. The old witch who rides a broomstick puts a curse on her and, awakening, she informs her senile grandfather of the tragedy. Therefore he warns her to beware of all lovers.

We cannot see what this introduction has to do with advancing the story. In fact it seems to retard the action. There is never any reality to the plot. It bears a similarity to an old Venetian legend. Tragedy is ever suggested in the figure of a half-crazed clown who is always in character. He worships the girl whose forefathers were Spaniards of prominence in the development of California. This heroine is a dancer in a cabaret who is admired by a rich man who has tired of his wife. It comes right down to a simple triangle. The hero is the nephew of this wife, and it is his object to rescue the girl from such a liaison. The symbol of the rose is expressed at the climax when the disillusioned wife, to win back her husband's love, impersonates the dancer at a masked ball. The rose is missing from her hair.. So the clown shoots her thinking she is the senorita. The concluding scenes show the jester compelling the girl to dance although he thinks she is a phantom. In the end he kills himself.

It's a weird tale, carrying no interest because of its fantastic plot and the strange marionettes which roam through it. The entertainment values are almost nil, despite the hard-working cast that includes Bebe Daniels, Ernest Torrence and Conrad Nagel. A new set of titles would help it considerably—titles which suggest fantasy and romance. The settings are artistic.

The Cast

Bonita della Guerda, a dancer.....Bebe Daniels
Peter Gordon.....Conrad Nagel
Bliss Gordon, his uncle.....Adolphe Menjou
Don Jose della Guerda, Bonita's grandfather
Robert Brower
Emilio, a clown.....Ernest Torrence
Eve Gordon, Bliss' wife.....Mabel Trunelle

By Katherine Newlin Burt. Scenario by Edfrid A. Bingham. Directed by Penrhyn Stanlaws. Produced by Famous Players.

*The Story*—Spanish girl has unhappy dream which she believes will come true. The senorita dances in a cafe to support her aged grandfather. A wealthy visitor is charmed by her and is determined to have her at all costs despite the fact that he is married. The girl entertains his advances which causes her lover to become jealous. The wealthy man's wife learns the senorita's dance so that she may win back his love. And a half-crazed clown kills here, thinking that she is the Spanish girl for whom he has a great infatuation. In the end the heroine finds contentment.

*Classification*—Romantic drama carrying a note of tragedy. Suggests an old-time Venetian tale. Plot involves a triangle with conflict between several suitors.

*Production Highlights*—The fantastic sequences in the opening scenes. The fine photography and double exposure work in the allegorical scenes. The atmosphere and tone of the production.

*Exploitation Angles*—Would suggest putting on an elaborate prologue featuring troubadours, ets. Spanish music should be used for the setting.

*Drawing Power*—Best suited for high class houses catering to high brow audiences. Is not a box office bet.

## "The Inner Man"

### Syracuse Motion Picture Co.—Five Reels

*(Reviewed by Glenn Watkins)*

GOING into widely different fields for its second contribution to the industry, the Syracuse Motion Picture Company has made an entertaining production based on a stirring story laid in the Blue Ridge. Wyndham Standing and Dorothy Mackail again top the well balanced cast and both put over convincing interpretations. Miss Mackail proves she can act in this picture and is an attractive mountain maid. Mr. Standing is a sterling actor and can always be depended upon for something worth while. The stars are fortunate in having a fine supporting cast.

There is much action in the picture, especially when it gets under way in the mountain locale. The "bad men" of the district, in which the hero owns a mine, set out to frighten away the youth, but instead they set off the spark of manhood and there are some stirring fistic and gun battles.

There is an amusing scene introduced when the hero on his first night in the mountains, has a weird dream and we are shown glimpses of maidens dancing on the greensward and then follows our hero clad a la pajamas rollicking forth with the slow motion camera brought into play to bring out the laughs.

The hero makes such a success of running things for father that the lad is made general manager of the mine and after Sally, the Blue Ridge belle is clad in one of milady's modern gowns, love springs forth and in the end all is happiness. During the action of the piece the audience is treated to some fine natural scenery. The photography is flawless. "The Inner Man" is a good program picture.

The Cast

Thurlow Michael Barclay.....Wyndham Standing
Thurlow Michael Barclay, Sr.....J. Barney Sherry
Old Man Wolf.....Louis Fierce
Bob.....Leslie Hunt
Sally.....Dorothy Mackail
Jud Benson.....Gustave Von Seyfertitz
Randall.....Arthur Dewey
Ned Sawyer.....Martin Kinney

Adapted from novel by Charles Mackay. Directed by Hamilton Smith. Phhotographed by Arthur A. Cadwell. A Playgoers' Picture distributed by Associated Exhibitors.

*The Story*—Thurlow Barclay is a young man more given to deep and scientific study and feminine sports than he is to business and his father is much put out because of this fact. He, however, succeeds in getting him to take a vacation and go to inspect Dad's mine, in the Blue Ridge. On his arrival there he meets up with real life, has a list of stirring adventures and is made into a real man, ending up by marrying a fair mountain maid.

*Classification*—A comedy-drama possessing several melodramatic moments and some stirring mountain gun battles.

*Production Highlights*—The attractive natural settings "in the Blue Ridge." Wyndham Standing's interpretation of the role of the man who is made over by contact with real life. The kidnapping of Sally by Jud and the ensuing gun play attending her rescue. The fight between Jud and Thurlow. Dorothy Mackail's convincing portrayal of the mountain maid.

*Exploitation Angles*—This one has a cast of well-known players. Use the names big in your ads. Might put a man on the street dressed in conspicuous golf suit, large horn rim glasses, college hat, etc., and appropriate sign on back of coat, about "the outer man has nothing to do with the 'Inner Man' at the Strand theatre all week."

*Drawing Power*—Should draw well in neighborhood houses and second class downtown houses.

Scene from the Universal comedy "A Rip Snoring Night," starring Lewis Sargent.

## "The Dangerous Adventure"

### Warner Brothers—Seven Reels

*(Reviewed by Charles Larkin)*

IF your patrons like thrills and don't care how unreal or impossible they are, this picture will be the one for you. This feature has more thrills per foot than most productions have per reel. It is a great film for the children. They will revel in it.

The foreword explains that the producers make no assertions about the picture, the sole object being to grip the imagination. One needs a vivid imagination, indeed, to picture such events as recorded as being in or near the realm of possibility. However there is a demand for this kind of picture, and the Warner Brothers are to be congratulated for attempting the feature on the scale with which it is produced.

The African jungle atmosphere has been realistically copied in the many large and fantastic sets. There is fine camera work in evidence throughout and the direction is good. The feature abounds in dramatic moments. There is a terrific tropical storm, with much lightning, wind and downpour. And an earthquake and a volcano eruption. There is a cannibal village with all its weird equipment. In the end the treasure is found and there comes peace and happiness.

The Cast

Marjorie Stanton.....Grace Darmond
Edith Stanton.....Derelys Perdue
MacDonald Hayden.....Philo McCullough
Jimmy Morrison.....Robert Agnew
Herbert Brandon.....Jack Richardson

By Frances Guihan. Directed by S. L. Warner and Jack Warner. Photographed by John W. Boyle, Andre Barlatier, Floyd Jackson and W. R. Griffin.

*The Story*—Deals with the "thrilling" adventures of the daughters of Professor Stanton, scientist and explorer, in their search for hidden treasure in the Central African jungles: Before that treasure is reached the girls and their lovers, who have followed them, go through some of the narrowest escapes recently recorded on the screen. But none of the wild beasts work fast enough and our heroines usually wiggle out in some way.

*Classification*—A story of romance and adventure laid in the African jungles with most of the familiar "wild" animals being introduced during the action.

*Production Highlights*—The success with which the African jungles have been transported to Los Angeles. The realistic tropical thunderstorm. The underwater fights with alligators. The hero in the lion's pit. The introduction of the many beasts of the jungle. The eruption of the volcano and the earthquake.

*Exploitation Angles*—Convert your lobby into a jungle scene. Cut out the animals from the paper on the films and mount them in your lobby set on beaver board. Your taxidermist may have a stuffed beast which you could borrow. Mount it on a motor truck and with striking signs on the the truck start it about town. Perhaps you can convince some colored person to don jungle regalia and act as a ballyhoo for the show.

*Drawing Power*—Novelty of story will appeal everywhere.

## "While Justice Waits"

### Fox—Five Reels

*(Reviewed by Laurence Reid)*

HERE is a favorite formula based upon the runaway wife who has eloped with another man and which is developed in a conventional manner to an obvious conclusion which results in a happy reunion. The plot has been enlivened occasionally with a few twists which makes it average entertainment. The fault with the story is its familiarity. The introduction gives it away. The hero strikes it rich in the gold mines and is eager to get back to his wife and surprise her with his good fortune. You know for a certainty that she will be absent. Then comes a lapse of four years, during which the distracted husband and father searches for his better half and the little boy. He discovers a young lad, and once more the surprise element is missing because the youngster turns out to be his offspring.

The following sequences carry more interest in that the spectator is thrown off his guard by the manner in which the hero will execute his revenge. Here is where the suspense picks up. The hero gets in touch with the trespasser and the latter, believing that it is all over with him, attempts to shoot the father, although the little boy gets the bullet. So there is only one way out—the suicide route. The wife explains that the villain tricked her into going away with him. And the husband promptly forgives her. This formula has served long and faithfully upon the screen. You know how every situation will develop. The hero is unduly virtuous—so much so that you can almost forgive the wife for leaving him. There is some elemental stuff depicted and Dustin Farnum makes the most of it.

The story is strongly suggestive of "Moonshine Valley," in which Brother Bill appeared a short while ago. At that it will please the steady picturegoer who is not in search of highbrow entertainment every time he enters a theatre. The cast includes Earl Metcalf as the heavy and Irene Rich as the heroine. Both do capable work. Some day Dustin Farnum will have an original story. He certainly deserves something more novel than what has been given him here.

The Cast

Dan Hunt.....Dustin Farnum
Nell Hunt.....Irene Rich
George Carter.....Earl Metcalf
Hunt, Jr.....Junior Delameter
Joe.....Frankie Lee
A man.....Hector Sarno
The man's daughter.....Peaches Jackson
Mollie Adams.....Gretchen Hartman

By Charles A. and Don Short. Scenario by Jack Strumwasser. Directed by Bernard Durning. Photographed by Don Short. Produced by Fox.

*The Story*—Treats of a husband whose wife has abandoned him. He returns from Alaska to find that she has taken their son with her. The man joins the interloper's outlaw band and after four years is reunited to his wife and child.

*Classification*—Melodrama based upon abandoned husband formula. Conventional plot.

*Production Highlights*—Fairly good suspense considering familiarity of plot. Farnum's satisfying work and pleasing performance by Irene Rich.

*Exploitation Angles*—Would suggest going after Farnum fans, telling them that star has a dramatic story here. Use the regular campaign, consisting of posters, lobby display, etc.

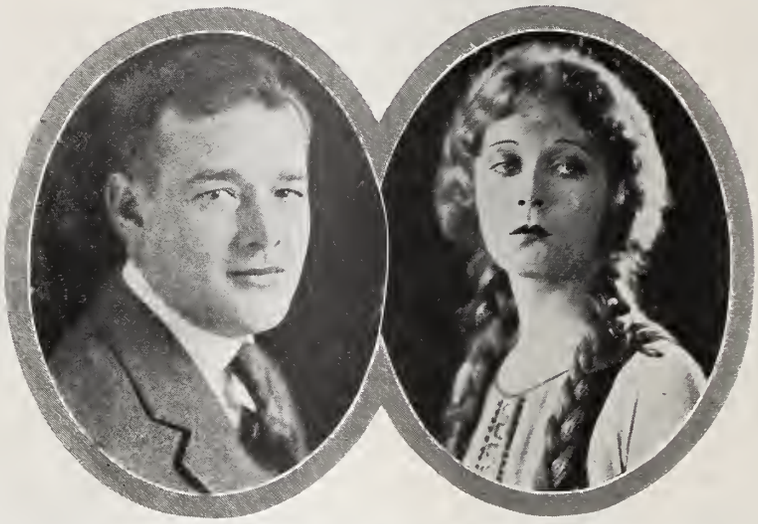
*Drawing Power*—Suitable for second class downtown houses. Will be liked wherever star is popular.

# "Thelma" Meets Demand for Society Picture

THE accomplishment of Chester Bennett in producing "Thelma" has been acclaimed, in the few weeks it has been before the trade and the public, as one of the best examples of a combination of dramatic values with pictorial beauty. The consensus of opinion is unanimous—"Thelma" definitely establishes Jane Novak as a high grade star, and places its director, Mr. Bennett, among the ranks of the screen's greatest directors.

Mr. Bennett, six months ago, first announced that he had acquired the screen rights to "Thelma," Marie Corelli's most famous novel and the book which first brought her world-wide prominence. The book had a circulation on its first printing which exceeded at that time anything ever given a novel. Its daring and vivid characterizations immediately caused a maelstrom of discussion, and later, when dramatized "Thelma" was one of the stand-bys of stock companies throughout the country. It is probable that every town that has ever housed a stock or repertoire company has seen "Thelma" enacted on the stage at least once every two years.

The locale of the story is in a Norwegian village and in London This diversity of setting permits Miss Novak to appear first as a Norwegian peasant maid, and later as the favorite of London society. For the first sequence an entire village, extending for several blocks, was especially built. It was constructed near the Pacific ocean, several miles north of Santa Monica where the scene strongly resembles that of Norway. Boats of special Norwegian design were also built for the ocean scenes of the production. The many readers of the book will find that Miss Novak is the "Thelma" of Marie Corelli's novel in every way. Her long blond hair, which braided, reaches below her waist, and her fair complexion, makes her an ideal type for the part. It was, in fact, her personal fitness for the role that induced Mr. Bennett to select this story for picturization. When Antony Anderson, a well known painter and art critic, first met Miss Novak a year ago, he stated that her exquisite coloring and tall regal beauty represented the exact type necessary to properly envision a daughter of the old Norwegian Viking kings. This hint to Mr. Bennett resulted in a painstaking search for a suitable screen story representing a Norwegian heroine, which ended with the purchase of "Thelma."



Left—Chester Bennett, director of the new F. B. O. special production "Thelma," adapted from the famous novel and play by Marie Corelli. Right—Jane Novak, who plays the title role in the production.

The second sequence, which is laid in London, was taken advantage of by Mr. Bennett, who incorporated in it one of the most elaborate fashion displays ever seen on the screen. This was a distinct innovation in a Jane Novak picture inasmuch as she has heretofore appeared most often in Northwest and outdoor pictures of all descriptions. Miss Novak found the magnificent sets depicting a Parisian modiste establishment and a London drawing room in distinct contrast to her usual log cabin. The most gorgeous and beautiful creations that could be found with a valuation of more than $25,000 were secured to make Miss Novak's first appearance before the camera in beautiful gown really an auspicious event. Arrangements were made with Vogue, foremost Pacific Coast stylist, for the loan of their most costly, up-to-date and exclusive patterns of women's wear from Paris to be worn by the members of Miss Novak's company during the society scenes; while Miss Novak wore her own latest creations and importations.

Willard George, furrier to the few of unlimited means, furnished the furs, including a Hudson seal cape, a squirrel cape and a Beige fox, the total of which alone represented more than $15,000. Several plain-clothes detectives were engaged to keep guard over the gowns and furs day and night while the scenes were being filmed.

In speaking of the fitness of Miss Novak for the role the *Moving Picture World* reviewer stated: "It is doubtful if a better choice than Jane Novak could have been made for the flower-like role of Thelma; in fact she seems the embodiment of the author's idea. Bert Sprotte gives a striking performance as Olaf, her proud old father, a vigorous man who is proud of his descent from a line of Norse kings and still worships their god, Odin." In conclusion the reviewer states: "The fact that this production is based on a standard book which for a number of years has been very widely read all over the world, is an exploitation point which the exhibitor should not overlook as there are a large number of persons in every town who will want to see the story in its film form."

Lillian Gale in the *Motion Picture News* wrote: "From a production standpoint 'Thelma' will win new friends, since necessary background and appropriate sets have been provided in addition to the well balanced cast selected. Jane Novak delivers a splendid characterization of the old fashioned Norwegian girl and assumes the role of Lady Errington with admirable poise. The direction and photography are above the average and in view of the mass of detail identified with the original story it may be said that 'Thelma' is a splendid screen version of Marie Corelli's popular novel."

The *Film Daily* reviewer said, under the heading of "You can please a good majority" that Director Bennett secured many ideal shots for his exteriors and that the interiors are very well done. Excellent photography is another good feature of the picture, stated the reviewer.

Many reports of big bookings on "Thelma" are now reaching the F. B O. home office and branch managers everywhere state that the two previous Chester Bennett productions "The Snow Shoe Trail" and "Colleen of the Pines" have greatly increased the star's following.

## Splendid Cast Supports Star in "Thelma"

A cast that is far stronger than those gnerally known as "all-star" casts supports Jane Novak in "Thelma," her third production for Film Booking Offices of America, produced under the direction of Chester Bennett production. Every role in the play is filled by a player of established standing and popular appeal.

In the leading male role, opposite the star, Vernon Steel appears to excellent advantage. Barbara Tennant, one of the most beautiful leading women of the screen, appears as "Britta," an important role. The other outstanding members of the cast, all of whom are well known in the picture world, are Wedgewood Nowell, Harry Lounsdale, June Elvidge, Harvey Clark, Bert Sprotte, Gordon Mullen, Jack Rollens and Peter Burke. Little Virginia Novak completes the cast.

Three striking scenes from the Chester Bennett production of the famous classic novel and play "Thelma," in which Jane Novak in the title role is supported by a strong cast. "Thelma" is a special on the F. B. O. program.

# Regional News From Correspondents

## Buffalo Briefs

The Buffalo Theatre Supply company, Al Becker, manager, has moved from Franklin street to the new building at Pearl and Chippewa. Mr. Becker is now ready to greet exhibitors at his new stand. He has been in the business in Buffalo since the village was burned by the Indians.

Frank Leon, who came from the Blue Mouse, Seattle, to play the big Wurlitzer organ in the Elmwood theatre, has resigned. Walter Raszeja who was formerly organist at the Elmwood has returned. Manager Elmer C. Winegar has installed two new Simplex machines and a new screen. The machines were supplied by Al Becker.

Charlie Hayman has arranged a series of special concerts for the new Strand theatre in Niagara Falls. He will bring such stars as Schumann-Heink, Farrar and Elman to the Cataract City this winter. Mr. Hayman has just purchased a new Holmes sedan.

Art Amm was in Buffalo this week. The Eastman, Rochester, house manager visited his old friends along Film Row and dropped in on Manager George Nash at the Shea, North Park, where Art was formerly manager.

Jim Cardina, manager of the Kensington theatre, has received permission to erect a 42-foot extension on the rear on his popular east side picture house, thus giving the theatre an additional seating capacity of 250.

Patrick J. Kelley, one of the owners of the Hi-Art theatre in Lockport, N. Y. dropped dead in his room at the Niagara Hotel in the Cataract City, Nov. 23. He was 55 years old.

Buffalo motion picture operators held their annual ball in the Eagles' club rooms Tuesday evening, November 23. The event was one of the most successful in the history of the organization.

The Batavia, N. Y. Opera House has been leased for a period of 30 weeks by H. Houghton, owner of the little Hippodrome and Keith's theatre in this city. Mr. Houghton will show pictures at the theatre.

The new Strand in Jamestown, N. Y. will be ready for the public about January 1, according to Mike Woods, who was in town last week.

Jim Cranideas of Affiliated Theatres, Inc., Olean, N. Y. has returned to Brooklyn, N. Y. It is reported that he may dispose of his interests in the Olean concern.

The New Linden theatre in Lyndonville, N. Y. has been taken over by Lyman Beecher.

Wayland, N. Y. has a new theatre. It is being operated by the American Legion post.

## With Buffalo's Branches

W. R. SHEEHAN, general manager; Herbert E. Hancock, head of the industrial and educational departments, and his assistant, Frank E. Tierney, were in town for the opening of the new Fox exchange at 496 Pearl street, Thursday evening, November 23. There was a buffet luncheon, music by the Yankee Six and entertainment by acts from various theatres. Telegrams were read by Mr. Tierney from Governor-elect Albert E. Smith, Will H. Hays, Senator James J. Walker and many exhibitors and exchange men. It was also announced at the party that Clayton P. Sheehan, district manager, had been commissioned to take a three-month trip to South America as a special representative for the Fox company. Charles N. Johnston is manager of the new Fox exchange, which is one of the most completely equipped in the country.

Another popular Buffalonian is going abroad. It is M. A. Chase, district manager for Universal, who sails early this month for Europe, where he has been appointed general manager for the Universal Film Company, with headquarters in Berlin. A farewell banquet was given Mr. Chase by members of the local office Saturday evening, November 25, in the Hotel Iroquois. At the banquet it was announced that Harry Bernstein, recently in charge of several Canadian exchanges for Universal, had been appointed to succeed Mr. Chase. W. A. V. Mack, manager of the Pathe exchange, acted as toastmaster at the banquet. The employes of Universal presented Mr. Chase with a diamond stickpin.

W. A. V. Mack, manager of Pathe exchange, announces that Charles E. Smith, manager of the Shattuck Opera House in Hornell, N. Y., has secured the first approved contract in this stick of the woods for the showing of Harold Lloyd in "Dr. Jack," which will be presented to the natives of Hornell Christmas week. J. J. Mooney, local sales manager of Associated Exhibitors, went to Rochester last week to screen the Lloyd comedy for the Eastman theatre and the Regorson corporation.

Louis Schindler, cashier of the Pathe exchange, has been confined to his home with an attack of blood poisoning.

George Balsdon, assistant general manager for Vitagraph, was a Buffalo visitor last week, spending several days with C. W. Anthony at the local exchange.

The local Pathe exchange is publishing the Daily Crow during the Eschmann sales drive. The slogan of the one-page sheet is "Buffalo First or Bust for E. A. Eschmann, Nov. 5-Dec. 30." The sheet is sent to the sales staff each morning.

## Around Cleveland Exchanges

FRED DESBERG, managing manager of Loew's Ohio theatres, pulled something altogether new last Friday when he staged a "professional" midnight performance of "When Knighthood Was in Flower" at the Stillman Theatre, Cleveland. Mrs. Fred Stone, wife of the star of "Tip Top," playing at the Ohio Theatre, and Mrs. Leslie Carter, appearing with John Drew in "The Circle" at the Hanna Theatre, were hostesses. Raymond Hitchcock was there, as also John Drew. Reading the roll call of those present sounds like a list of Who's Who in Stageland. It is so seldom that theatrical folks get a chance to see what's being done on the other stage that they were enthusiastic over the opportunity thus afforded them. They were delighted with the production, which opens for an extended run at the Stillman theatre of Sunday of this week.

C. E. Almy, local Metro exchange manager, isn't making any secret of the fact that "Quincy Adams Sawyer" opens in Ohio on December 10th simultaneously at the Temple, Toledo; Strand, Akron; Capitol, Youngstown; and Valentine, Canton.

C. L. Peavey, manager of Hodkinson's local office, arranged a special screening of Will Rogers' latest triumph, "The Legend of Sleepy Hollow," for the benefit of the members of the Cleveland Cinema Club last Friday morning. After viewing the picture, Mrs. Elmer G. Derr, president of the Cinema Club, asked for an expression of opinion, and everyone present recommended the production not only as an entertainment but also as a spur to jaded literary tastes. As "Ichabod Crane," Rogers made a distinct hit with the ladies.

Norman C. Vibbard has been appointed special sales representative for the Progress Pictures Company. Vibbard was formerly connected with the local Associated Exhibitors exchange.

The Progress Pictures Company, recently formed with J. S. Jossey as president and F. C. Fielder as vice president and general manager, is living up to its name. Fielder just got back from a tour of the territory and says that the exhibitors met him with a hearty welcome and a sharpened pencil all along the line. The Arrow product, which the Progress Pictures Company is putting out, consists of 40 features, 24 Eddie Lyons comedies and a serial. Fielder is thoroughly convinced that this is the day of the Independents, and that Independence and Progress travel the pace that can't be beat.

Nat Baruch, manager of the local Goldwyn exchange, celebrated Thanksgiving Day in true style. He arranged to present an entire motion picture program at one of the largest orphan asylums in the city. After the show, every child was served with ice cream and cake, and received a box of candy.

## Cleveland Close-Ups

M. B. Horwitz, head and shoulders of the Washington circuit of motion picture theatres, packed his troubles away in old lace and lavender and went down to New York for a vacation this week.

Gene Ochs, assistant manager of the Allen Theatre under the Allen regime, has a lot to be thankful for this Thanksgiving season—especially thankful for Mrs. Gene Ochs who became the second part of the firm of Ochs and Ochs last Saturday. After a short honeymoon in the East the newlyweds will make their home in Cleveland.

John Murray, the amplitudinous manager of the Opera House in Warren, Ohio, and Mrs. Murray, spent a few days of last week in Cleveland doing their Christmas shopping early.

George Schade of Schade's Theatre, Sandusky, traveled all the way over to Cleveland last week and spent, among other thangs, two days among the local film folks.

## Florida Flashes

The players of the New Brunswick Films, Ltd., of Nova Scotia, who have been at work in and around Tampa for the past month, making a picture which will be called "Blue Water," have finished up here and gone to Miami, where they will use one of the studios to complete the picture.

Mrs. L. J. Sawyer, of the Juanita Films, Inc., was a visitor in Tampa this week. Their new studio in Clermont is now completed, she says, and they are ready to shoot, and do it fast. The Juanita company make two-reel comedies.

Capt. Gillette, of the United States Health Bureau, was in Tampa this week. He is working down here in conjunction with the Atlantic Coast Line Railway, and gave two lectures, illustrated with motion pictures, in Port Tampa, which is the terminal of the railway. Sunday night he lectured in the School Auditorium, and Monday afternoon in the big railway shop, which was darkened to permit the showing of the films, and the entire force excused from work at 4 P. M. Capt. Gillette left here Tuesday, going to St. Petersburg. He will lecture there Wednesday, in the Star Theatre.

W. R. (Billy) Arnold, whose name, during the past number of years, has been coupled with some of the foremost amusement enterprises as press representative and general advertising man; has accepted an appointment with the Fairfax Theatre, Miami, Fla.,

Howard J. Smith, manager of the Palace, Buffalo, and president of the local unit of the M. P. T. O. A., has resigned from the Buffalo Theatre Managers' association.

## Washington Chatter

With the Monday night opening of Poli's and the New National, some of the box-office business is expected to be diverted from the F-street film parlors to the Avenue "legits." However, H. B. Warner, film star and director, will head the bill at the National, in "Bull Dog Drummond." He says he prefers the stage. Can you beat it? Sunday evenings the new booth at the National will be warmed up with the new Burton Holmes travelogs. The films will be shown at matinees, Monday also, during December.

Otto Wells, Norfolk movie magnate, announced the opening of his new theatre in Norfolk, adjoining the American, Monday evening, November 27th. It is an architectural gem and was intended to be a Pryor house, but Wells saw to it that his interests acquired title. So, having completed it, he now offers to Norfolk the finest motion picture theatre in the South Atlantic?

John Back, of the Rome theatres, Baltimore, was a local visitor.

The Crandall policy of special holiday matinees at such neighborhood houses as the York and Apollo theatres is to be in vogue Thursday, Friday and Saturday of Thanksgiving week. These houses will be in continuous operation from 2 p. m. to 11 p. m. on those days, while the daily matinees will continue in the other houses in the city.

Fallas Broche, youthful manager of the Metropolitan, has joined the Dad's Club. His wife presented him with an eight-pound son, who was christened last week as Sidney Crandall Broche.

Harry M. Crandall's contribution to the National Capital safety week campaign is a film showing vividly the hazardous risks taken by the motorists and pedestrians of the District. Common infractions of the traffic regulations are shown and the proper procedure indicated Manager Nat Glasser, of Crandall's York theatre, director of the Crandall technical staff, filmed the subject, and prints were presented to the Police Department as a permanent record. The public service department, through the director, Mrs. Locher, will conduct an intensive safety drive at all Crandall theatres in hour programs, showing this film.

Clarence Whitman Osgood, newspaper man and director of publicity for B. F. Keith's theatre, Washington, died Friday morning at Garfield Hospital here. When the young lawyer-journalist joined with local printers and reporters in the ownership of the Times, he became city editor, later going to the Post and then the Star. He handled publicity for the old Chase theatre, and retained his position when it became part of the Keith chain, later being followed by the modern office and theatre building of Keith's. He was a dramatic producer several years ago, and owned a local printing office.

Henry Langhkow, a musician at the Columbia theatre, was found dead at his rooming house last Wednesday. He had played as usual Tuesday night at the picture

# Washington Film Row News

THE British Ambassador, Sir Auckland Geddes, sent a personal letter to Ralph Edmonds of the First National, thanking him for the rare pictorial treat given the Embassy staff in the private showing of the "Jackie" Coogan version of Charles Dickens' masterpiece, "Oliver Twist," November 14th. Sir Auckland added that he was sure the film would be highly appreciated at its forthcoming English premiere.

Mr. Burston, owner of the Independent Film Exchanges, paid General Manager Rosenthal a week end visit at the local office. Business is very good, he says, and Mr. Rosenthal's efforts are making the Washington office their biggest asset. They plan soon to show another Warner classic here for a first run.

Mr. C. B. Russell, of Biblical Pictures, Inc., was in the American Releasing office Thursday of last week for a screening of the "Voice of the Land" pictures before local clergy. The guests were so impressed with the picture that such representative local ministers as M. L. Williamson, Methodist; Dr. Jason Noble Pierce, First Congregational; H. S. Randolph, M. E.; D. W. Curran, Episcopal, assistant at Trinity Diocesan Mission; Harry D. Mitchell, M. E. and W. L. Darby, Secretary of the Federation of Churches, indorsed the pictures and recommended that they be shown in church and Sunday-school work.

Manager J. J. Milstein of American Releasing announces that he has appointed "Rip," otherwise L. F. Ribnitzki, as office manager. Rip, after experience in Hodkinson and Reelart exchanges, has been connected with the American Releasing corporation for some time.

Reports from fire swept Front Royal, historic Virginia town, show that the picture theatre there escaped the flames and is still open for business.

The Palace Theatre company of Frostburg, Md., announce that they have engaged film experts to produce a picture, "The Romance of Frostburg." E. J. Cedarburg is to direct the production. Young people from the State Normal School, local, and out of town society people make up the cast, in support of Myer Abramson and Miss Guy Wright.

Miss Hannah B. Dugan, of the cashier's office at the Metro Exchange, is resigning to wed William Kennedy, U. S. A., assistant to the professor and officer in charge of Military Science and Tactics at Augusta Military academy, Fort Defiance, Va.

Officially designated as Brown Week by the force of the Washington Branch of the Universal Film Exchanges in honor of Harry S. Brown, the local manager, the week of November 27th was a red letter event in Universal's Washington office.

From the sales force to the shipping department, everyone did his best to break records previously held in that office, and to make Brown Week a shining light in the history of the exchange. Indications late in the week pointed to many broken records.

Brown recently went to Washington from the Cleveland Branch of the Universal Pictures Corp., where he was Short Product Manager. He has served under the Universal banner for more than five years. He is very popular with both his business associates and his employees.

# With Charlotte's Film Exchanges

MR. JULES LEVY, district manager of Universal Film Exchanges of the Eastern division, was a visitor in Charlotte last week.

J. F. McConnell, manager of the serial department of Universal, was a Charlotte visitor last week, on a tour of all Southern Universal exchanges as personal representative of A. A. Schmidt in the interest of the short subjects of Universal.

W. B. Corby, after spending several weeks in the Philadelphia office, has returned to the sales staff of the Charlotte office of Universal.

B. C. Talley has been made booker of the Charlotte Universal exchange, succeeding R. C. Price, resigned.

U. T. "Doc" Koch, Atlanta manager for F. B. O., was around the cities in South Carolina last week with good success.

Lawrence Smith, who has been with Hodkinson since last spring, is now traveling the territory at large for F. B. O.

F. E. Lane, formerly manager of the Atlanta office of American Releasing and who has just opened the Charlotte office for the same concern, has resigned and accepted the management of the Washington office of Famous Players-Lasky.

All theatres using Goldwyn product in this territory are being supplied with a form to be filled in exchange a check on the condition of the print.

Exhibitors in this locality are in receipt of a neatly printed booklet, cataloguing all releases of F. B. O. with a small description of each release and also offering a 10% discount for any group of pictures booked from the list.

Oscar S. Oldknow of Southern States Film Company has purchased the six C. B. C. box-office winners for the eleven Southern states and exhibitors are now being approached on these pictures.

R. D. Craver announced last week that he had purchased the rights for seven Southern states of the Thomas Mott Osborne picture, "The Right Way."

## Indianapolis News

Herman Seidel, 69, president of the Seidel Music Publishing House, well known to the theatrical industry, died suddenly of arterio sclerosis at his home here November 24.

William and I. H. Dickson opened their theatre in Wabash, Ind., last Sunday and operated afternoon and evening with a straight program, no pretense being made the show was for charitable or educational purposes, as sometimes is done to combat the Indiana blue law. Wabash ministers swore out affidavits and the proprietors together with three members of their house staff, were arrested by the police. They were released on their own recognizance and pleaded not guilty when arraigned. Trial will be held in January. Meanwhile the Dicksons said they would operate on Sunday.

Later in the week a committee of ministers and Sheriff Hoyte A. Summerland of Wabash called on Attorney General U. S. Lesh in Indianapolis and asked whether affidavits and warrants were necessary before the sheriff could enter the scrap and make arrests. Lesh ruled they were not, the sheriff being empowered to arrest anyone he sees violating the law.

The theatre owners protested to the police Sunday football games were unmolested and poolrooms, drug stores and groceries permitted to operate on Sunday. The ministers urged the police to clamp the lid on them, too. Police responded they would act if affidavits were filed. They were not filed.

Frank J. Rembusch, Mark F. Rhodes, Alfred R. Choinard and Carlis B. Trotter are directors of the Indianapolis Motion Picture Company, incorporated to produce and distribute films. Capital is $30,000, of which $5,000 is preferred stock.

Goldwyn's new branch exchange, at 438-40 North Illinois street, Indianapolis, Ind., was officially opened last week with more than 100 exhibitors from the territory to be served in attendance.

W. W. Willman, resident manager, was the host, and he was assisted by G. C. Parish, his office manager, and H. T. Snowden, Goldwynner attached to that exchange.

## Springfield, Ill., Notes

The Lyric has installed a new Hope Jones Wurlitzer Unit organ, and it has made a great hit with motion picture fans in this city. The playhouse was closed for one week while the big orchestral instrument was being put in place. "The Prisoner of Zenda" was selected as the picture to reopen with. With an attraction like this and the new organ, business was extra fine all week, November 18-24.

The Strand continues to meet with great success with the Universal specials. "The Storm" was a cleanup for the week of November 12-18.

Marc MacDermott, one of the old-time motion picture favorites, is booked to make a personal appearance at the Majestic here soon.

Lee Burnstine of the Capitol Theatre, spent several days in Chicago with his brothers, big automobile distributors. Lee came back with a handsome Willys-Knight coupe.

Harold Lloyd in "Grandma's Boy" is the attraction booked at the Gaiety for Thanksgiving Week. The Princess has "The Impossible Mrs. Bellew" and the Vaudette, Wesley Barry in "Rags to Riches."

## St. Louis Bulletins

The National Film Publicity Company, producers of Publicity Trade Topics and other commercial films, is moving into new quarters at Sarah street and Duncan avenue. The old Empire theatre office and bottling department has been remodeled at a cost of $10,000 to accommodate the film organization. New equipment is also being put in. The new quarters have 15,000 square feet of floor space and a handsome, well kept lawn for outdoor scenes.

H. A. Jones, manager of the Sedalia theatre, Sedalia, Mo., and W. W. Perry, a visitor, were held up in the theatre office by three robbers the night of November 20. Jones told the men he couldn't open the safe, and they made an unsuccessful attempt to open it. After taking $35 from Jones and a diamond ring and diamond Elk's pin from Perry, the robbers bound and gagged the pair and deserted the scene. Police officers released Jones and Perry several hours later.

The Pilgrim Congregational Church, Union Boulevard and Kensington avenue, lost a $200 motion outfit when burglars broke into the church building November 23.

The McFall Film Production Company has been organized in St. Louis with an authorized capitalization of $30,000. The trustees are: S. McFall, Sr., and his son, S. McFall, Jr., William Holmer, F. O. Brown and William Guinn.

Current gossip has it that St. Louis will have a new theatre combination on the South Side within the next few days. Several of the smaller South Side houses are said to be interested in the combination. Those interested decline to discuss their plans.

The Hickory theatre, Hickory street at Jefferson avenue, was slightly damaged by fire early on November 24. An overheated furnace was the cause. The show was open as usual Friday night.

James M. Drake, manager of the Lyric theatre, East St. Louis, has tendered his resignation to Phil Cohen, owner. Drake, who formerly was owner of the Eureka theatre, St. Louis, took charge of the Lyric after Joseph Erber severed his connections with Cohen.

# In St. Louis Branch Offices

HENRY GINSBERG, representing the Al Lichtman Corporation, was a visitor to First National last week.

H. M. Warner of Warner Brothers was another visitor. He is touring the key cities.

Holmes C. Walton of Authors & Producers, New York, was here in the interest of his company.

Harry Weiss, St. Louis First National manager entertained R. C. Seery, his district manager, during the week.

Walter Light on December 1 will take over the Southern Illinois, Southeastern Missouri and Kentucky territory for the local Associated Exhibitors office. He comes over from F. B. O. and prior to that was city salesman for Fox.

Manager Underwood of Enterprise has obtained a first run for "I Am the Law." It will show at the Fox Liberty the week of December 2.

"Dad" Slocumb, Pathe salesman in Kentucky, Northern Arkansas, etc., is in town for the Thanksgiving holidays.

Sam Werner of United Film Service has obtained local rights to Warner Brothers, "Your Best Friend," and also to the Hope Diamond Mystery serial from Howell Film Sales Company, New York.

Out-of-town exhibitors seen along Picture Row the past week included: Dominick Frisini, J. Spaulding and Joe Fassero, interested in houses at Taylorsville, Litchfield, Kincaid and Auburn, Ill.; C. C. Craven, Rex, Lilbourne, Mo., and Tom Reed, Duquoin.

Yale Theatre, Shelbyville, Ill., will re-open under the management of Lewis & Dickinson in a few days. First National reports they have bookings for both Mertons and Yale Theatres as well as the West End Theatre there, making 100% for First National.

R. C. Seery, District Manager Associated First National, spent several days in the St. Louis territory.

Morris Stahl, manager of the Pageant Theatre, and Spyros Skouras attended the opening of the new D. W. Griffith picture at the New Illinois Theatre at Chicago, Monday night, November 13.

Frank L. Newman, while on a visit to St. Louis, was relieved of his pocket book containing $125, his transportation back to Kansas City, and the check for his traveling bag. As Frank was not around the film exchanges, he doesn't know where to lay the blame.

# In Kansas City Film Center

KANSAS CITY has entered a bid for the next semi-annual convention of the department of distribution of Famous Players-Lasky. Executives, managers and distribution managers of Paramount were in Kansas City, Monday, en route to Los Angeles to attend the convention. They were met by Mayor Frank Cromwell, the Kansas City Chamber of Commerce, the Rotary Club and the Co-operative Club, who received from Jesse L. Lasky and Adolph Zukor the assurance that they would use their influence to bring the next convention to Kansas City. Frank L. Newman, owner of the Newman, Royal and Twelfth Street theatres, Kansas City, R. C. LiBeau, district manager of Paramount, and Ben Blotcky, branch manager, joined the delegation en route to Los Angeles.

Charles de Roche, who is reported to be about to supplant Rudolph Valentino in the roles formerly taken by that star, stopped over in Kansas City for a visit this week. He was on his way to Hollywood, Calif.

Weekly screenings, starting at 2 o'clock every Saturday afternoon, have been adopted at the Kansas City First National branch. Each week the "program" will be announced by E. C. Rhoden, branch manager, and a service de luxe will be offered to exhibitors in the Kansas City territory.

R. W. Rice joined the sales force of the Kansas City Metro branch last week, while J. C. McClure, formerly with United Artists, is now representing Associated Exhibitors in the Kansas territory.

The Mid-States Distributing Company's Kansas City office has been moved from Twenty-second and Grand avenue to Nineteenth and Wyandotte streets.

## Kansas City Briefs

Now to "go Massachusetts one better." That is the goal set by Missouri. For the last two months there has been a proposal, which will place the screen and press upon the same basis, contained on the bill of rights report at the Constitutional convention at Jefferson City.

"The influence of the Massachusetts election will have a beneficial effect upon the membership of the convention when the time comes to vote on the Missouri proposal," A. A. Speer, president of the First National Bank, Jefferson City, and the man who introduced the proposal, said. "I am pleased to note that the opposition to censorship in Massachusetts was by a greater majority than either Lodge or Cox were elected by. It probably will be some time yet before our proposal will be acted upon, for the reason that it is contained in the bill of rights report and several other reports seem to have the right of way ahead of it. I think that there will be a number of influential members assist in the fight against censorship in the convention."

The quick wit of Mrs. M. Van Praag, wife of the former president of the M. P. T. O. Kansas and owner of the Art theatre, Kansas City, Kas., saved $150 when bandits held up the theatre Monday. Mrs. Van Praag, who was acting as cashier, just had started to make change for a bill, presented her by a young man, when the man drew a revolver and commanded her to hand out the box office receipts. She started to do so, but on second thought, knocked a box, containing $150, to the floor and handed over a sack to the bandit, containing $50. The bandit escaped in a waiting motor car, which stood in front of the theatre.

H. A. Jones, manager of the Sedalia, theatre, Sedalia, Mo., was bound and gagged by bandits Tuesday night, who, after a vain attempt to force open the safe of the theatre, robbed Mr. Jones of $35 which he had in his pocket. A patrolman discovered Mr. Jones lying on the floor of the theatre about midnight and liberated him.

The Peery theatre at Darlington, Mo., was opened by J. Peery last week, while Archie Josephson, treasurer of the M. P. T. O. Missouri, sold the Empire theatre, Kansas City, Kas., to Samuel Naster.

The villagers of Cleaves crowd the railroad station, threatened by forest fire, and await the arrival of the hero of "The Ninety and Nine."

The camera on a platform built on a locomotive tender, followed the rescue train through the forest fire.

Four cameras were ready for the hero and rescued when they arrived at Marlow.

Scenes of making scenes for the new Vitagraph special, "The Ninety and Nine," adapted from the famous stage success by Ramsay Morris

(Adv.)

## Canadian Snapshots

C. W. Smith, assistant manager at the Capitol theatre, Winnipeg, has been appointed manager of the Empress theatre, Edmonton, Alberta, an important house of the Famous Players Canadian Corporation chain. Before leaving Winnipeg, Mr. Smith was tendered a farewell party at the Winnipeg Capitol. Some years ago he was manager of the Pantages theatre at Calgary, and he also served three years in the Northwest Mounted Police.

The Pastime theatre, a modern and attractive theatre at New Toronto, Ontario, suffered damage to the extent of $1,000 in a fire which broke out late Saturday afternoon, November 25, from an unknown cause. The manager of the theatre is L. Rosefield.

The first important presentation of "The Man From Glengarry," the Canadian feature just completed by Ottawa Film Productions, Limited, Ottawa, Ontario, is scheduled to take place at the Imperial theatre, Ottawa, Ontario. Harry Brouse, owner of the theatre and also prominent in First National circles, has booked the Ralph Connor story for two weeks. Many local people either took part in the production or made investments in the producing company.

George H. Valiquette, Fox news representative in the Ottawa district, returned recently to the Canadian Capital after having served as official cinematographer with the Canadian Government's Arctic Expedition, 1922. Valiquette is a member of the Canadian Cinema Art Society.

Raymond S. Peck, in charge of the Canadian Government's moving picture laboratory at Ottawa, has received official notification of his appointment as one of the members on the International Publicity Committee of the Society of Motion Picture Engineers. M. J. Williamson of London, England, is another member of this committee, the others being residents of the U. S. A.

## Southwestern Paragraphs

Fred J. Lucas, former exploitation man for the Universal Film Corporation in Montana, has been transferred to Oklahoma with headquarters at Oklahoma City.

As a result of an election held in Shawnee, Okla., that city will continue to close theatres and stores on Sunday. An ordinance passed by the City Council some time ago closed the picture shows on Sunday, which caused considerable dissatisfaction among some of the people of the city. The matter was submitted to a vote of the people and the council's ordinance was indorsed.

Holmes C. Walton of New York, a film exporter, handling the foreign rights on Aesop's Fables, Post Nature Travel Stories and the product of American Releasing Corporation, is in Dallas, Texas, in the interest of his products. He will visit in New Orleans and Atlanta before returning to New York.

R. J. Potter, shipper for Select Pictures Corporation, and Miss Bernice Dill, both of Dallas, Texas, were married at Dallas last week.

A. B. Momand, manager of the Odeon and Savoy theatres at Shawnee, Okla., made a trip to Dallas, Texas, the first of the week, combining business with pleasure.

"Gene" Hendon has been appointed traveler for Select Pictures Corporation with headquarters at Oklahoma City, Okla.

The Dallas, Texas, office of the Southwestern Film Corporation will move into the new Film Exchange Building at Dallas, Texas, about December 1.

## Albany Brevities

Albany was right on hand this week at the opening of the Capitol theatre in Ballston Spa. The Albany F. I. L. M. Club sent up a handsome basket of flowers and many of the exhibitors from this city as well as from the entire Capital District, were present to extend their best wishes. During the next three or four weeks, there will be several new theatres opening in this section, including the State in Schenectady on December 2, the Troy in that city several weeks from now, the New Rose in Troy, as well as a number of houses in smaller places.

William Berinstein, of New York, made a hurried trip to Albany this week for a conference with George Roberts, who handles two of his houses here.

Charles Walters will be selected to manage Goldwyn's exchange when it opens in Albany. Mr. Walters is well known to all exhibitors in this territory, having formerly served with the Select office here, and more lately with the Robertson-Cole office.

Charles McCarthy, who runs the theatre in Hoosick Falls, was obliged to close his house for a couple of days this week, when the flues burned out in the boiler heating the theatre.

All the school children in Watertown who wished to see "Penrod" at the Avon, and who did not possess the price of admission, were the guests of manager Charles Sesonske, Wednesday afternoon. Free tickets had been left with all the school principals. In addition, the children at the various orphanages and farm school, were also entertained, by the house.

Plans have been made for a new stage at the Strand theatre in Carthage, recently acquired by the Schine interests. The plans were drawn by Robert Hall and Son, of New York.

## New England Jottings

"Omar the Tentmaker," featuring Guy Bates Post, has been selected for the opening feature picture at the new Capitol theatre on Commonwealth Avenue, Boston, near Harvard Avenue, which opens its doors to the public for the first time December 4. The rest of the program is being held in reserve, but it has leaked out that it is a great one. Following the opening night there will be two performances every day, with reserved seats at the evening show.

A private showing of "Great Stories of the Bible" was given to more than 250 clergymen of all denominations last week in the auditorium of the Boston City Club, all the viewers giving signed statements of approval of the film after the showing. They said that not only was the picture artistic and interesting from the standpoint of production, but that the reproduction of historic and bibical narratives was faithful in the extreme. The Rev. Dr. Harwood Huntington, of New York, personally directed the production, and Dr. Edgar Banks of Harvard was the authority consulted for correctness of detail.

Griffith's "One Exciting Night" closes at the end of this week at the Tremont Temple, Boston, after just one hundred performances successful in the extreme. Owing to the detail and elaborateness of the presentation there will be no other showing in New England. It is to be followed by Sol Lesser's screen presentation of Charles Dickens' "Oliver Twist," on the following Monday, December 4.

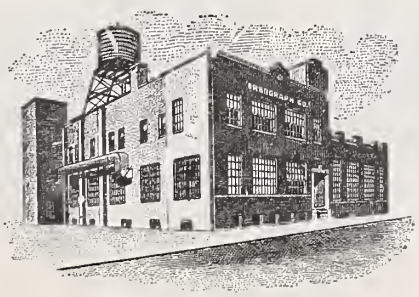
## San Francisco Items

F. A. Flader, for the past few months manager of the Frolic theatre, San Francisco, received a signal honor from Carl Laemmle, as a result of that individual's visit to San Francisco a few weeks ago. So impressed was the Universal prexy with the conduct and general conditions of the Frolic that he appointed Flader general manager of his Eastern string of houses. Mr. Flader has already left for New York from which point he will handle the destinies of Universal's fourteen houses throughout the East. Pending the appointment of a successor, Wm. Cutts, general manager of the Coast houses, is in charge of the Frolic. Mr. Cutts will be succeded by J. Enos, manager of the "Portola" and former manager of "The Frolic."

The second week of "When Knighthood Was in Flower" played to as big an audience as the first week and it is expected the third and fourth weeks will be as successful as the first. On many of the days beginning the second week, crowds were turned away and they forced to purchase tickets two to four days in advance.

Another motion picture house is announced for this city. The Century theatre which has been redecorated and made over to suit motion picture requirements has been opened as a high class film theatre, continuing under the Ackerman & Harris management.

LUDWIG G.B. ERB,
PRESIDENT



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# Comedies, Short Subjects & Serials

## Soviet Offenders Are Seen in Pathe News 94

IMPRESSIVE closeup scenes at the end of the Moscow trial of more than a hundred offenders against the Russian Soviet Government are shown in current issue No. 94 of Pathe News. The faces of the mob of unkempt prisoners are clearly depicted as the sentence of the court is read condemning fourteen of them to death. That this sentence has since been remitted does not affect the human interest value of the pictures.

"Exhibit A" at the trial is the big automatic pistol with which the life of Lenin was attempted. One of the accused young girl conspirators is pictured making a vehement speech to the court. The trial attracted people from all over Russia.

Two other items in this issue are scenes at the Princeton-Yale football game, and official public welcome to Georges Clemenceau, "Tiger of France," who is also shown paying the tribute of flowers at the grave of Colonel Roosevelt.

## Cartoonist Joins Hamilton Forces

Lloyd Hamilton's latest recruit to help him in the production of Hamilton Comedies for Educational, is Jack Collins, a Pacific Coast cartoonist, who has developed the gift of writing the funny side of life as well as drawing it.

Collins has been added to the Hamilton Comedies scenario staff to assist in the devising of comedy plots and situations. Archie Mayo is another member of this staff. He has been with Hamilton for two years.

## First of O'Conor Two-Reel Series Ready

O'Conor Productions at work on the West Coast are getting away to a good start. "When Knighthood Was in Flour" is announced as the title of the first two-reeler made under its auspices. Grover Jones directed and wrote the picture. Eddie Boland has been secured to co-feature with Bob O'Conor in the two-reel series.

## Radio Basis for Two Reeler

### Romantic Story Produced in Co-operation With Scientific American

Educational's latest special short subject, now in preparation for early release, is "Via Radio," which tells in interesting fashion the romantic story of the conquest of electric waves by which continents are linked; the sea robbed of its terrors and culture carried to the farthermost corners of the world.

"Via Radio" was produced under the supervision of *Scientific American*.

Starting with a graphic illustration of sound waves and showing, by means of a recently perfected mechanism, the oscillograph, an actual photograph of the sound waves of the human voice, the picture clearly explains how these sound vibrations are harnessed to the radio waves and projected into space, to be picked up by the aerials of the million owners of radio sets in the United States.

The transmission of commercial messages from the powerful trans-Atlantic stations is explained; also, the experiments in shore to ship telephony, in connection with the present land systems.

By far the most popular use of radio, however, is the broadcasting of musical programs and entertainments which fill the air every evening. Interesting views of the interiors of these broadcasting stations are shown.

Radio, however, is not free from fault. The origin of static is shown, and its sound when caught by the receiving instrument is depicted.

Altogether, the subject is treated in an interesting and instructive manner. It is not a dry, scientific treatise on the mechanical or electrical side of the science, but an entertaining and amusing picture on a timely subject.

## One Reelers in Vitagraph List

### Urban Popular Classics Offer as Interesting Program Material

AMONG the Urban Popular Classics, being released by Vitagraph, are a number of single reels with wide appeal, such as "Some Wild Babies," "The Alphabetical Zoo," "Alexander Hamilton," "Better Milk," "Bending the Twig," and "Spending Six Hundred Million a Day."

"Some Wild Babies" is undoubtedly one of the most instructive and interesting of them all. Recorded by Raymond L. Ditmars, curator at the Bronx Zoo, Arthur H. Fisher and F. Percy Smith, it depicts the parental instincts of birds and animals throughout the world. Life's story is told and retold in the animal and bird kingdom, in this classic.

"The Alphabetical Zoo" is akin to the book that teaches youngsters A. B. C. since it begins with A for Alapaca, B for Bison, C for Camel and so on through the alphabet, depicting interesting moves in the lives and habits of wild animals in captivity.

The reel devoted to the life of "Alexander Hamilton" is especially adaptable for use in schools, although it is an interesting and well done screen narrative of the great statesman's life.

"Better Milk" offers direct appeal to families where there are children, and it is a good thing, too, for grown ups to get an idea of the amount of work involved in keeping up the milk supply.

"Bending the Twig" is founded upon the Proverb: "Train up a child in the way he should go, and when he is old, he will not depart from it." It illustrates ways and means for training children.

"Spending Six Hundred Million A Day" illustrates the method and cost of supplying New York City with water. It is interesting to note that from the Catskill Mountains 125 miles distant, comes a daily ration of 395,000,000 gallons of water. An appropriate slogan would describe the interest embraced in this subject "You never miss the water until the well runs dry."

## "My Mistake" Title of New Hallroom Comedy

In the newest Hallroom Boys Comedy which has just come through from the West Coast production centre, the Hallroom Boys decide to open a gown shop. This picture has been titled "My Mistake."

## Century Comedies Engage English Beauty

MARJORIE MARCEL, an English beauty, has been signed by Julius and Abe Stern to appear in leading roles in Century Comedies. Her first appearance will be opposite Buddy Messinger in his initial Century release.

Miss Marcel is well known in America on account of her splendid acting in the New York and the Chicago productions of "Scandal," which ran one year and a half respectively. She also played in English motion pictures before coming to America, and being petite in build has frequently assumed child parts. Miss Marcel has been given a long term contract, to take her place with the other Century girls, Ena Gregory, Betty May and Lois Boyd.

## Third "All-Star" Burr Comedy Given Title

"A Social Error" is the title of the third "All Star" Comedy produced by C. C. Burr, which is acclaimed as greater in cast, story and the pretentiousness of sets, than its two predecessors. It features Mary Anderson, Charles Murray and Raymond McKee, and has just been completed under the direction of Gregory LaCava.

For this two-reeler C. C. Burr engaged Flora Finch to enact the role of Murray's wife, with the result that the picture is said to be one of extreme merit. The cast also includes Georgia Russell and Mathew Betts, who, in conjunction with the aforementioned players, give a highly entertaining account of themselves throughout the entire two reels.

## Slow Motion Football in Selznick News Reel

Selznick News No. 1096 presents slow motion pictures of the Army-Navy game. In issue No. 1094 a Selznick cameraman also obtained slow motion pictures of the Princeton-Yale game. The Selznick News has placed special emphasis on football pictures because it has felt that the slow motion analysis of the spectacular plays in the big games is of unusual interest to sport lovers all over the country. The camera has caught all the interesting details of the most important plays in the big football contests of the season.

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## Dec. Mermaid Release Titled "A Good Scout"

THE next Mermaid Comedy, listed for release late in December by Educational, features Jimmie Adams, in a story about life in a Boy Scout camp. The picture is called "A Good Scout." It is said that from the moment the picture opens with the family parrot getting an eye full of grape fruit juice until it closes, with Jimmie and his sweetheart making love amid a swarm of bees, Adams has put enough action into the two-reel subject to satisfy the most vigorous of Scouts.

Virginia Warwick, beauty contest winner and one of the youngest of all screen comedy leading ladies, has the principal feminine role with Adams, who is also supported by a cast including Kalla Pasha, the "Terrible Turk," Cliff Bowes and other well known comedians.

A large number of animals have been used to add to the fun. They include dogs, a bear, an alligator, a goat, a pig, a burro and a calf, besides the parrot.

## Cleveland Critic Acclaims "Let 'Er Run"

Referring to the Educational-Christie Comedy, when commenting upon the program at the Allen Theatre, the Cleveland Plain-Dealer reviewer wrote:

"'Let 'Er Run' is the name of the plotted story from Christie's celluloid atelier. Whether one ought to discuss first the Allen's comedy or the crepe paper drop, is a matter of concern; the comedy's entertainment quality is about 33 1-3 per cent higher than the average in its class, and the curtain is something new." About the climax he continued with "Yet, here is a knock 'em cold race and its only effect is to make the audience fairly raise from its seat."

## Baby Peggy's Next Picture Well Under Way

The cast of "Grandma's Girl," Baby Peggy's next picture, is well on its way. Besides Jimmy Kelly as the grandfather, Florence Lee has been engaged for "Grandma." Others in the cast are Hazel Deane, Baby Jose, and Captain Cullinan.

Alf. Goulding, author of "Grandma's Girl" continues to direct the tiny star, who has reappeared "on the lot" again.

Baby Peggy's last picture "The Senorita" has had its title changed to "Sunny Smiles"

# Home Life Subjects Presented

### Series of Human Interest Stories Sponsored by Woman's Home Companion

AS a part of its program in the interest of better films, the *Woman's Home Companion* is presenting a series of two-reel dramas and comedies of American home life.

Each month the editor selects an idea set forth in the pages of the magazine, which may be a feature article, an essay or an editorial. From this theme a motion picture scenario is written.

The first of the series is "The Wife Business," a comedy drama based on a special article written by Alice Ames Winter, which will appear in the *Woman's Home Companion* for January under the title of "What Is Your Market Value, Madam?"

The second picture is titled "The Disposing of Mother" and deals with the influence of modern thought on the middle-aged woman. The title role, in this instance, has been enacted by Mary Alden, heralded as famous for her delineation of mother roles.

The director of these pictures is Arthur J. Zellner and the scenarios are the works of Evelyn Kenyon.

In speaking of the magazine's venture into the production of motion pictures, Gertrude B. Lane, editor of the *Woman's Home Companion,* said:

"This is a direct and practical method of testing the interest of the public in better films. If it is supported by lovers of motion pictures, it will encourage commercial producers to make five-reel features of the same wholesome, real-life type."

Will H. Hays, in a letter to the editor said in part:

"Clean pictures are not only good morals but good business. I hope that your voice may ring clear in the encouragement of those producers, distributors and exhibitors who are joined in the effort to give America pictures of the highest type."

# Pathe's Dec. Program Announced

### Pollard and Maloney in Two Reelers; Also Eight Single Reel Offerings

PATHE'S Dec. 10 release program of ten subjects presents Snub Pollard in the comedy "Newly Rich" and Leo Maloney in "One Jump Ahead," of the Range Rider Series. The list includes Pathe News Nos. 100 and 101 and Topics of the Day No. 50.

In "Newly Rich," Snub Pollard as the chauffeur of a suddenly prosperous family beats the butler to the hand of the pretty heiress (Marie Mosquini).

"One Jump Ahead" neatly expresses the close and intense physical action of Leo Maloney and all of the members of his supporting cast in this stirring Western. In the guise of a range "drifter," Maloney is a Ranger on the trail of a gang of fake cattle buyers

The one-reel Hal Roach comedy featuring Paul Parrett, with Jobyna Ralston, called "I'll Take Vanilla," shows the hero mixed up with a plumber and a few burglars in a drug store riot with Jobyna Ralston as his ingenious sweetheart.

The Pathe serial, "Speed," with Charles Hutchison, reaches its eighth episode.

"Young Mr. Jazz" is the one-reel Harold Lloyd re-issue, in which the comedian develops that breezy character aided and abetted by Bebe Daniels and Snub Pollard.

The Aesop's Film Fable of this release program is called "The Man Who Laughs."

## Resume of Current News Reels

Kinograms No. 2,200:—Princeton, N. J., the Tiger eleven clinches the Big Three title by beating Yale, 3 to 0; New York, Clemenceau here; Los Angeles, world's largest stadium to seat 75,000 and costing over million dollars nearing completion; Plymouth, Eng., Lady Astor again elected to House; Frank Bacon mourned by thousands; Constantinople, America's wards endangered by Turk advance; San Francisco, thousands of troops attend unveiling of statue of General Pershing.

Kinograms No. 2,201:—Boston, Tiger makes visit to the Hub; Wilmington, Del., five old tin cans admit kids to show; Do the people of the United States want censorship of motion pictures? Washington, Georgia's woman senator reports; Constantinople, Sultan makes his final appearance; Ft. Humphrey's, Va., field day reveals new kinds of roughhouse; Oakland, Cal., wild ducks move to winter refuge; Off Yorktown, Va., navy's airplane ship makes good—U. S. S. "Langley" meets test; Washington, U. S. starts test of concrete roads.

Selznick News No. 1095-C:—Port Hope, Ontario, greets its favorite native son, former Admiral Sims; New York, N. Y., Fashions; Princeton, N. J., students celebrate football victory; London, England, holiday for Parliament; Los Angeles, new Coliseum will seat 75,000 persons; Washington, D. C., Personalities in Washington; New York, Harry Gardiner takes his daily gymnastics twenty-four stories in the air; Will Rogers remarks on News of the Day; London, Eng., campaign methods of England's two leading political figures; Hampton Roads, Va., warship "Langley."

Pathe News No. 94:—Washington, D. C., Congress meets in special session; Inside the gates of Soviet Russia; Here and There—Portland, Ore., a tribute to "Rough Rider" Roosevelt; San Francisco, Cal., Pershing, too, is immortalized; Cuero, Texas, impressive parade of the turk troops; Princeton, N. J., Princeton defeats Yale in their 46th clash on the gridiron; Canton, China, merchants organize own police force; welcome "Tiger of France! Georges Clemenceau, war Premier of France, comes to "tell how we Europeans judge the Americans."

Pathe News No. 95:—New London, Conn., Clemenceau hailed in New England; Peking, China, anti-militarist demonstration; Yorktown, Va., floating aircraft carrier for Navy; New York City, outdoor champions enjoy "indoor sports;" Cause of Chile Catastrophe, animated map explains geologic disturbance; Here and There, let us introduce Mrs. William Hohenzollern!

Fox News, Vol. 4, No. 16:—Exclusive pictures of Armistice Day anniversary services on S. S. President Harding in mid-Atlantic; Oakland, Cal., wild ducks avoid hunters; Vancouver, B. C., university students demand new buildings; Detroit, Mich., school children view flower exhibit; Foix, France, peasants hold ancient costume fete for benefit of destitute war veterans; Kingston, Jamaica, winter street market opens; Elizabethport, N. J., new ferryboat "Buffalo" is launched; Boston, Mass., great ovations accorded Clemenceau upon arrival; Cortland, N. Y., $150,000 fire sweeps business district; Yorktown, Va., U. S. S. Langley, navy airplane tender, successfully demonstrated; St. Louis, Mo., monkeys entertain Sunday visitors at Zoo; Cincinnati, O., hen mothers orphan puppies; Fort Humphreys, Va., U. S. engineer school members hold post field day; Newsettes; Other exclusive news features.

HODKINSON has it!
The Sensation of a Century
The Greatest Title Since "The Birth of a Nation!"
BULLDOG DRUMMOND
The Greatest Melodrama Since "Go and Get it!"

# Opinions on Current Short Subjects

## "In Dutch"
### (Educational—Two Reels)

HERE, the comedian Bobby Vernon, certainly does get "in dutch," by attemptnig to claim the hand of a girl who is also admired by a man "higher up." In fact, the rival is the leadcr of a fratcrnity to which the girl's father also belongs, but Bobby does not. What the brothers of the order do to Bobby in initiating him, places him in many embarrassing positions with the girl, and until the last it would appear that he might ncver offer her his fraternity pin as an emblem of their engagement.

The situations in this comedy are amusing. It has been well directed and has the semblance of plot; well photographed and employs a number of pretty girls. It would naturally appeal to younger people more than to older heads. Yet, withal, it offers a few new twists and will possibly find much favor with comedy enthusiasts. We might add that it is one of the best in which Bobby Vernon has appeared. —*LILLIAN GALE.*

## "Newly Rich"
### (Pathe—Two Reels)

IF there is any value to this two-reel so-called "comedy," it is in the fact that it features Snub Pollard, and is perhaps a fair example of a familiar type of low comedy.

Snub Pollard is cast as the chauffeur of a family, suddenly numbered among the so-called "rich." The attractive daughter enjoys her eighteenth birthday, when a picnic is given, and fortune telling gypsies are introduced. The girl is told by one of these that she will marry a servant, and it comes true, in that she gives her heart and hand to the chauffeur, who is responsible for saving her life. Training him to assume "society manners," proves a task, especially when his relatives break in upon a dinner party. Here the direction has taken undue license even under such circumstances as the situation provides.

It is possible there is a welcome somewhere for this sort of thing, which, in our opinion, touches upon vulgarity. However, we cannot conceive of anyone really finding it amusing.—*LILLIAN GALE.*

## "Love Drops"
### (Universal—One Reel)

HERE is a comedy with a touch of O. Henry about it. Neely Edwards has his palm read; he buys a bottle of "Love Drops" from the palm reader, and as a consequence is loved by every woman who looks at him—including a negress, a girl who deserts her "intended" during the ceremony to follow Edwards, a bevy of bathing beauties, a large female of the washerwoman persuasion, an individual who looks as if she were the incarnation of what most people think Mrs. Pankhurst and Carrie Nation looked like, rolled into one, and several others. Meantime he has been told that his uncle's fortune will be his if he stays away from women for a year. He takes refuge from his pursuers on a rock in the ocean, but is wooed by a mermaid. And then you find that he is selling the "Love Drops" and that the early part of the film has been merely his sales argument.—*STUART GIBSON.*

Herbert Rawlinson is the star of "The Scarlet Car," rom which the scene above is taken, a story by Richard Harding Davis, directed by Stuart Paton, a Universal production

## "Step Forward"
### (First National—Two Reels)

EVERY motion picture comedian must take his turn at being a motorman, or conductor, or whatever it is that the operator of a one-man street car is called. In "Step Forward" Ben Turpin takes his turn. The comedy is very much like all the others in which a car figures—and there have been a number of them lately—but the patron of cross-eyed men gets out of his effort a good many unusual bits of horseplay and a new twist or two which help to put the film in a class by itself. The sequence in which Ben's two fair passengers and the annoying masher slide from end to end of the car as he alternately stops and starts is in itself worth running the film to see.—*STUART GIBSON.*

## "The Fresh Kid"
### (Universal—Two Reels)

JOHNNY FOX is the sort of boy who has freckles, who steals your door mat on Hallowe'en, who buys eggs in mistake for butter when he's sent to the store, and then breaks the eggs, who—but you know him. In "The Fresh Kid" he does things which make you long to give him a clout over the head. You sympathize heartily with the "city feller" when Johnny interferes with his love-making to Johnny's sister. Even the subsequent developments, when the "city feller" steals Johnny's father's money and elopes with Johnny's sister, and is captured through the medium of Johnny, cannot quite cure you of your desire to give Johnny a spanking. Yet—he's a right nice little duffer, after all.—*STUART GIBSON.*

## "I'll Take Vanilla"
### (Pathe—One Reel)

THIS is truly an amusing short subject. It is difficult to concede that so much can be crowded into a thousand feet of film. Nevertheless, that explains its speed. The center of action is the interior of a smart "tea shop," where Paul Parrott is a sort of soda-clerk-manager. His position becomes embarrassing due to the fact that the pretty girl, whom he would impress, happens to be a witness to his wild attempts to maintain proper dignity. This comedy is unusually clean, fast and delivers smiles at an express rate.—*LILLIAN GALE.*

## "The Counter Jumper"
### (Vitagraph—Two Reels)

IN the category there may be better comedies than "The Counter Jumper." If so, they are in the offing. Gauging possibilities of a comedy upon its laugh provoking merits, this one hits the bull's eye for speed, development of situation and fun. While at times it may border upon "slap-stick," a more accurate description is "exaggerated farce." And with it all, there is somewhat of a production.

Most of the happenings occur in connection with the star-comedian's activities in the role of a misunderstood clerk of a general store, described as the marketing headquarters of a Northwest Trading Post. The property is the inheritance of an attractive heiress, which has little to do with the sequences involving most of the fun, incidents that start innocently enough, ending in veritable riots. These are so distinctly varied, it is difficult to realize that so much action and fun can possibly be crowded into two reels. One novelty embracing a walking egg, one that is so strong it sprouts legs and leads the comedian all over the place trying to catch it, is more than funny. It is decidedly clever.

Those who enjoy comedy will undoubtedly approve of "The Counter Jumper," a clean, fast and thoroughly entertaining farce.—*LILLIAN GALE.*

## Graphic No. 2549
### (Educational—One Reel)

IN this novelty offering there are views showing "Dixie's Baby Orchestra" of New Orleans, composed of self taught children between seven and thirteen; "Queer Fish," such as the camera has caught in their comfortable quarters in New York's acquarium. Those who have never had the privilege of looking at these may enjoy close up views of some rare species.

There is considerable footage devoted to showing how a noted hair dresser contrives to make the coiffure fit the face of his customer, with a direct appeal to feminine members of an audience, but there is something for the men, too, since the reel concludes with "The Monarchs of Dogland," a delight to lovers of dogs.—*LILLIAN GALE.*

## "Three Hundred and Sixty-five Days"
### (Pathe—One Reel)

SNUB POLLARD takes an old theme and presents it with a new idea—and the result is funny indeed. Snub and his family are relatives of a rich old man, who has a myriad of other relatives. The old man presents the entire group with one lot and says that all must live upon it for one year. The family which at the end of the year has refrained from fighting will inherit his money. Since the lot is occupied by everybody else, Snub slights his dwelling from a balloon. As a consequence, he avoids fights, and at the same time has a series of hilarious adventures. Of course he gets the promised inheritance, but in doing it he makes many false starts, and every false start means a laugh.—*STUART GIBSON.*

# Production-Distribution Activities

## Goldwyn Lays Plans for Big Campaign

IN connection with an early national advertising campaign for its first Marshall Neilan production, "The Strangers' Banquet," from Donn Byrne's novel, Goldwyn Pictures Corporation will post a six-color twenty-four sheet poster in twenty-nine of the biggest cities in the country. The primary colors are black and red.

The poster was devised and executed by Howard Dietz, director of Publicity and Advertising for Goldwyn, and Hal Burrows of that firm's art department.

The advertising campaign for "The Strangers' Banquet" will begin in December, the release date having been fixed some time ago for December 31.

The poster features the director and the great cast. The heads of 25 of the players make a large border entirely around the 24-sheet, each in a square blocked off by heavy black lines. The portrait of Mr. Neilan is in the centre of the bottom row.

## Closes First-Run Showings for "Shadows"

LEON D. NETTER, special representative for the Al Lichtman Corporation, returned to New York this week after a three weeks' trip through the Middle West.. He visited a number of important distributing centers including Washington, Pittsburgh, Toledo, Cleveland, Detroit, Cincinnati and Louisville as well as other cities where Harry Charnas handles the Lichtman output.

Netter closed several important deals for first run showings of "Shadows," the second release of the Lichtman organization. Beginning December 10th, Phil Gleichmann of Detroit will exhibit the picture at the Broadway-Strand. Other first runs contracted for through Netter include Louisville, Dayton, and Cincinnati.

## "Hungry Hearts" Pleases Critics

### Goldwyn Production Approved After Screening at New York Capitol

GOLDWIN'S production, "Hungry Hearts," based upon Anzia Yezierska's volume of short stories of the same title, was screened at the Capitol Theatre, New York, this week and was received by the critics of the New York newspapers with the same enthusiasm that the reviewers on the motion picture trade journals had accorded it earlier after seeing it at private screenings.

"'Hungry Hearts' registered an emphatic hit," wrote Robert E. Sherwood in his review in the New York *Herald*. "It possesses many of those rare qualities which go to make up a great picture."

Rose Pelswick in the *American* said: "An appealing picture—a vivid account of immigrant life, with an understanding blend of humor. Rose Rosanova, as the mother; Helen Ferguson, as the daughter; Bryant Washburn as the young lawyer, and George Siegman, Otto Lederer and E. A. Warren are extremely well cast."

R. W. Baremore, writing in the *Telegraph*, said: "'Hungry Hearts' is the best thing since 'Humoresque.' This Goldwyn feature presents by far the finest cast of types seen in any film that we can recall."

The *Journal of Commerce* critic said: "Takes its place with the best of the year's screen offerings by virtue of its outstanding qualities of heart interest and amazing realism. It has drama and emotional intensity, an appealing love story and an abundance of humor."

E. V. Durling in the *Globe*: "'Hungry Hearts' is one of the finest things of its kind ever done with any medium of expression. The magnificent literary efforts of Israel Zangwill, Fanny Hurst and Montague Glass along similar lines are all surpassed by this screen portrayal. As a motion picture it is far better than 'Humoresque'."

*Journal*: "Although the trend of the play is dramatic, there is a light love theme and a number of amusing situations. The entire production is appealingly and sympathetically handled."

## "Plunder" Latest Pathe Serial

### Pearl White Famous Star is Back With Pathe in Exciting Chapter Play

"PLUNDER," produced and directed by George B. Seitz from the scenario by Bertram Millhauser and himself, rounds out a list of about twenty serials for Pathe in which Mr. Seitz has figured either as scenarist, director or producer, and in many instances as all three.

The story of "Plunder" is said to flash upon the screen the highlights and shadows of New York, its splendor, its squalor, its adventurous characters in high finance with its inevitable slum and criminal ramifications, with its undercurrent of appealing romance harking back to Hendrik Hudson and Captain Kidd.

The motive of all its startling complications, its dangers and deeds of ferocity and of courage, is an immense treasure buried centuries ago in a deep cave above which now towers one of the city's loftiest and most massive office buildings.

None but the owners of the building can authorize the feats of engineering necessary to secure the treasure, and they are many. But only three of them have knowledge of the treasure. It is their conflicting efforts to gain control that precipitate the series of astounding adventures with which the action with its feats of physical daring is replete.

Pearl White, as the heroine, is one of these three—a rich New York girl of the out-door athletic type, courageous and resourceful, possessed of an insatiable love of adventure. She is said to move through the episodes in what would be the spirit of "a combination of Cleopatra and Joan of Arc."

## "The Shiek" Has Record in Australia

THE longest continuous run of a motion picture in the history of Australia, and one of the longest on record anywhere, recently came to an end at the Globe Theatre in Sydney. At this house, one of the largest in Australasia, "The Sheik," a Paramount picture with Rodolph Valentino and Agnes Ayres, ran twenty-four weeks.

To add to this already notable achievement, the picture was transferred five blocks away to the Lyceum Theatre, where it continued to show for six more weeks, a total of thirty consecutive weeks.

## Novelties Prepared for "Only a Shopgirl"

Novelties for the exploitation of "Only A Shopgirl" are being added every day. Work has gone

Listed among these are balloons of varying shapes and sizes imprinted "She may be Only A Shopgirl but she'll keep you up in the air." There are also shopping cards for the women and memorandum cards for the men; two colored blotters; shopping bags; soap, properly imprinted; wrist watch give aways for tie-ups with local department and jewelry shops. It is also announced that two-color heralds are in process of preparation.

The twenty-four sheet is said to be something brand new—being an interesting study of a lineup of the members of the cast silhouetted in character against a bright colored background, the whole effect being

## Will Reproduce Notre Dame Cathedral

The Cathedral of Notre Dame, eight streets of fifteenth century Paris and thirty miscellaneous sets in replica of structures which are mentioned in Victor Hugo's novel, "The Hunchback of Notre Dame," will be built at Universal City for the filming of that story.

A NEW KIND OF INSURANCE!

Guaranteed Box-Office Receipts with

"ONLY A SHOPGIRL"

# "Tess" Packs Two L. A. Houses

## Overflow Crowd So Great Additional House Is Necessary For Showing

WHEN Fred A. Miller of the California theatre, Los Angeles, booked Mary Pickford's brand new production of "Tess of the Storm Country," a United Artists Corporation release, he knew he had a big picture that was going to draw big, but he didn't expect to have to throw the California overflow into the Miller theatre and pack that house also.

But that is what happened. The Los Angeles public crowded into the California and jammed around it so persistently and continually that Mr. Miller had to do something to take care of those who clamored to see Miss Pickford in her new "Tess of the Storm Country" and couldn't get into the California.

So he sent another print into Miller's theatre, and there he sent the overflow from the California, filling both houses to capacity at every showing of this crowning achievement of Mary Pickford's career.

"Fashionably gowned society women wept and raucous-voiced laborers declared 'that's the best picture I ever saw in my life,' when Mary Pickford's brand new production of 'Tess of the Storm Country' was shown at the California theatre," said the reviewer for the Los Angeles Evening Herald.

"Mary Pickford's second edition of 'Tess of the Storm Country,' a de luxe rendition of the earlier popular favorite, loses nothing of the finer imaginative flavoring of the initial narrative, but has the further joy of polish in pantomimic expression by an exceptional cast, of the latest improvements in cinematic art, photographically, directorially and as to possibilities in settings generally," said the critic of the Evening Express.

"A film with a heart and a magical feeling for beauty, Mary Pickford's new 'Tess of the Storm Country' is one of the outstanding achievements of the year," said the critic fo rthe Los Angeles Times.

"The new 'Tess of the Storm Country' is far more beautiful than the old, in settings, photography and acting," said the review in the Record.

# "Dr. Jack" Is Highly Approved

## Latest Harold Lloyd Production Wins Same Commendation as "Grandma's Boy"

LOS ANGELES newspaper reviews of the Mission theatre premiere of Harold Lloyd's new five-reel comedy, "Dr. Jack," are pervaded by an atmosphere of unqualified appreciation. Doris Anderson, writing in the Los Angeles Examiner, makes use of the following expressions in the course of a lengthy article:

"Nothing is more significant of the increasing popularity of the motion picture comedy and its laudable development from pies to profundity than the advent of a Harold Lloyd picture. The opening of 'Dr. Jack,' his latest, at the Mission Saturday was the occasion of Managing Director Harry David roping off his lobby for the crowd and of great rejoicing.

"This picture is another score for Lloyd. Were it his first long comedy, this would not be nearly as indicative of the comedian's originality as it is coming after the immense success of 'Grandma's Boy.' An initial achievement in any art can be largely accidental. But the result of 'Dr. Jack' proves that in the former production Lloyd conscientiously set a standard for himself, which he was willing to have stand forever as a stern comparative test for all his future productions."

"For that tired, run-down theatre-going feeling—'Dr. Jack,' alias Harold Lloyd," says the Los Angeles Evening Herald. "One dose of the effervescent, electric, effulgent, energetic, edifying, ecstatic, ennui-destroying film comedian and you are at once a new fan again."

"This is Lloyd's second five-reel production. 'Grandma's Boy' was his first, and Hal Roach, producer of all of Lloyd's works, had a good hunch, it would appear, when he suddenly switched his star from two-reelers to the full-sized features. At any rate, 'Grandma's Boy' took the film world by storm, and now 'Dr. Jack' bears all the earmarks of success."

Scene from "The Runaway Dog," in Fox Educational entertainments

# "Bill of Divorcement" Honored

## Review Board Places Feature on Select List of Exceptional Photoplays

THE National Board of Review of Motion Pictures has given the Associated Exhibitors feature, "A Bill of Divorcement," the highest possible rating by placing it in its select list of "Exceptional photoplays." Associated has fixed December 24th for the release of this feature, which is a Denison Clift art production.

In the November number of *Exceptional Photoplays*, the National Board's publication, is a critical review of "A Bill of Divorcement," from which the following is an excerpt:

"Here is a motion picture, made from the play of the same name, which last year met with great success here, both at the hands of the critics and the public, which lives up to the purpose of the dramatist as to the integrity of the theme which it handles. It is done without recourse to motion picture hokum and without compromise with the censors.

"The picture is chiefly outstanding because it is honest in its wares and, being such, bears so little resemblance to the great run of pictures where the show window has come to be expensively decorated in order to show off some French-jewelry plot. The picture is a good example of how the fine dramatic text of a play, utilized with discernment in the form of spoken titles, can carry photographed action and make it stir with dramatic forces.

"As the girl who gives up her betrothed and her happiness for the sake of the human race, and dedicates her life to the care of her father, who has been afflicted with insanity, Constance Binney does the best work of her career. She has seized the character of this girl whose head is stronger than her heart, with a convincing grasp, and the part in her hands becomes a finished criticism of the curley tressed type of girl hung on wires by American producers for the advancement of a sweet and hopeless screen drama.

## Special Messengers for Metro Production

In order to meet the showing dates of several first-run exhibitors throughout the country, Metro Pictures Corporation has engaged the services of several special messengers for the purpose of delivering prints of this S-L Special in person.

When Mr. Frowenfeld, who carried the first print of "Quincy Adams Sawyer" from California to New York recently, has been dispatched to Washington, Baltimore and Atlantic City for the purpose of bringing the "Quincy Adams Sawyer" films to first-run theatres in each of these cities, additional messengers will take this picture to Pittsburgh, Cleveland, Chicago and Detroit.

HODKINSON has it!
The Sensation of a Century
The Greatest Title Since "The Birth of a Nation!"
BULLDOG DRUMMOND
The Greatest Melodrama Since "Go and Get it!"

Three comedy stars under Fox banner, reading from left to right, Lupino Lane, Al St. John and Clyde Cook

# Warners Have Extensive Plans

## Will Make Eighteen Productions From Popular Stories For 1923-24 Season

WITH the completion of "Little Church Around the Corner," and the Harry Rapf production of the Charles G. Norris novel, "Brass," Tarry M. Warner announced that eighteen pictures will be made for the season of 1923-24 at a cost of $5,000,000.

Production of "Main Street," the Sinclair Lewis novel of rural America, the seventh and last picture to be made this season, was begun last week at the Warner coast studios. Monte Blue, who has been placed under a long term contract, has been cast for a prominent role in this picture. Mr. Blue recently played one of the leads in the production of "Brass," which was directed by Sidney Franklin and adapted for the screen by Julien Josephson.

According to Mr. Warner the concern is at present negotiating with several of the foremost directors in the industry, and expects to sign one to transfer the Sinclair Lewis story for the screen. The production will be made on an elaborate scale, and it is said that upon its completion the entire organization will concentrate upon the plans for the eighteen pictures.

From present indications the eighteen productions will be made at the west coast studios. In accordance with the present policy of the Warner organization, the stories will be adaptations of popular novels and stage plays.

The majority of the books and plays are said to have been secured, and with the consummation of several other deals an official announcement will be made. To carry out the production plan the foremost directors, scenario writers and screen players will be engaged for these pictures.


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10.—**GUARANTEES. Write for our unique guarantee of quality work.**


# Detroit Sees "Kentucky Derby"

## Universal's Picturization of Popular Melodrama Reported Well Received

"THE KENTUCKY DERBY," Universal's picturization of Charles T. Dazey's melodrama, "The Surburban," had its premiere in the Detroit territory last week when it opened in the Broadway Strand Theatre, Detroit. Despite unusual opposition it is reported to have done wonderful business.

Immediately after the opening night, Phil Gleichman, manager of the theatre, wired Carl Laemmle, head of the Universal organization, congratulating him upon the value of the picture.

"'Kentucky Derby' opened yesterday in my theatre to a wonderful business," reported the exhibitor. "Production well represented with suspense and smashing thrills. Audience greatly pleased, as manifested by rounds and storms of applause of crowds when race horse scene was shown. Strong opposition of 'Robin Hood' and 'When Knighthood Was in Flower.' Congratulations."

The picture was equally well received by the press, according to reports which have been received by Universal. The Detroit *Free Press* was enthusiastic over the thrills and general entertainment value of the film. Its account read in part:

"There is an exciting series of thrills at the Broadway-Strand this week. Even the old-timers who make up the Sunday crowds were sitting on the edges of seats and gasping in astonishment. Shipwrecks, sensational rescues and a spirited horse race are all part of 'The Kentucky Derby,' the screen version of the famous stage thriller, 'The Surburban'."

"The Kentucky Derby" recently had an auspicious opening in the Randolph Theatre, Chicago, where it was hailed by the moving picture critics as one of the most entertaining pictures of the season.

"If you crave excitement, you will get it in 'The Kentucky Derby.' If you like suspense, and thrills, and pathos, it is all there—and enough of each to satisfy you," wrote the *Herald-Examiner* reviewer.

"'The Kentucky Derby' is frank melodrama, and good entertainment for that very reason," said the Chicago *Evening Post.*

From all quarters Universal has received reports of praise for the great racing thrills in the picture and for the excellence of the actors, especially Reginald Denny, who takes the leading role.

The racing thrills in "The Kentucky Derby" are supplemented by actual scenes of last year's Kentucky Derby, at Churchill Downs.

## "Till We Meet Again" on Big Circuits

The assertion of Associated Exhibitors officials that the William Christy Cabanne production, "Till We Meet Again," with Mae Marsh, is attracting an extraordinary demand for bookings at the very outset of its exhibition career appears justified by the list of theatres and circuits that already have displayed the feature or are arranging for early runs.

Within a few days of its release, "Till We Meet Again" started on its round of both the Loew Circuit, which includes Marcus Loew's leading houses in Greater New York, and of William Fox's best theatres in the big city. The Stanley Amusement Company secured it for its several houses in Philadelphia, and Southern Enterprises booked it for runs throughout its extensive circuit stretching all the way from Atlanta to Texas.

## Ambassador Gives Praise to "Oliver Twist"

Sir Auckland Geddes, British ambassador to the United States, has written an enthusiastic approval of "Oliver Twist."

The day after a special screening in Washington Sir Auckland wrote to First National representative in Washington:

"Please accept my grateful thanks for the great treat you afforded the members of this embassy last night. The presentation of 'Oliver Twist' is a notable one, not only for the beauty of its photography, but for its artistic restraint and the admirable way in which details have been studied. I feel sure the film should attain popularity in England, where I understand it is to be sent shortly."


# *Hindsight*

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## Many Endorsements for "One Week of Love"

UNSOLICITED endorsements of the latest Selznick production, "One Week of Love" are being received daily both at the home offices in New York and by President Myron Selznick at the Selznick Studios in Los Angeles, according to a statement made by David O. Selznick in a recent interview.

"Among the letters we particularly prize," said Mr. Selznick, "is one from Mr. Rupert Hughes addressed to Myron Selznick. Mr. Hughes says, in part: 'Rarely have I enjoyed a picture more than "One Week of Love." It opens with great vivacity and brilliance, then suddenly develops a situation that seizes and holds to the last moment. Elaine Hammerstein * * * meets every situation with remarkable power and restraint. Conway Tearle gives a magnificent performance. The conflict between the two characters * * * gives the picture high dramatic value. The production is gorgeous in its interiors and majestic in its landscapes. The photography and titling are perfect.'"

## "A Woman's Woman" Wins Praise

"Women will enjoy it. So will men," said the critic for the Examiner when "A Woman's Woman," an Allied Producers and Distributors Corporation release, was shown recently at the California theatre, San Francisco.

"The story of 'A Woman's Woman' is a good story, and so is the picture. It doesn't slacken up for a minute," said the critic for the News.

"'A Woman's Woman' tells in dramatic fashion the story of what might be the home life of the average American family. There are many highly emotional scenes in the play, which has been exceptionally well directed and produced in proper atmoshere," said the reviewer for the Call.

"'A Woman's Woman' is a film that should work a benefit for the home, and particularly the home where the mother is not appreciated to her fullest worth," wrote the critic for the Bulletin.

"It is a well made picture and has Mary Alden for the star," said the Chronicle's critic.

# "Forgotten Law" Well Received

### Production Made in San Francisco Is Hailed as Credit to Coast City

"THE FORGOTTEN LAW," a Max Graf production made in San Francisco, received an enthusiastic ovation by newspaper critics when it made its world premiere at the Warfield Theatre, in the same city in which it was produced. Reviewers on the dailies praised the photoplay as a contribution to screen art, apart from their natural interest in it as a home product. Here are some of the extracts from reviews of this Metro release:

"Scored a big success . . . The Graf people . . . are entitled to congratulations for the excellent work they have turned out. They should be proud of it. And San Francisco should be proud with them . . . the picture is worthy of all praise strictly on its merit as a piece of screen architecture. It would be difficult to improve on the cast . . ."

—San Francisco Call and Post.

"The picture is well made and is acted with virile power by a good cast. It is a credit to San Francisco and to Graf Productions . . . The crowd applauded heartily . . ."

—Chronicle.

"The dramatic story . . has been effectively put into the film . . . Milton Sills gives a clear, strong portrayal. Is a picture that will prosper on its own merits. I recommend it to all theatregoers. Every San Franciscan should see it."

—Examiner.

This photoplay was produced under the personal supervision of Max Graf. It was adapted by Joseph Franklin Poland from Caroline Abbott Stanley's novel, "A Modern Madonna." The direction was by James H. Horne.

# Elinor Glyn Picture Well Liked

### "The World's A Stage" Meets Approval of Reviewers of Trade Papers

PRINCIPAL Pictures Corporation's initial release, "The World's A Stage," with Dorothy Phillips and an all-star cast, was given a rousing sendoff by the critics of the trade press last week following a special showing. This Elinor Glyn story, as one writer so well phrases it, is "one of the revelations of the year," and will "make the box offices of motion picture theaters of the country tingle with prosperity."

The *Moving Picture World* critic said that in view of the unusual interest taken by the public in the domestic affairs of movie stars, as evidenced by the notoriety given them by newspapers, "could not help but register as a distinct box office hit." Then he went on to praise the individual acting of the players, praising Miss Phillips, whose services were obtained by permission granted by Associated First National.

*Motion Picture News'* reviewer was equally enthusiastic over "The World's A Stage" and also predicted a successful run for this production, which he characterized as "sure-fire," brimful of action and clever acting.

*Exhibitors Trade Review* was also liberal in its praise, particularly concerning the story, while the *Morning Telegraph* characterized it as one "of the very few truly great pictures of the year."

Exchanges who have acquired territorial rights to "The World's A Stage" already report heavy bookings, according to Principal Pictures. Gene Marcus of Twentieth Century Exchange of Philadelphia this week signed the entire Wilmer & Vincent circuit for this feature.

## "Monte Cristo" Elected to Family Group

The Better Films Committee of Atlanta, Ga., considered by many as the voice of the most conservative picture element of the South, recently issued its endorsement of "Monte Cristo," the special on the current release schedule for Fox Film Corporation, and elected it to the "family group," according to a letter received by GGeorge R. Allison, Southern District Manager for Fox. "The picture was very splendidly fine and the entire cast well selected. We recommend this picture for the Family Group."

## Six First Nationals on "Exceptional" List

SIX attractions released by Associated First National are among the twenty on "Pictures worth waiting for" listed in "Exceptional Photoplays" issued by the National Board of Reviews for November.

Marshall Neilan's picture, "Minnie," a First National December release, heads the list. "Minnie" is reviewed in this issue of "Exceptional Photoplays" and the author writes: "The picture could not have been made by anyone else, and no one else will be able to imitate it, because it has individuality and style."

The other First National attractions mentioned are:

"Oliver Twist," "Lorna Doone," "Brawn of the North," "The Masquerader," and "Day Dreams," a Buster Keaton comedy.

## New York School Head Praises "The Mirror"

Unstinted praise for "The Mirror" the novelty reel being released by Universal for the International News Reel Corporation, is contained in a letter recently received by R. V. Anderson, sales manager for International News, from Ernest L. Crandall, director of Lectures and Visual Instruction of the New York City school system.

"Thank you so much for the courtesy of permitting us to show the release of "The Mirror" last night at our Visual Instruction dinner," wrote Mr. Crandall. "It was a revelation to many of our guests. Once more Universal has scored a distinct advantage."

"The Mirror" series consists of one-reel releases, each containing interesting pictures of events which happened from 15 to 30 years ago. Mirror No. 1 showed McKinley's inauguration, Mirror No. 2 the San Francisco Fire, and Mirror No. 3 "The Birth of Aviation."

## Nigh's Next Feature May Be in Colors

L. Lawrence Weber and Bobby North, after suggestions by Will Nigh, director of "Notoriety" and of three more feature productions to follow, have concluded a number of tests with an expert of colored film photography which may result in the use of natural color on their next Nigh feature.

*Mystery Plays Are Packing 'Em in Everywhere!*

ONLY A SHOPGIRL

*Will Crowd Your House Because*

*It Is a Big Mystery Play With a Big Cast*

## Los Angeles Leader in Pathe Sales Contest

PATHE reports that the Eschmann Sales Contest, which opened at midnight on Nov. 4th and will close at midnight on Dec. 30th, is already showing results considerably beyond expectations. With Los Angeles at present in the lead, all of the thirty-five branch exchanges are responding with a volume of new contracts which in-

# Hunter To Make Four Features

## Film Guild Product for Hodkinson Due for Release After New Year

GREAT satisfaction has been expressed by the officials of the W. W. Hodkinson Corporation relative to the announcement of the acquisition of the Film Guild series starring Glenn Hunter.

Following on the heels of other important announcements that have been made and will be made, it is stated by the Hodkinson organization that the distribution of the Film Guild product is another significant step forward in the rapid advancement of the Hodkinson program. It is understood that quality will be the demand for all subjects to be distributed through this organization. The Film Guild product consists of four feature attractions featuring Glenn Hunter and supported by a cast of well known dramatic artists. The series will consist of "Second Fiddle," with Glenn Hunter and Mary Astor, from a story by Frank Tuttle; "The Lap of Luxury," by Townsend Martin and Frank Tuttle, with Glenn Hunter and Martha Mansfield, and Percy MacKaye's Salem witchcraft romance, "The Scarecrow." The fourth picture will be announced later.

These pictures, it is stated by the Hodkinson Corporation, will be released early in the New Year. Each and every one according to reports is a worthwhile production of merit with a variety of settings and plots.

# Cameras Hum at Universal City

## Production is Now at Peak at Coast Studio Center; Specials Under Way

SEVERAL productions of wide appeal are being edited at Universal City. All star casts and directors whose names are big in the professional world are being engaged for the making of forthcoming screen stories of superior merit, it is reported.

Activities in the editorial department include the final polishing of "The Gentleman from America," starring Edward (Hoot) Gibson, "The Prisoner," a George Barr McCutcheon story starring Herbert Rawlinson, "The First Degree" and "The Bolted Door," starring Frank Mayo, "The Power of a Lie," with an all star cast headed by Mabel Julienne Scott, Maude George, David Torrence and Earle Metcalf, and "The Ghost Patrol," with an all star assemblage of favorites including Bessie Love, Ralph Graves, George Nichols and others.

Preparations are being made for what Universal terms "the most elaborate picture ever made." The sets alone will entitle it to this standing it is claimed. The cast is headed by Lon Chaney, and will be directed by Wallace Worsley. It is Victor Hugo's masterpiece, "The Hunchback of Notre Dame," considered by Universal the finest screen material of all the older classics, and written into screen continuity by a team of widely known scenario experts — Perley Poore Sheehann and E. T. Lowe, Jr. The Cathedral of Notre Dame will be reproduced at Universal City and will be the most impressive structure ever built for the screen.

Stuart Paton is directing an all star cast with Wallace Beery, Estelle Taylor, Forrest Stanley, Nick de Ruiz, Nell Craig, Sylvia Breamer, Josef Swickard, Martha Mattix, Vera James and other famous players in "The Attic of Felix Bavu," a foreign play by an American, Earl Carroll, which is being made into a Universal-Jewel special.

## C.B.C. Plans Ready for "Temptation"

DEFINITE plans for the production of "Temptation," third of the C. B. C. Film Sales Corporation series have been definitely set, it is announced this week, and Director Edward J. Le Saint has returned to the West Coast production center prepared for immediate casting, and for actual production to begin at once.

Following the final O. K. ing of "Only a Shopgirl," Joe Brandt and Jack Cohn settled down with Mr. Le Saint to definitely line up "Temptation" with the result that the story has been set almost finally and a tentative casting plan outlined by Mr.

## "Nanook" Suggested for Hall of Fame

Have motion pictures attained a degree of excellence which entitles truly distinctive examples to places in a Hall of Fame? This question is discussed in a recent article in the New York Herald from which the

"Sometime, perhaps there will be a Hall of Film Fame. Probably when that is opened the movies will have progressed so far beyond their present standing that none of the pictures which have been produced before now will deserve a place in the archives of posterity.

"It seems to us, however, that there already have been pictures with legitimate claims to greatness."

From a list of fourteen outstanding familiar picture successes, one is singled out and analyzed as especially deserving—"Nanook of the North."

"So far as we are concerned," the writer says, "it is one of the first choices."

Clyde Eckhardt, Assistant to General Sales Manager Sheehan


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PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

# Your Projection Department a Decided Asset or Liability

## Actual Example Cited Where Theatre Loses Patronage and Prestige

HAVE you, as exhibitors, ever stopped to consider just what percentage of your theatre's drawing power should be accredited to your projection? And also whether this percentage is a negative or positive factor.

It is safe to say that relatively few have done so, otherwise the "horrible examples" of poor projection would not be apparent in such prominent numbers as they are today.

There arises a most serious question whether the exhibitors who tolerate imperfect projection actually realize the conditions as they exist in their theatre or else fail to realize the great detriment such conditions impose on the popularity of the house.

### Loss of Patronage

An actual example where a decided loss of prestige and patronage for a theatre was experienced is cited with the hope that exhibitors reading this article will take stock of their own particular case. Parallels to the following are every day occurrences.

In a small city not far removed from the largest metropolitan center of this country, the writer attended, in company with a few friends, the showing of a picture of unusual merit. In fact, this particular picture at that time was being hailed by the industry as the best drawing card in release.

The prologue was good, as was the music. In general, all indications were for an enjoyable evening's pleasure. The reverse proved to be true.

The picture appeared on the screen with the light of such uneven and low intensity that the first few feet of introductions were entirely lost. Immediately after that a decidedly apparent ghost wandered from top to bottom and from side to side of the screen. In time the projection improved in a degree but the improvement was not sufficient to warrant even the term "tolerant" being used in description of the projection.

The general illumination continued low, the picture persisted in jumping around and, to lend variety, the film broke twice, permitting a glaring white screen for the audience to view. The matter of punch holes and misframes which frequently made their appearance during the show seemed in place with the general quality of the presentation.

But the remarkable part was the effect on the audience. Every one was uneasy in their seats and generally dissatisfied with the entire show.

As the writer was naturally interested in noting these effects, several remarks made by the audience were overheard that might ordinarily have passed unnoticed. These remarks conceded the picture to have been "improperly photographed"; "hard to see"; "jumpy"; "hard on the eyes" and "tiresome to watch." Very few seemed to know exactly the source of all their discomforts.

### Effect on Audience

As a result of this unbearable projection, to which a feature of unusual merit was submitted, the picture lost its appeal to the entire audience. But that was by no means the greatest loss when taken from an exhibitor's viewpoint. As an illustration of the direct effects resulting, my friends were unanimous in their condemnation of the theatre and picture. In some way or other they all felt they had been mistreated. And that was exactly the case. They had been mistreated, so had the picture and, even though responsible himself, so had the manager.

The above is cited only in an effort to bring forcibly to attention the dire harm done by imperfect presentation of the picture on the screen. Pictures potentially of excellent quality revert to the common place through poor projection. The popularity which might well be enjoyed by a theatre which has good music and other commendable physical qualifications in addition to the booking of good pictures is nullified through this one inexcusable fault. Poor projection should not be tolerated under any condition, any place, or any time.

There is absolutely no reason justifying a single instance of imperfect projection if the proper precautions and selection of modern apparatus is made.

### Faults Inexcusable

The projection machines manufactured today are mechanisms that perform with remarkable fidelity and precision. Unsteady pictures are only due to lack of the proper attention to the projector or else to the use of an antiquated projector.

Hazy pictures with improper definition can usually be traced back to the projection lens. Lenses of excellent characteristics are now made and should be employed with no exceptions.

Low intensity of light on the screen producing a dim, undefined picture which tends to cause eye-strain, headaches and generally to detract from the presentation in such a degree as to often utterly ruin the effectiveness of the picture, is not excusable under any circumstance. To insure a well lighted screen which has an illumination evenly distributed over its entire area it is only necessary to make an intelligent selection from such apparatus as the high intensity arc, ordinary arc or Mazda lamp equipment. Control apparatus such as motor generators, converters, rectifiers and transformers provide the adequate and proper power for the operation of the various light sources.

If only the exhibitors would stop and

(*Continued on page 2968*)

### A Promise

**This department of the MOTION PICTURE NEWS is planning to present to the exhibitors a series of articles treating on the subjects of organs, interior theatre decoration, theatre heating systems and the design and selection of electrical signs. These will appear during the next few months. Each article will be prepared by expert authorities in their respective line and will afford an opportunity of securing valuable information that ordinarily is extremely difficult to obtain.**

**It is to every exhibitor's advantage to keep in close touch with this department as the most advanced and recommended practices for theatre engineering here receive elaborate treatment.**

# German Efficiency in Their Laboratories

## Claims Developing and Printing Machine Replacing Ten Men, Also 400 Stills Per Hour

*By Jerome Lachenbruch*

THE passion for efficiency which made the old Germany a precise military machine and may still save the new Republic from disintegration, has not been lessened by external and internal troubles. Yesterday I visited an excellently equipped film laboratory, that of the Aktiengesellschaft for Film-Fabrikation, and came upon an almost completely automatic developing and drying machine. The director of the establishment, Mr. Kurt Washneck, said that one machine could develop, tint, dry and polish about 20,000 feet of film a day, and that each machine required but two men to operate it. According to the old method of dipping films on frames into a developing bath and then fixing and washing, and finally drying on huge drums, from eight to twelve men were needed to complete the same work. The speed of development by the new machine is at the rate of six meters—almost twenty feet—a minute.

### Film Not Handled

Besides the tremendous saving in labor, better copies are turned out. Not a foot of film is touched by a human hand during any part of the process, thus insuring the film against thumb marks and scratches. Moreover, during the process the film is at all times in plain view, and consequently one of the men watching it can regulate the development so that it is even from beginning to end.

The machine may be used for developing negative as well as positive; but during my visit a reel of positive print was being developed.

The complete machine is divided into four parts, each for a different stage in the process, yet all so connected that the film is continually moving from one stage to the next, very much like a belt winding through one apparatus, and then being fed into the adjoining one. The developing baths are in a long corridor-like room, and several machines are placed next to each other all the way down the corridor. Above each set of developing baths is a hanging red light, which the workman can pull down (as one does the chalk hanging above a billiard table) to examine the film during different stages of the development process in the dark room.

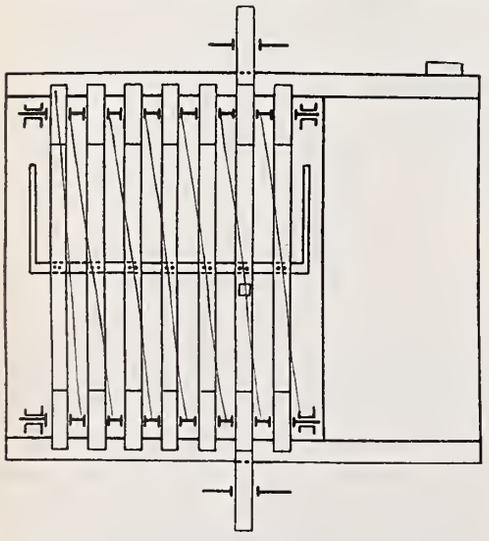

*Diagram showing scheme of seven development stages. Usually the development process is finished in the fourth stage*

When the film, which is constantly moving through a series of seven baths, is developed and fixed, it is led through an opening in the wall, over a porcelain spool, to a huge light room where it is washed, tinted, dried and polished. The developing machine in the dark room consists of seven long, groove-like baths, each a little wider than a film frame, and so arranged that they can be individually lowered and raised by the mere turning of a knob. Above these seven developing baths is a system of porcelain spools, over which the film moves steadily through one bath, then is led back through the air over the second spool and then down into the next bath, and so on. The running time of a frame of film through each bath is about one minute; that is to say, seven minutes for seven baths. But a reel of film rarely requires more than three or four baths. Consequently the unused baths are lowered, and the film moves over their respective spools and through the air until it is fed through the hole in the wall to the washing machine. I should mention that before it leaves this room, it feeds into a fixing bath, and then out again—the direction being changed by means of porcelain spools over or under which the film moves.

The operator in the dark room watches the development of the film in each bath carefully. For example, if in bath number 2 the picture shows up too clearly for this stage of the process, the operator lowers bath number 3—temporarily—and immerses this over-quickly developed strip only when it shall have reached bath number 4. In this way evenness of development is obtained, and cameramen's errors in exposure may be partly rectified.

When the film, completely developed and fixed, feeds through the wall to the large, light room, it enters a high, rectangular machine (in form like a large wardrobe), with the front made entirely of glass. Within is a system of spools similar to that in the developing baths. However, in this apparatus the film runs vertically, whereas in the developing process it moves along a horizontal plane.

### Tinting Baths

Coming out of the rinsing bath, the film is fed over the tinting baths, which are exposed, and then into the large, glass-encased drying and polishing machine. The tinting process is extremely simple. On a series of steel supports several small pans, about 5 x 8, are placed side by side, each containing a different color solution. These baths are niched on two opposite sides so that a road, which runs through a spool, can fit into them. The rod and spool are then placed across, let us say, the orange bath. Now the film is led under the spool, which compels it to go through the color solution, and up again on the other side, where it travels over another spool, is sprayed with running water, and then enters the large drying case.

One of the economic features of the drying machine is that one doesn't have to heat an entire room to an unpleasantly warm temperature. The film continues to wind its way over a series of felt spools within the drying machine. These spools, being of felt, also polish the film. They are placed in series at the top and at the bottom of the machine, and the film fed vertically from top to bottom, then up again to the next series, and so on, until it is finally wound on a reel. The film then is ready for presentation.

Film is not developed in short lengths, but in long reels, so that the process is continuous and the mechanics do not have to stop to feed

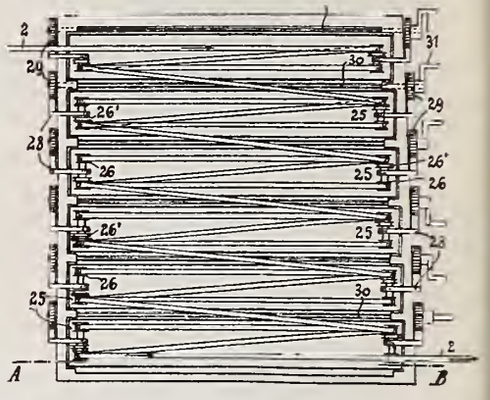


*Diagram of developing bath and direction of film through process*

new strips every 400 feet. The advantages of this method of developing are, to repeat, cleanliness of operation, evenness of development, speed and absolutely unmarked copies, besides a great saving in labor power.

### Combining Operations

Mr. Washneck, the director of the laboratory that uses the method, at first thought of combining the developing with the printing process, but came to the conclusion that the two operations could be better carried on separately. To combine the two operations would mean merely the feeding of the film to another room. But for practical purposes this was deemed no advantage. I may say that their printing machines are far less efficient than the Bell & Howell type in use in American laboratories.

Efficiency in this German laboratory doesn't stop with machinery. It extends even to the building itself and allows for accidents. For, instance, the laboratory building is a cement one-story structure, with a cellar only a few feet below the street level. Around this cellar is a broad alley-way—the building is constructed around a court—which insures light and air to the lower floor. In this cellar, film is stored in small cement vaults that are heated through holes in the floor and kept at the proper temperature. However, the outer walls of these vaults are constructed about one-third as thickly as the inner ones, the floor or the ceiling. The reason for this is that in case of an explosion, the outer wall, facing the alley-way around the building, would be blown out and the rest of the structure not greatly damaged.

Another device that was new to me, exposed, printed, developed, fixed, and washed scene stills and photographs at the rate of four to six hundred an hour. This is the speed for 12 x 15 scene stills; smaller photographs can be turned out of the machine more quickly. They feed out of the machine in long strips

(*Continued on page* 2966)

White matt glazed Terra Cotta with green inserts — GLADSTONE THEATRE, KANSAS CITY, MO. — EDGAR P. MADORIE, Architect

# *High-class Entertainment Within!*

THAT'S the clear message of the Gladstone Theatre to passers-by. Its inviting, prosperous-looking exterior promises a good performance—advertises the entertainment within.

Theatre owners everywhere recognize the definite value of an attractive theatre exterior. The problem is to construct such a theatre front economically. But this problem disappears when Terra Cotta is used. For by means of this effective material any theatre may be given striking attractiveness at moderate cost. On the Gladstone Theatre, the plain brick fields are relieved and the whole exterior given interest and character by means of Terra Cotta trim—mainly white, but touched here and there with green.

Terra Cotta can be used either for trim and decoration, or for the entire facing. It will construct a simple design or an elaborate one. Its use opens up a whole field of possibilities in unusual color effects, for it has a practically unlimited color range.

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# TERRA COTTA

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# Grauman's New Hollywood Theatre Has Individuality Embodying Unusual Features

Hollywood, the home of the motion picture production of the country, is on the map now as a premier town, placed there by the opening of Sid Grauman's new Hollywood Egyptian theatre.

The new Grauman temple of the cinema art, like Sid Grauman himself, has individuality. It is different from anything else in this country. Furthermore, the policy adopted for this new theatre also has individuality, being an innovation in that it provides there shall be but two performances daily, every seat reserved at each performance and each program to run as long as patronage demands.

The architecture of the new theatre is decidedly Egyptian. The entrance to the theatre, copied from the gateways to Egyptian palaces during the days of Cleopatra, is forty-five feet wide and 150 feet long. A high garden wall circles to the right, bearing hieroglyphics and varied designs. At the base of the wall, a massive fountain sparkles amid palms and ferns. Across the forecourt are numerous foreign shops, with stairways which lead to their roofs. From the courtyard, the entrance leads into the lobby of the theatre under a gigantic colonnade. The lobby, seventy-five feet wide and twenty-five feet deep, with its ceiling twenty-four feet above the mosaic floor, opens into a curved foyer leading to the aisles of the auditorium which is 118 feet long and 116 feet wide. There are 1,760 seats. A night scene at a ruined temple beside the Nile is painted in oil on an asbestos drop.

The stage, which has been built with the idea of producing any kind of show, is 30 by 73.6 feet, and is flanked by large columns, two on each side. These columns are six feet in diameter. A model of the Sphinx rests between these, and above, hidden from view, nestles the organ chamber with its Wurlitzer instrument.

At the gallery end, Grauman has installed more than $5,000 worth of projection equipment. The Hollywood theatre, constructed by Meyer & Holler, has been built to withstand all of the elements. The principal support for the roof is an arch with a span of 114 feet. This bears a load of 1,500,000 pounds. Twelve other arches, webbing out over the roof, rest upon the principal member of the building. Half of these are in the high roof, the others in the lower portion, all of which are supported upon a reinforced concrete truss directly in front of the proscenium arch.

The electrical lighting system of the theatre is in three colors, controlled from a dead face switchboard on the stage.

*D. H. Finke, Western District Mgr. for the Automatic Ticket Corp. Headquarters at Detroit, Mich.*

## Optimistic On Business Outlook

O. F. Spahr, vice president and manager of the Enterprise Optical Manufacturing Company, sounds a strongly optimistic note after a careful survey of trade conditions during its recent trips to central west cities, including Cincinnati, Kansas City, Omaha, Detroit, Cleveland and others.

In all these cities Mr. Spahr came in close contact with exhibitors and found that business already has improved to a considerable extent, so that it is much better already than it has been for many months past and that every indication points to a continued healthy development, which promises permanent prosperity for theatre men.

Better business has greatly encouraged exhibitors in the cities mentioned and much interest in new equipment is shown, and this is very encouraging to manufacturers of projectors and supply dealers as the exhibitors are already ordering new equipment, and as the great majority of them have been economizing for more than two years and not installing any new equipment, it is a certainty that there will be a heavy buying movement to replace worn out projectors and other equipment.

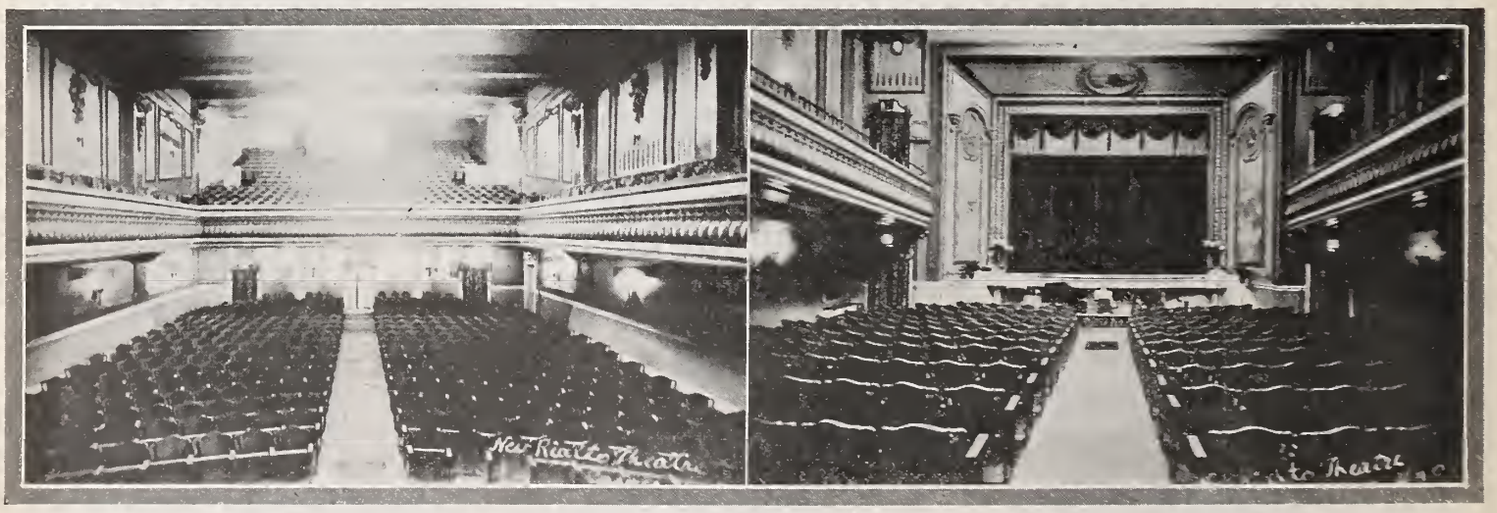
"Although we are prepared to handle even a greater business before the winter is over," Mr. Spahr said, "business with us is already excellent, and at present our factory is running overtime. Another thing that we are highly pleased with is the class of projectors being ordered, most of the orders calling for our highest price motiograph De Luxe machine with the big arc lamp and arc control. This shows that exhibitors realize that high-class projection is a business builder and are willing to spend real money to get it."

## Finke Western District Manager for Automaticket

Besides the ownership of the Automaticket Destroyer, the Automatic Ticket Selling & Cash Register Company of New York is to be congratulated upon the splendid addition to their staff of D. H. Finke who is well known throughout Detroit and the western territories. Mr. Finke has been made Western District Manager for the above mentioned firm and has his headquarters in Detroit, Mich. Among his various other accomplishments, Mr. Finke has undertaken to help the Automaticket distributors to educate exhibitors all over the country to the tremendous importance of using the Automaticket system for the protection of their cash receipts and its value for handling the public, who unconsciously turn toward the "better service" places. Among the numerous new theatres just opening which have purchased the new standard Automatic Ticket seller are the Ritz, New York; the Twin theatres, Jersey City and the Claridge theatre in Montclair, N. J.

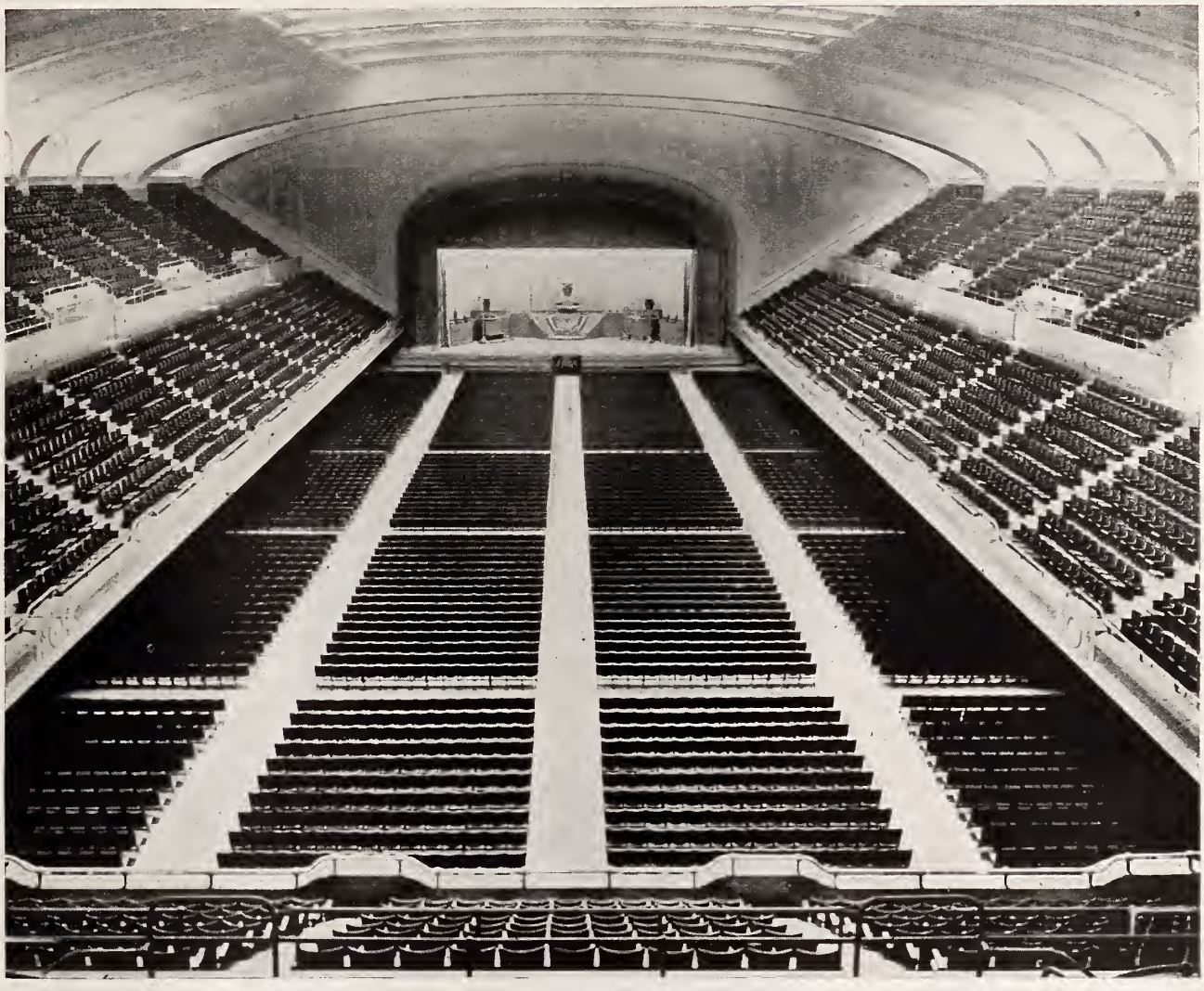
## "The Troy" Soon Ready for Opening

The new theatre which will be known as "The Troy," becoming another of the Strand chain of houses, is scheduled to open about January 1. A force of plasterers from New York City is now busily engaged on the interior. The theatre was designed by Thomas Lamb, the New York architect, and when completed, will cost about $400,000. It is a downtown house, and will have a seating capacity of about 1,600 persons.—Grant.



*Views of the New Rialto theatre, Casper, Wyoming, M. H. Todd, manager*

# In America's Foremost Theatres



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**Cleveland, Ohio**

**J. Harold MacDowell, Architect.** **Seating by the American Seating Company**

"A MONUMENT Conceived as a Tribute to the Ideals of Cleveland, Builded by Her Citizens and Dedicated to Social Progress, Industrial Achievements and Civic Interest." Thus reads the dedication of this magnificent building, the Main Auditorium of which has a seating capacity of thirteen thousand. It occupies a whole city block, comprising one side of the great Community Centre of Cleveland. Its cost was $6,500,000. It is an enterprise and a building of which this great city may well be proud.

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# National Anti-Misframe League Forum

## Your Attnetion

This week we are publishing as the leading story in the Technical Section an article dealing with the need of good projection in the theatre. If the projectionists will turn their attention to this article they will find that it deals entirely with the responsibility of good projection that is placed on the shoulder of the exhibitor and in many cases justly so. However, in cooperation alone is the main factor that will improve the general screening of the picture in any theatre. The projectionist who can secure no cooperation through the management is seriously handicapped and vice versa, the management who finds it impossible to enlist the aid of projection department is in the same position.

There is no factor which can have a more decided influence on the cause of failure of a theatre than that of projection. The most excellent of pictures may well fail to interest an audience if improperly screened. The popularity of the motion picture in this country therefore depends in a great degree, in its last analysis on the projection department. This department may make a poor picture passable or an excellent picture impossible. Every projectionist should stop and consider the importance he plays in the general uplifting and popularizing of the picture with the general public. Take your individual case and study it from every angle. Just where do you feel that a most decided improvement could be made in the perfection of the finished product on the screen as it appears in your theatre? Possibly it's a matter of proper apparatus in which case it will be necessary for you to prevail upon your manager for the purchase of the required apparatus. Possibly it may prove to be in your case that in your theatre the management is one of the many that fail to realize the importance of perfect projection and it therefore makes it possible for the projectionist to be of real service not only to his profession but also to this whole industry.

It is naturally assumed that those who will take the trouble of endeavoring to improve the general type of apparatus used in the projection department will take every precaution to insure the very best projection with the apparatus that they have available. The light on the screen is undoubtedly one of the most annoying and detrimental factors in the improper screening of the picture. It simply spoils the feature. The photography appears to be poor. The matter of detail loses its effectiveness and the eye strain and general discomfort encountered by the audience proves both distracting and a source of annoyance, the result being that the more discriminating clientele withdraw their patronage.

## Once Again

**Quite some time ago we inserted an item in this department calling attention to one, Clifford Paris, of 107½ North Summitt Street, who, in remitting the required amount for a league button, forgot to give the city and state in which he lived. The only other information we have is that Mr. Paris is employed in the Strand Theatre which is managed by D. W. Shepp of 125 S. Summit Street, also without city or state.**

**In an effort to put Mr. Paris on the membership list of the National Anti-Misframe League we are again calling his attention to the above and trust that we will receive the necessary information at an early date.**

## Our Hobby

The matter of punch holes and misframes have naturally among those members of the N. A. M. L. received particular attention. This work among the members is a most commendable factor and is appreciated in more instances in this industry in general than is probably realized by those who are actually doing this good work. However, we feel justified in again calling the attention of all those who read this article to the importance of the matter of misframes and punch marks. Their elimination is absolutely essential for the proper presentation of any picture.

Possibly no better method is available of determining the relative quality of projection than that of comparison. This method, of course, is only adaptable in case a criterion in projection is available to the projectionist. In a great many instances the projectionist fails to realize that he is not securing anything but the very best results. Whenever possible get the opinion of anyone who is in a position to have seen projection in various sections of the country.

In closing it is recommended that the projectionist read the opening article of the Technical Section in this issue and place themselves in the position of the exhibitor. Many statements are made concerning the exhibitor which may well apply in many instances to the projectionist.

## Details Needed

Dear Sir:

Enclosed please find two application blanks for your league, one for myself and one for my assistant, also fifty cents for two of your buttons. In order to save you postage you may send them both to my house and I will see that he gets his. Both of us gladly agree to your pledge and if you don't believe me you should hear me chatter when we get a print that is punched full of holes. I make it a practice and see to it that all imperfections are marked and taken out directly after the first afternoon run and all of our picking up is done either by title or scene cues.

Although I have been in the game only about a year and a half, I have charge of the booth in a small neighborhood house in a city of 36,000 people and take great pride in keeping my two Powers 6Bs in the best of condition and projecting a picture that is as good if not better than the average.

My great trouble lies in getting a steady light at the beginning of each pick-up. Our line for the theatre is only a 110 volt A. C. line and as both machines come off this line I have to be very careful and judge my time, for I can only keep both machines lit for approximately ½ a minute or I will blow the fuse. Am using 60 amp. A. C. at the arc. Have any of your members any suggestions that would help me.

I know practically nothing about your organization except what I have read in the News and that seemed to me to be enough for I get some very valuable information from

(*N A M L Continued on page* 2964)

### Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

### NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

*AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.*

*New members when sending in application blanks for membership in the N. A. M., please enclose twenty-five cents for a membership button*

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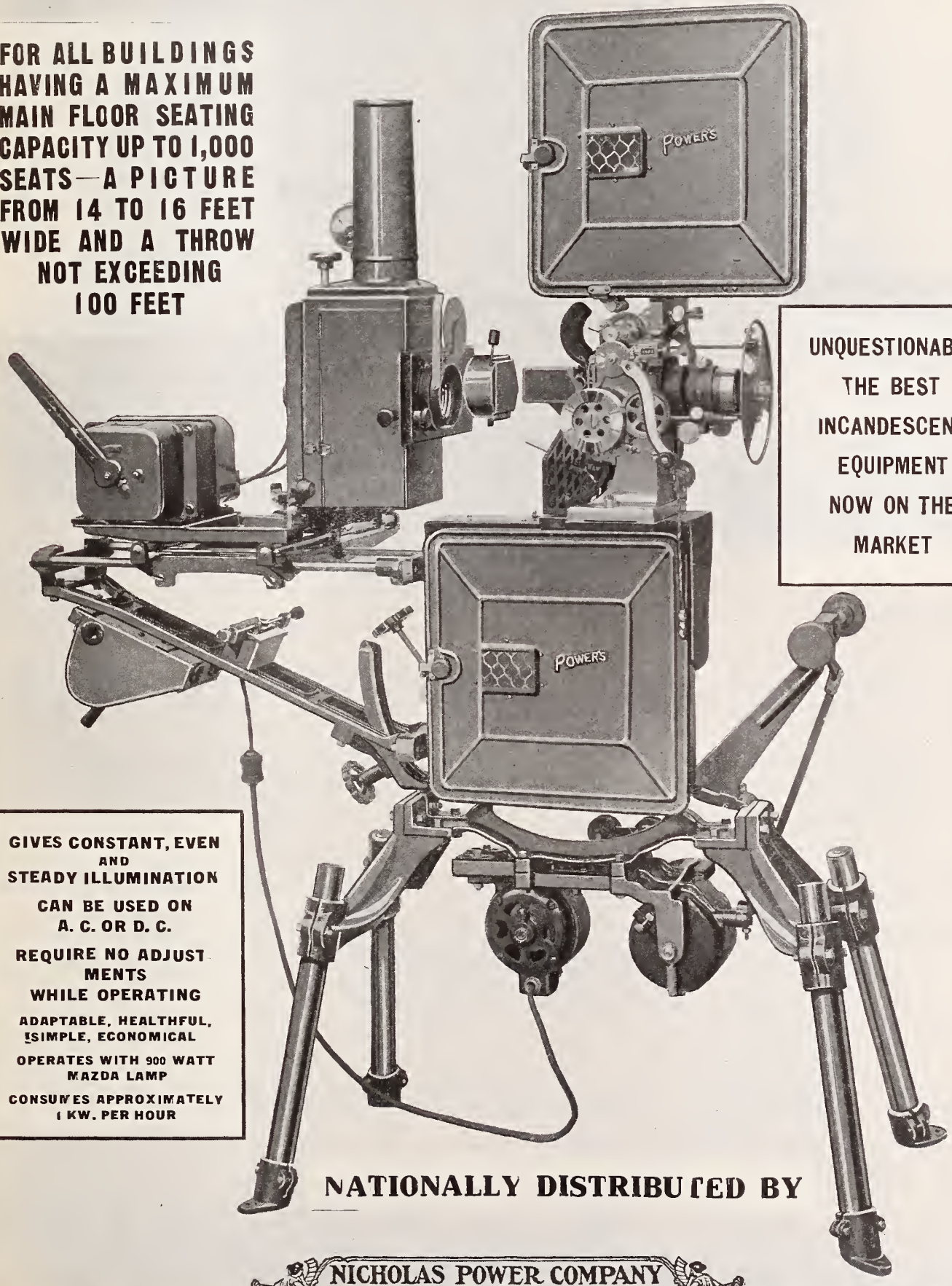


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## N. A. M. L. FORUM

(*Continued from page* 2962)

shall thank you very much.

Very truly yours,
ROLAND M. ARCHIBALD.
72 Evans St.,
Medford, Mass.

Regarding the trouble which Roland Archibald is having with an unsteady light on the screen, would suggest that this member write in more detail concerning the apparatus which he has and the conditions under which this is used, enabling a more definite solution for his trouble with the light. There is nothing more annoying and irritating to an audience than an unsteady light on the screen excepting, possibly, very material imperfections in the film which this organization is striving to eliminate.—Editor.

*J. L. Carter and R. M. Martin in their fireproof projection room at the Knickerbocker theatre, Nashville, Tenn.*

We have been informed that Local 312, Enid, Okla., will hold election of officers at regular meeting in December. New lodge rooms were rented in the Criterion Theatre Building. H. G. Creekmore is projecting pictures at the Rialto theatre, Enid, and he is getting very pleasing screen results with two Power's 6A's. e has been operating at this theatre for the past many years.—Trout.

### Fireproof Department

The Knickerbocker theatre, Nashville's "Picture Palace," which is under the management of Theo. D. Mousson, recently installed two of the latest model motiograph projectors, with fire-proof magazine, fire-shutters, or automatic shutters, driven by motors.

The projection room in the Knickerbocker is equipped with a Hetmer motor generator. Should the motor generator at any time become bad tempered and feel indisposed, the projectionist merely switches over to the mercury arc rectifier, which furnishes him also with direct current for his machines. The projection room in the Knickerbocker is also equipped with fire-proof boxes which hold the reels of films not in use on the machines so there is no possibility of them catching fire. Hanging close on each side of the battery of two machines is a Pyrene fire extinguisher, which has more than proven its worth in projection rooms.

The projection room of the Knickerbocker is built of solid concrete, six inches thick. Each of the doors and small window in the room has a shutter which is at all times raised, but immediately a fire breaks out these windows automatically close, so that it is next to impossible for a fire to reach the auditorium of the theatre. All of the wires in the projection room are enclosed in conduits, so that at no time does the projectionist come in contact with the live wires. The projection room at the Knickerbocker is in charge of J. L. Carter and R. M. Martin, two expert men who are familiar with every detail of projection, having had years of first hand experience in this work. The Knickerbocker, is now, and has been, since Mr. Mousson took charge, one of Nashville's popular motion picture theatres. Manager Mousson has done more for the theatre in the way of beautifying it than any manager heretofore mentioned. It is now classed as the pride of Nashville's best.

### MARYLAND

*Baltimore*—Plans are now being prepared by Otto G. Simonson, Inc., architects, for the construction of a two-story motion picture theatre and assembly hall for the Brunswick Amusement Co. at Brunswick, Md. The building will be 53 x 100.

*J. H. Hallberg has resigned as consulting engineer of the United Theatre Equipment Company and will devote his time in future to the promotion and sales of the various products designed and manufactured by him*


# Mr. Theatre Owner—Face The Facts

Statistics show that 90% of the Film Fires originate in the projector.
The owner carries Grave Responsibility for the Safety of his patrons against Fire and Panic and is forced to face serious loss even though covered by insurance.

**The National Board of Fire Underwriters Says** "Protectall" **Affords Protection Against Film Fire**

Insurance is only a partial cure of the results of fire at heavy cost

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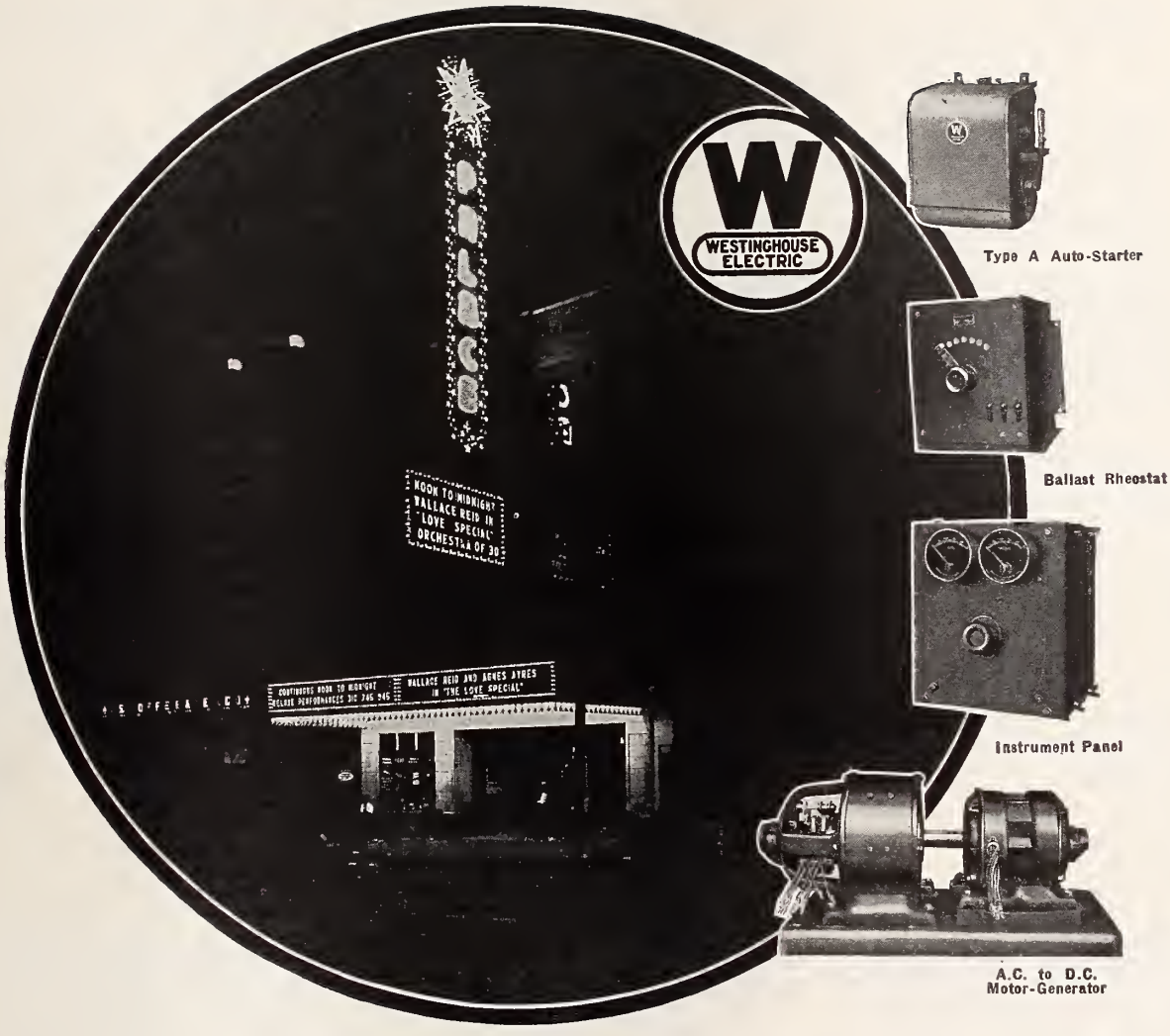


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# Westinghouse

# Palm Beach Has New Theatre That Rivals the Best

THE Stanley theatre, West Palm Beach, Florida, is undoubtedly one of the finest along the East Coast and combines the lure of art, of poetry, of music, of literature, of science according to the imagination and spirits of the individual. Although the Stanley theatre is a marvelous proof of the solidity and strength of modern architecture, one cannot get away from the feeling of it being centuries old, defying the ravages of time, this feeling, without doubt, coming as a result of its reconstruction of an ancient style Spanish church.

The outside of the building, with its Spanish coat of arms, imposes against the blue of the structure, the wrought-iron balconies, the small window panes with their iron trimmings and orange and black awnings. The lobby, with its massive pillars, tile roof and quaint medallions show that every detail of decoration and construction has been carefully worked out. The potted plants of arbor vitae stand on either side of the foyer, and the soft amber lighting from polychrome fixtures are copies from the antiques of the middle ages. The delicately shaded floor lamps throw rays of light which blend with those of the ceiling and reach to the rain spots on the walls. These walls are a reproduction of walls of a medieval church. The room is enriched with stone carved benches and hand carved frames in soft gray and blue where pictures of coming events are shown. On the left is the ladies' lounge in charge of a competent maid, who will see to the ladies' special wants. A mirrored door lets mi-lady view herself from tip to toe.

A little door to the right of the ladies' lounge leads to what is known as the paper room. This is of a private nature where films, bill posters and other theatrical accessories are kept. On the right of the foyer is Stanley C. Warwick's sanctorium. A little to the left of Mr. Warwick's office is the gentlemen's lounging and smoking room. From the foyer a sloping aisle leads to the auditorium. At the head of it are two stone reliefs filled with cut flowers which will be changed as they wither. On either side are plastic effects ensconsed in ivory against the colorings of the thick walls of the balustrade, and at the foot the gorgeous forms of two cupids, cast in stone. Coming into the auditorium two balconies are discovered, one on either side, with delicately wrought screens in old iron and scores of polished columns from which peal forth chords of extraordinary harmony. The organ loft was designed especially for this organ, which has already gained supremacy over all other instruments of its kind along the East Coast.

The proportions and architecture of this beautiful theatre and the colorings of the ceilings, walls and woodwork cannot be too highly praised. High upon the walls, twenty-four stained glass windows flood the interior with a beautiful shaded light, while under them, standing solemn and mysterious, are heavy columns of stained concrete. The woodwork is all in pecky cypress that artistically attests its ancient glory. The seats are upholstered in Spanish blue leather and the floor from foyer to stage is covered with Everlastic tiling in two shades of gray with black insert and plain black border. Scattered along the aisle are tiny lights which give just enough light for entering and getting comfortably seated. The whole building is a wonderful imitation of old Spanish architecture and a show house of which West Palm Beach may well boast.

## *German Efficiency*

(*Continued from page* 2958)

and have to be cut apart. The advantage of this method is that all stills are exactly alike and even, and that it saves time and labor.

The plate from which the prints are to be made is placed on top of the apparatus, which looks like a large phonograph cabinet. Over the plate, and suspended from the ceiling, a powerful lamp lights up upon the pressing of a button, and goes out automatically when the plate has been exposed a sufficient length of time. The sensitized printing paper is fed from a roll, and the feeding timed with the length of time required to expose each print. When the paper has been exposed it is led through the developing, fixing and rinsing baths inside the machine. Finally it appears through a long, horizontal slot where a girl stands and cuts the stills into perfectly even size. Only two people are needed to run this machine: the mechanic, who understands its operation and takes care of the exposures, and the girl who handles the stills when they come out of the machine ready to be packed for shipment.

## *Colored Lamps an Important Feature*

The matter of colored lighting in the theatre is undoubtedly the most important feature and many exhibitors fail to appreciate the potential advantages that lie in this direction. The many various and delicate shades of colored light that can be applied to the different sections of the theatre should be experimented with by every enterprising management. For instance, a golden glow has a suggestion of warmth which on a cold, stormy night lends a home-like touch to the entrance of the theatre. Naturally, the reverse is true in the summer months when a blue light is characteristic of coolness. Pure colors of the highest quality naturally give the best results.

The above are a few of the suggestions that have been brought forth through the study of color made by the Perma Color Lite Products Corporation who are manufacturing colors and frosts for all theatrical purposes. This particular line of specialty is being handled by the Behrend Motion Picture Supply House, 729 Seventh avenue, New York City.

OREGON

*Redmond*—Work is going forward with a rush on the two-story brick block being put up by F. G. Atkinson. To be fireproof type, 50 x 100. Lower floor will be fitted up for a movie theatre and a store building and the upper floor will be used for offices and lodge rooms.

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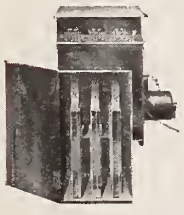

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## Your Projection Department

(Continued from page 2957)

consider the preponderance of the effects on the general popularity of the theatre and also realize the simplicity and comparative ease with which good projection may be assured there would be no imperfect projection.

The matter resolves itself into a task of permitting the exhibitor to realize that perfect projection is an all-important function necessary to secure the best returns from any particular theatre. The word "permitting" is purposely used, as it is highly probable that in many instances the exhibitor would remedy any adverse conditions if only they were realized. The exhibitor needs to place himself in the position of an audience to permit a correct perspective of the general existing conditions. When the same routine is encountered every day, the same troubles and state of affairs, there is great danger through the failure to appreciate lack of perfection.

Comparison is an excellent method of judging. That is, if the comparison is made to a high standard. Every exhibitor should at least give careful thought and study to his projection department and make such changes as to insure the criterion. Don't bother asking the question,

"Can I afford the cost?" because you cannot, under any conditions, afford poor projection.

## Marlowe Remodelling Carterville, Ill., House

The theatre owned by John Marlowe will be among the hondsomest in that section of Illinois, when Mr. Marlowe finishes alterations and improvements arranged for. This will set him back some several thousand but he is determined to give Carterville the best. The front is being changed entirely. Painters are at work in the interior and 900 opera chairs have been ordered.—Barrett.

## Royal Theatre, Wilmington, N. C., Closes

Bad business has forced the closing of another Howard-Wells theatre in Wilmington, N. C., The Royal Theatre being closed after the present week. It seems that this section of the country has never recovered from the slump which hit there about eighteen months ago but the theatres have managed to struggle along the best way possible. This will leave but two picture theatres open in Wilmington, the Grand and the Bijou; the Victoria theatre playing legitimate attractions, which, by the way, are meeting with little success in that neighborhood.

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*Keene*—Mr. Latchis bought the Lamson block on which will be built a modern theatre, fireproof, with 1000 seats, big pipe organ, cooling and ventilating system. Block is four stories high and has three stores, the center store will be used as an entrance for theatre.

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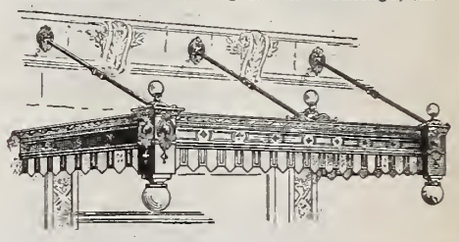

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# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)*

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

## SEPTEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Barb-Wire | Jack Hoxie | Aywon-S. R. | 5 reels | Sept. 2 |
| Blood and Sand | Rodolph Valentino | Paramount | 5 reels | Aug. 19 |
| Broadway Rose | Mae Murray | Metro | 8 reels | Sept. 16 |
| Caught Bluffing | Frank Mayo | Universal | 5 reels | Sept. 23 |
| Confidence | Herbert Rawlinson | Universal | 5 reels | Sept. 30 |
| Crimson Clue | Rich'rds'n-Sedgwick | Clark-Cornelius | 5 reels | |
| Crusader, The | William Russell | Fox | 5 reels | |
| Deserted at the Altar | Special Cast | Phil Goldstone-S. R. | 7 reels | Oct. 7 |
| Eternal Flame, The | Norma Talmadge | First National | 6 reels | Sept. 23 |
| Face to Face | Marguerite Marsh | Pathe (Playgoers) | 5 reels | Sept. 16 |
| Five Dollar Baby | Viola Dana | Metro | 6 reels | June 17 |
| Fools of Fortune | Marg. de la Motte | Amer. Releasing | 5 reels | Aug. 19 |
| Fool There Was, A | Special Cast | Fox | 5 reels | July 29 |
| Galloping Kid, The | Hoot Gibson | Universal | 5 reels | Sept. 16 |
| Girl's Desire, A | Alice Calhoun | Vitagrapb | 5 reels | Aug. 26 |
| Grandma's Boy | Harold Lloyd | Asso. Exhibitors | 5 reels | July 15 |
| Hands of Nara, The | Clara K. Young | Metro | 6 reels | Aug. 19 |
| Her Gilded Cage | Gloria Swanson | Paramount | 5 reels | Aug. 19 |
| How Women Love | Betty Blythe | B. B. Prod.-S. R. | 6 reels | Aug. 26 |
| Isle of Doubt, The | Special Cast | Playgoers (Pathe) | 5 reels | Sept. 2 |
| Kick-Back, The | Harry Carey | Film Book. Offices | 6 reels | Aug. 5 |
| Kindred of the Dust | Special Cast | First National | 8 reels | Feb. 11 |
| Love Is An Awful Thing | Owen Moore | Selznick | 5 reels | Sept. 16 |
| Man She Brought Back | Special Cast | Pathe (Playgoers) | 5 reels | Sept. 23 |
| Manslaughter | Thomas Meighan | Paramount | 9 reels | Sept. 30 |
| Married People | Mabel Ballin | Hodkinson | 6 reels | Aug. 5 |
| Monte Cristo | Special Cast | Fox | 5 reels | Apr. 8 |
| Nero | Special Cast | Fox | 11 reels | June 3 |
| Nice People | Special Cast | Paramount | 7 reels | Aug. 19 |
| Night Life in Hollywood | | Arrow-S. R. | | |
| Orphan Sally | Special Cast | Lee-Bradford-S. R. | 5 reels | |
| Peaceful Peters | Wm. Fairbanks | Arrow-S. R. | 5 reels | Nov. 4 |
| Prisoner of Zenda, The | Special Cast | Metro | 8 reels | May 6 |
| Queen of the Moulin Rouge | Martha Mansfield | Amer. Releasing | 6 reels | Aug. 19 |
| Rich Men's Wives | Special Cast | Al Lichtman Corp. | 7 reels | Sept. 2 |
| Secrets of Paris | Special Cast | Affiliated-S. R. | 6 reels | Aug. 28 |
| Siren Call, The | Dorothy Dalton | Paramount | 6 reels | Sept. 30 |
| Skin Deep | Sills-Vidor | First National | 6 reels | Sept. 30 |
| Slim Shoulders | Irene Castle | Hodkinson | 6 reels | July 8 |
| Snow Shoe Trail, The | Jane Novak | Film Book. Offices | 6 reels | Sept. 23 |
| Storm, The | House Peters | Universal | 8 reels | July 1 |
| Thundering Hoofs | Peggy O'Day | Aywon-S. R. | | |
| Timothy's Quest | Special Cast | Amer. Releasing | 5 reels | Sept. 23 |
| Top O' the Morning | Gladys Walton | Universal | 5 reels | Sept. 9 |
| Under Two Flags | Louise Vale | Clark-Cornelius | 5 reels | |
| Valley of Silent Men | Alma Rubens | Paramount | 6 reels | Sept. 9 |
| Veiled Woman, The | Marguerite Snow | Hodkinson | 5 reels | June 24 |
| West of Chicago | Charles Jones | Fox | 5 reels | Aug. 26 |
| While Satan Sleeps | Jack Holt | Paramount | 5 reels | July 8 |
| Woman's Woman, A | Mary Alden | Allied Prod. & Dist. | 8 reels | Sept. 30 |
| Yosemite Trail, The | Dustin Farnum | Fox | 5 reels | Sept. 30 |

## OCTOBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Above All Law | | Paramount | 7 reels | Aug. 5 |
| Bells of San Juan | Charles Jones | Fox | 5 reels | Oct. 28 |
| Beware of the Law | Marjorie Payne | Jawitz-S. R. | 5 reels | Oct. 21 |
| Bond Boy, The | Rich. Barthelmess | First National | 7 reels | Oct. 21 |
| Broad Daylight | Mulhall-Wilson | Universal | 5 reels | Nov. 4 |
| Broadway Madonna, The | Special Cast | Film Book. Offices | 6 reels | Nov. 11 |
| Burning Sands | Hawley-Sills | Paramount | 7 reels | Sept. 16 |
| Calvert's Valley | John Gilbert | Fox | 5 reels | Oct. 21 |
| Cowboy and the Lady, The | Minter-Moore | Paramount | | Nov. 25 |
| Do and Dare | Tom Mix | Fox | 5 reels | Oct. 7 |
| East Is West | Con. Talmadge | First National | 8 reels | Sept. 9 |
| Face in the Fog, The | Lionel Barrymore | Paramount | 6 reels | Oct. 14 |
| Flapper Love | Special Cast | Amer. Releasing | 6 reels | |
| Forget-Me-Not | Special Cast | Metro | 6 reels | July 29 |
| Ghost Breaker, The | Reid-Lee | Paramount | 5 reels | Sept. 23 |
| Girl Who Ran Wild, The | Gladys Walton | Universal | 5 reels | Oct. 14 |
| Head Hunters of South Seas | | Asso. Exhibitors | 5 reels | Oct. 7 |
| Heart's Haven | Adams-McKim | Hodkinson | 6 reels | Aug. 12 |
| Hound of Baskervilles | Eille Norwood | Film Book. Offices | 6 reels | Sept. 23 |
| House of Solomon, The | Wm. H. Straus | Amer. Releasing | 6 reels | |
| Human Hearts | House Peters | Universal | 7 reels | July 8 |
| If I Were Queen | Ethel Clayton | Film Book. Offices | 6 reels | Oct. 28 |
| June Madness | Viola Dana | Metro | 6 reels | Oct. 7 |
| Light in the Dark, The | Hope Hampton | First National | 6 reels | Sept. 9 |
| Lights of New York | Marc McDermott | Fox | | |
| Lone Hand, The | Hoot Gibson | Universal | 5 reels | Oct. 21 |
| Long Chance, The | Special Cast | Universal | 5 reels | Oct. 7 |
| Lorna Doone | Special Cast | First National | 6 reels | Oct. 28 |
| Mixed Faces | William Russell | Fox | 5 reels | Oct. 14 |
| Old Homestead, The | Theodore Roberts | Paramount | 7 reels | Oct. 14 |
| One Night in Paris | Special Cast | Playgoers (Pathe) | 5 reels | Oct. 14 |
| Pals of the West | Special Cast | Clark-Cornelius-S. R. | 5 reels | |
| Pillagers, The | | Amer. Releasing | 6 reels | |
| Pink Gods | Daniels-Kirkwood | Paramount | 7 reels | Oct. 7 |
| Plaything of an Emperor | Special Cast | J. A. Levinson-S. R. | 6 reels | Oct. 21 |
| Quincy Adams Sawyer | Special Cast | Metro | 6 reels | |
| Rags to Riches | Wesley Barry | Warner Bros.-S. R. | 6 reels | Oct. 7 |
| Remembrance | | Goldwyn | 6 reels | Sept. 9 |
| Rogue's Romance, A | Rodolph Valentino | Vitagraph | 5 reels | Sept. 23 |
| Shadows | Special Cast | Al Lichtman Corp. | 7 reels | Nov. 11 |
| Sherlock Holmes | John Barrymore | Goldwyn | 7 reels | May 20 |
| Sign of the Rose, The | George Beban | Amer. Releasing | 6 reels | Aug. 5 |
| Stormswept | Special Cast | Film Book. Offices | | |
| Till We Meet Again | Special Cast | Asso. Exhibitors | 6 reels | Oct. 14 |
| To Have and To Hold | Compson-Lytell | Paramount | 7 reels | Oct. 28 |
| When the Desert Calls | Violet Heming | Amer. Releasing | 6 reels | Dec. 2 |
| White Shoulders | K. MacDonald | First National | 6 reels | Nov. 4 |
| Who Are My Parents? | Special Cast | Fox | 8 reels | Sept. 2 |
| Wolf Law | Frank Mayo | Universal | 5 reels | Oct. 28 |
| Woman He Loved, The | Wm. V. Mong | Amer. Releasing | 6 reels | Sept. 16 |
| Woman Who Fooled Herself | Allison-Ellis | Asso. Exhibitors | 6 reels | Nov. 25 |
| Youth Must Have Love | Shirley Mason | Fox | 5 reels | Sept. 23 |
| Youth to Youth | Special Cast | Metro | 6 reels | Oct. 28 |

## NOVEMBER

| | | | | |
|---|---|---|---|---|
| Anna Ascends | Alice Brady | Paramount | 5 reels | Nov. 25 |
| At the Crossroads | Seena Owen | Amer. Releasing | 6 reels | |
| Beautiful and Damned | Marie Prevost | Warner Bros.-S. R. | 7 reels | |
| Breaking Home Ties | Special Cast | Asso. Exhibitors | 6 reels | Dec. 2 |
| Brothers Under the Skin | Special Cast | Goldwyn | | Nov. 4 |
| Clarence | Reid-Ayres-McAvoy | Paramount | | Oct. 28 |
| Deerslayer, The | Special Cast | Amer. Releasing | 6 reels | |
| Famous Mrs. Fair, The | Special Cast | Metro | 6 reels | |
| Good Men and True | Harry Carey | Film Book. Offices | 6 reels | Nov. 18 |
| Hungry Hearts | Special Cast | Goldwyn | | Nov. 11 |
| Impossible Mrs. Bellew | Gloria Swanson | Paramount | 7 reels | Nov. 4 |
| Jilt, The | Special Cast | Universal | 5 reels | Dec. 2 |
| Lavender Bath Lady | Gladys Walton | Universal | 5 reels | Nov. 25 |
| Man and the Moment, The | Special Cast | Playgoers (Pathe) | 5 reels | |
| Man Wanted | Arthur Housman | Clark-Cornelius-S. R. | 5 reels | |
| Man Who Saw Tomorrow, The | Thomas Meighan | Paramount | | Nov. 11 |
| Man Who Waited, The | Special Cast | Playgoers (Pathe) | 5 reels | |
| Miles Brewster and Super-Sex | Special Cast | Amer. Releasing | 6 reels | |
| My Friend the Devil | Special Cast | Fox | 9 reels | Sept. 2 |
| On the High Seas | Dalton-Holt | Paramount | 5 reels | Oct. 14 |
| Other Side, The | Special Cast | Amer. Releasing | 6 reels | |
| Peg O' My Heart | Laurette Taylor | Metro | 6 reels | |
| Pride of Palomar, The | Special Cast | Paramount | 7 reels | Dec. 2 |
| Ridin' Wild | Hoot Gibson | Universal | 5 reels | Nov. 25 |
| Sin Flood, The | Special Cast | Goldwyn | 7 reels | Jan. 21 |
| Thelma | Jane Novak | Film Book. Office | 6 reels | Dec. 2 |
| Thorns and Orange Blossoms | Special Cast | Al Lichtman Corp. | 7 reels | Nov. 25 |
| Trifling Women | Special Cast | Metro | 8 reels | Oct. 14 |
| Under Two Flags | Priscilla Dean | Universal | 7 reels | Oct. 7 |
| Young Rajah, The | Rodolph Valentino | Paramount | 8 reels | Nov. 18 |

## Comedy Releases

| | | | | |
|---|---|---|---|---|
| Accidental Wealth | Neely Edwards | Universal | 1 reel | |
| All Wet | Al St. John | Fox | 2 reels | |
| Baby Show in Squirrelville | | Lee-Bradford-S. R. | 1 reel | |
| Big Flood, The | Aesop's Fables | Pathe | 2/3 reels | |
| Big Scoop, The | Johnny Jones | Pathe | 2 reels | Nov. 25 |
| Blazes | Lige Conley | Educational | 2 reels | Nov. 4 |
| Bone Dry | Paul Parrott | Pathe | 1 reel | Oct. 14 |
| Boy and the Bear, The | Aesop's Fables | Pathe | 2/3 reels | |
| Broadcasting | Johnny Jones | Pathe | 2 reels | Oct. 21 |
| Cabby, The | Lorraine-Maude | Universal | 2 reels | |
| Chicken Parade, The | Jimmy Aubrey | Vitagraph | 2 reels | Sept. 2 |
| Choose Your Weapons | Bobby Vernon | Educational | 2 reels | Nov. 4 |
| Chop Suey | Dorothy Devore | Educational | 2 reels | Nov. 11 |
| Christmas | Carter DeHavens | Film Book. Offices | 2 reels | |
| Court Plastered | Mutt & Jeff Cart'n | Fox | ½ reel | |
| Crash | Jimmie Adams | Educational | 1 reel | Nov. 18 |
| Cured | Queenie (horse) | Universal | 2 reels | Nov. 4 |
| Dandy Dan | | Fox | 2 reels | |
| Devilish Dragon, The | Sarg's Almanac | Educational | 1 reel | |
| Diary of a Nut | | Lee-Bradford-S. R. | 1 reel | |
| Dog Gone Day, A | Lewis Sargent | Universal | 1 reel | |
| Doing 'Em Good | Neely Edwards | Universal | 1 reel | |
| Double Trouble | Lee Kids | Fox | 2 reels | |
| Easy Pickin' | Jack Richardson | East Coast-S. R. | 2 reels | Sept. 23 |
| Educator, The | Lloyd Hamilton | Educational | 2 reels | |
| Egg, The | Stan Laurel | Metro | 2 reels | |
| Electric House, The | Buster Keaton | First National | 2 reels | Nov. 4 |
| Elephant's Trunk, The | Aesop's Fables | Pathe | 2/3 reel | Nov. 4 |
| Entertaining the Boss | Carter DeHavens | Film Book. Offices | 2 reels | |
| Fable of Hated Rivals | Aesop's Fables | Pathe | 2/3 reels | |
| Face the Camera | Paul Parrott | Pathe | 1 reel | |
| Fearless Fido | Aesop's Fables | Pathe | 2/3 reel | |
| Fire Fighter, The | Dan Mason | Film Book. Offices | 2 reels | Nov. 11 |
| Fire Fighters | Children | Pathe | 2 reels | Oct. 14 |
| First Flivver, The | Sarg's Almanac | Educational | 1 reel | |

| | | | | | |
|---|---|---|---|---|---|
| Flivver, The | Paul Parrott | Pathe | 1 reel | Nov. 25 | |
| Foolish Lives | Lee Moran | Universal | 2 reels | | |
| Fortune Hunter, The | Aesop's Fables | Pathe | 2/3 reel | | |
| Fresh Fish | Earl Hurd Cartoon | Educational | 1 reel | | |
| Fresh Kid, The | Fox-Gregory | Universal | 2 reels | | |
| Friday, the 13th | Aesop's Fables | Pathe | 2/3 reel | | |
| Friend Husband | Lupino Lane | Fox | 2 reels | | |
| Ginger Face | Johnny Fox | Universal | 2 reels | | |
| Golf Bug, The | Paul Parrott | Pathe | 1 reel | Oct. 28 | |
| Harvest Hands | Paul Parrott | Pathe | 1 reel | Nov. 18 | |
| Hello Judge | Lee Moran | Universal | 2 reels | | |
| His First Job | Lewis Sargent | Universal | 1 reel | Oct. 14 | |
| Home Made Movies | Ben Turpin | First National | 2 reels | | |
| Hook, Line and Sinker | Snub Pollard | Pathe | 2 reels | Nov. 18 | |
| Jungle Romeo, A | Snooky | Hodkinson | 2 reels | | |
| Kickin' Fool, The | Maude (mule) | Universal | 2 reels | | |
| Kids and Skids | Lee Kids | Fox | 2 reels | | |
| Landlubber, The | Paul Parrott | Pathe | 1 reel | Sept. 23 | |
| Laramie and Me | Leo Maloney | Clark-Cornelius-S. R. | 2 reels | | |
| Lazy Bones | Clyde Cook | Fox | 2 reels | | |
| Let 'Er Run | Dorothy Devore | Educational | 2 reels | Sept. 30 | |
| Look Out Below | Lige Conley | Educational | 2 reels | Aug. 19 | |
| Lot O' Bull | Molina | Universal | 1 reel | | |
| Love Drops | Neely Edwards | Universal | 1 reel | | |
| Man Tracker | Leo Maloney | Clark-Cornelius-S. R. | 2 reels | | |
| Matinee Idols | Neely Edwards | Universal | 1 reel | | |
| Me and My Mules | Queenie (horse) | Universal | 2 reels | | |
| Model Messenger, A | Lewis Sargent | Universal | 1 reel | | |
| Mud and Sand | Stan Laurel | Metro | 2 reels | | |
| My Hero | Lupino Lane | Fox | 2 reels | | |
| Nearing the End | Mutt & Jeff Cart'n. | Fox | ½ reel | | |
| Ocean Swells | Neal Burns | Educational | 2 reels | Oct. 28 | |
| Off the Earth | Neely Edwards | Universal | 1 reel | | |
| Ogling Ogre, The | Sarg's Almanac | Educational | 1 reel | | |
| Old Sea Dod, The | Snub Pollard | Pathe | 2 reels | | |
| Once to Every Boy | Lewis Sargent | Universal | 1 reel | Oct. 28 | |
| One Terrible Day | Children | Pathe | 2 reels | | |
| Our Gang | Children | Pathe | 2 reels | Nov. 4 | |
| Out o' My Way | Leo Maloney | Clark-Cornelius-S. R. | 2 reels | | |
| Pardon My Glove | Bobby Vernon | Educational | 2 reels | Sept 23 | |
| Pirate, The | Lupino Lane | Fox | 2 reels | | |
| Pitter Patter | Jimmie Adams | Educational | 1 reel | Nov. 18 | |
| Please Be Careful | | Fox | 2 reels | Sept. 30 | |
| Pop Tuttle's Clever Catch | Dan Mason | Film Book. Offices | 2 reels | | |
| Pop Tuttle's Grass Widow | Dan Mason | Film Book. Offices | 2 reels | | |
| Pop Tuttle's Movie Queen | Dan Mason | Film Book. Offices | 2 reels | Sept. 16 | |
| Punctured Prince, A | Bull Montana | Metro | 2 reels | Oct. 28 | |
| Puppy Love | | Fox | 2 reels | | |
| Radio Hound, The | Brownie (dog) | Universal | 2 reels | Oct. 7 | |
| Rail Birds | Neely Edwards | Universal | 2 reels | | |
| Red Hot | Mutt & Jeff Cart'n | Fox | ½ reel | | |
| Rice and Old Shoes | Carter DeHavens | Film Book. Offices | 2 reels | | |
| Riding the Goat | Mutt & Jeff Cart'n | Fox | ½ reel | | |
| Ring Tail Romance, A | | Educational | 2 reels | | |
| Rip Snoring Night, A | Lewis Sargent | Universal | 1 reel | | |
| Rolling Stone, A | Aesop's Fables | Pathe | 2/3 reels | | |
| Romantic Mouse, The | Aesop's Fables | Pathe | 2/3 reels | | |
| Rookies | Brownie (dog) | Universal | 2 reels | | |
| Ropin' Fool | Will Rogers | Pathe | 2 reels | | |
| Saturday Morning | Children | Pathe | 2 reels | Dec. 2 | |
| Shine 'Em Up | Paul Parrott | Universal | 1 reel | Nov. 4 | |
| Shiver and Shake | Paul Parrott | Universal | 1 reel | Oct. 28 | |
| Skipper's Sermon, The | Dan Mason | Educational | 2 reels | Oct. 14 | |
| Small Town Derby, A | Johnny Fox-Maude | Universal | 2 reels | | |
| Soak the Sheik | Paul Parrott | Pathe | 1 reel | | |
| Some Family | Lee Moran | Universal | 2 reels | | |
| Speed Boy, The | Lewis Sargent | Universal | 1 reel | | |
| Speeder, The | Lloyd Hamilton | Educational | 2 reels | Sept. 23 | |
| Squirrelville Circus | | Lee-Bradford-S. R. | 1 reel | | |
| Squirrelville's Family Album | | Lee-Bradford-S. R. | 1 reel | | |
| Steeplechaser, The | Lige Conley | Educational | 2 reels | Oct. 7 | |
| Sweet Thirteen | Gloria Joy | Film Book, Offices | 2 reels | | |
| Tattle Tail, The | Brownie (dog) | Universal | 2 reels | | |
| Test, The | Leo Maloney | Clark-Cornelius-S. R. | 2 reels | | |
| That Son of a Sheik | Neal Burns | Educational | 2 reels | Sept. 23 | |
| Their First Vacation | Carter DeHavens | Film Book, Offices | 2 reels | Sept. 16 | |
| Their Steady Job | Neely Edwards | Universal | 1 reel | | |
| Three Hundred Sixty-Five Days | Snub Pollard | Pathe | 2 reels | | |
| Tin Bronco, The | | Fox | 2 reels | | |
| Toonerville Topics | Dan Mason | Educational | 2 reels | | |
| True Blue | Queenie (horse) | Universal | 2 reels | | |
| Twin Husbands | Carter DeHavens | Film Book, Offices | 2 reels | Oct. 7 | |
| Two Explorers, The | Aesop's Fables | Pathe | 2/3 reel | | |
| Two of a Trade | Aesop's Fables | Pathe | 2/3 reel | | |
| Two Slick Traders | Aesop's Fables | Pathe | 2/3 reel | | |
| Washed Ashore | Paul Parrott | Pathe | 1 reel | | |
| Wedding Pumps | Brownie (dog) | Universal | 2 reels | Oct. 28 | |
| West Is Worst | Jack Richardson | East Coast-S. R. | 2 reels | Sept. 23 | |
| Wet Weather | Paul Parrott | Pathe | 1 reel | | |
| Where's the Parade? | Neely Edwards | Universal | 1 reel | | |
| Whirl Thru Squirrelville | | Lee-Bradford-S. R. | 1 reel | | |
| Women First | Lee Moran | Universal | 2 reels | | |
| Young Ideas | Roy Atwell | Universal | 1 reel | | |
| Young Sherlocks | Children | Pathe | 2 reels | Nov. 18 | |

# Short Subjects

| | | | | |
|---|---|---|---|---|
| Abraham Lincoln (Urban Classics) | Vitagraph | 1 reel | | |
| Alligator Hunting and Farming | Fox | ½ reel | | |
| Alphabetical Zoo, The (Urban Classics) | Vitagraph | 1 reel | | |
| Ancient Rome | Fox | 1 reel | Sept. 23 | |
| Bar Cross War, The (Drama), Leo Maloney | Pathe | 2 reels | Oct. 28 | |
| Bare Facts Concerning Bears (Urban) | Vitagraph | 1 reel | | |
| Beersheba (Holy Land Series) | Amer. Releasing | 1 reel | | |
| Bending the Twig (Urban Classics) | Vitagraph | 1 reel | | |
| Benjamin Franklin (Urban Classics) | Vitagraph | 1 reel | | |
| Better Milk (Urban Classics) | Vitagraph | 1 reel | | |
| Beyond the Jordan (Holy Land Series) | Amer. Releasing | 1 reel | Nov. 25 | |
| Blanket Stiff, The (Wilderness Tales) | Educational | 1 reel | | |
| Blue Blood and Red (Drama), Roy Stewart | Universal | 2 reels | | |
| Bobbie's Ark (Urban Classics) | Vitagraph | 1 reel | | |
| Bucking the Bucket Shop (Tenement Tales) | Clark-Cornelius | 2 reels | | |
| By the Still Waters (Travelogue) | Lee-Bradford-S. R. | 1 reel | | |
| Castaway, The (Bruce Scenic) | Educational | 1 reel | Oct. 7 | |
| Cavy and the Rat, The (Urban Classics) | Vitagraph | 1 reel | | |
| Channel Raiders (Drama), Jack Mulhall | Universal | 2 reels | | |
| Chickasha Bone Crusher (Leather Pushers) | Universal | 2 reels | | |
| Come and Get Me (Drama), Leo Maloney | Pathe | 2 reels | | |
| Committee on Credentials (Drama), H. Carey | Universal | 2 reels | | |
| Copper Beeches, The, Eille Norwood | Educational | 2 reels | | |
| Cruise of the Princess Maguinna (Travelogue) | Lee-Bradford-S. R. | 1 reel | | |
| Dangerous Waters (Drama), Jack Mulhall | Universal | 2 reels | | |
| Deputized (Drama), Leo Maloney | Pathe | 2 reels | | |
| Drifter, The (Drama), Leo Maloney | Pathe | 2 reels | Nov. 11 | |
| Drifter, The (Tenement Tales) | Clark-Cornelius | 2 reels | | |
| Drifters, The (Wilderness Tales) | Educational | 1 reel | | |
| Duty First (Tenement Tales) | Clark-Cornelius | 2 reels | | |
| Dwellers of the Deep (Urban Classics) | Vitagraph | 1 reel | | |
| Empty House, The (Drama), Eille Norwood | Educational | 2 reels | | |
| Enchanted City, The | Educational | 1 reel | Oct. 14 | |
| Famous Northwest Mounted (Sport Review) | Goldwyn | 1 reel | | |
| Fight in the Fog, The (Drama), Jack Mulhall | Universal | 2 reels | | |
| Forty-Four Caliber Mystery (Drama), H. Carey | Universal | 2 reels | | |
| Fresh Fish | Educational | 2 reels | Oct. 7 | |
| Game of Graft, A (Drama), Edmund Lowe | Murray Garsson | 2 reels | Nov. 11 | |
| Giants of the Open (Drama), Roy Stewart | Universal | 2 reels | | |
| Gibeah (Holy Land Series) | Amer. Releasing | 1 reel | | |
| Golden Bullet, The (Drama), Harry Carey | Universal | 2 reels | | |
| Grandfather's Clock (Urban Classics) | Vitagraph | 1 reel | | |
| Gypsy Trail, The (Drama), Art Acord | Universal | 2 reels | | |
| Heap Busy Indian (Travelogue) | Lee-Bradford-S. R. | 1 reel | | |
| Hebron the Ancient (Holy Land Series) | Amer. Releasing | 1 reel | | |
| He Raised Kane (Leather Pushers) | Universal | 2 reels | | |
| His Last Case (Tenement Tales) | Clark-Cornelius | 2 reels | | |
| His Own Law (Drama), Leo Maloney | Pathe | 2 reels | | |
| Hook, Line and Sinker (Travelogue) | Lee-Bradford-S. R. | 1 reel | | |
| Hunting Ground of Hiawatha (Urban Classics) | Vitagraph | 1 reel | | |
| In the Days of Buffalo Bill (Serial) | Universal | 18 epis. | Sept. 16 | |
| Joan of Newark (Leather Pushers) | Universal | 2 reels | | |
| Kings of the Forest (Drama), Roy Stewart | Universal | 2 reels | | |
| King Winter (Lyman Howe) | Educational | 1 reel | | |
| Lake Louise (Travelogue) | Lee-Bradford-S. R. | 1 reel | | |
| Last Call, The (Drama), Edmund Lowe | Murray Garsson | 2 reels | | |
| Law of the Sea (Drama), Jack Mulhall | Universal | 1 reel | | |
| Little Town of Bethlehem (Holy Land) | Amer. Releasing | 1 reel | | |
| Madonna of the Chair (Novelty) | Clark-Cornelius | 1 reel | | |
| Man vs. Beast | Educational | 2 reels | Oct. 21 | |
| Mass Play (Sport Review) | Goldwyn | 1 reel | | |
| Millionaires Without a Cent (Travelogue) | Lee-Bradford-S. R. | 1 reel | | |
| Mooseback Riding on the Miramichi | Lee-Bradford-S. R. | 1 reel | | |
| Mural Decorations of Sistine Chapel | Clark-Cornelius | 2 reels | | |
| Nature and Poet (Urban Classic) | Vitagraph | 1 reel | | |
| Nature's Wild Babies (Urban Classic) | Vitagraph | 2 reels | | |
| On Leave of Absence (Tenement Tales) | Clark-Cornelius | 2 reels | | |
| On the Road to Bethlehem (Holy Land) | Amer. Releasing | 1 reel | | |
| O'Ryan of Headquarters (Tenement Tales) | Clark-Cornelius | 2 reels | | |
| Pagan Romance, The (Tenement Tales) | Clark-Cornelius | 2 reels | | |
| Perils of the Yukon (Serial) | Universal | 15 epis. | July 8 | |
| Pirates of the Air (Urban Classic) | Vitagraph | 1 reel | | |
| Pirates of the Deep (Drama), Jack Mulhall | Universal | 2 reels | | |
| Play Days at Banff (Travelogue) | Lee-Bradford-S. R. | 1 reel | | |
| Price of Progress, The | Pathe | 2 reels | Nov. 18 | |
| Priory School, The (Drama) Eille Norwood | Educational | 2 Reels | Oct. 14 | |
| Radio King, The (Serial) | Universal | 10 epis. | Sept. 30 | |
| Redheaded League, The, Eille Norwood | Educational | 2 reels | | |
| Rediscovering French River (Travelogue) | Lee-Bradford-S. R. | 2 reels | | |
| Resident Patient, The, Eille Norwood | Educational | 2 reels | | |
| Road to Jericho (Holy Land Series) | Amer. Releasing | 1 reel | | |
| Rough Going (Drama), Leo Maloney | Pathe | 2 reels | | |
| Roving Thomas in Nova Scotia | Vitagraph | 1 reel | | |
| Roving Thomas on an Aeroplane | Vitagraph | 1 reel | | |
| Roving Thomas on Fishing Trip | Vitagraph | 1 reel | | |
| Samaria (Holy Land Series) | Amer. Releasing | 1 reel | | |
| Sea Elephants (Lyman Howe) | Educational | 1 reel | | |
| Shechem (Holy Land Series) | Amer. Releasing | 1 reel | | |
| Shiloh (Holy Land Series) | Amer. Releasing | 1 reel | | |
| Siege of Lancashire Queen, Jack Mulhall | Universal | 2 reels | | |
| Solitary Cyclist, The (Drama), Eille Norwood | Educational | 2 reels | Oct. 28 | |
| Soul Herder, The (Drama), Harry Carey | Universal | 2 reels | | |
| Speed (Serial) | Pathe | 15 eps'ds. | Sept. 23 | |
| Spending Six Million a Day (Urban) | Vitagraph | 1 reel | | |
| Spirit of Evil, The (Drama), Edmund Lowe | Murray Garsson | 2 reels | Nov. 11 | |
| Split Outfit, The (Wilderness Tales) | Educational | 1 reel | Nov. 18 | |
| Staff of Life, The (Urban Classic) | Vitagraph | 1 reel | | |
| Stool Pigeon, The (Tenement Tales) | Clark-Cornelius | 2 reels | | |
| Story of Ice, The | Fox | ½ reel | | |
| Strike Father, Strike Son (Leather Pushers) | Universal | 2 reels | | |
| Such Is Life Among Idlers of Paris | Film Book. Offices | 1 reel | Sept. 30 | |
| Such Is Life in the Riviera | Film Book. Offices | 1 reel | Sept. 30 | |
| Such Is Life Near London | Film Book. Offices | 1 reel | Sept. 30 | |
| Sure Shot Morgan (Drama), Harry Carey | Universal | 2 reels | | |
| Taking to the Tall Timbers (Travelogue) | Lee-Bradford-S. R. | 1 reel | | |
| Texas Sphinx, The (Drama), Harry Carey | Universal | 2 reels | | |
| Thrills and Spills | Fox | ½ reel | Sept. 23 | |
| Tiger of San Pedro (Drama), Eille Norwood | Educational | 2 reels | Sept. 30 | |
| Timberland Treachery (Drama), Roy Stewart | Universal | 2 reels | | |
| Timber Queen, The (Serial) | Pathe | 15 ep'sds. | June 24 | |
| Towering Wonders of Utah (Urban Classic) | Vitagraph | 1 reel | | |
| Tracked Down (Drama), Art Acord | Universal | 2 reels | | |
| Trail and Stirrup (Sport Review) | Goldwyn | 1 reel | | |
| Unseen Foes (Drama), Edmund Lowe | Murray Garsson | 2 reels | Nov. 11 | |
| Vacation Cocktail, A (Sport Review) | Goldwyn | 1 reel | | |
| Valley of Dry Bones (Holy Land Series) | Amer. Releasing | 1 reel | | |
| Volcanoes of the World | Fox | 1 reel | | |
| Walls of Zion, The (Holy Land Series) | Amer. Releasing | 1 reel | | |
| Water Sports | Fox | ½ reel | Sept. 23 | |
| When Kane Met Abel (Leather Pushers) | Universal | 2 reels | | |
| White and Yellow (Drama), Harry Carey | Universal | 2 reels | | |
| Wild Westing De Luxe (Travelogue) | Lee-Bradford-S. R. | 1 reel | | |
| William Tell (Urban Classic) | Vitagraph | 1 reel | | |
| Without Evidence (Tenement Tales) | Clark-Cornelius | 2 reels | | |
| Wrong Man, The (Drama), Harry Carey | Universal | 2 reels | | |
| Yellow Handkerchief, The, Jack Mulhall | Universal | 2 reels | | |
| Young King Cole (Leather Pushers) | Universal | 2 reels | | |

THE WILLIAMS PRINTING COMPANY, NEW YORK

Reproductive quality enables the sensitive emulsion to correctly portray every step of gradation from highest light to deepest shadow.

# EASTMAN POSITIVE FILM

faithfully reproduces every tone of the negative. It carries the quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Rothacker Film Mfg. Co.,
Chicago, U. S. A.

*Guy Bates Post*
*in*
*"Omar, the Tentmaker."*

Richard Walton Tully presents
Guy Bates Post in his second great
Feature-film—"*Omar, the Tentmaker.*"
A spectacular photoplay of Oriental
Love-romance in which Mr. Post sur-
Passes his characterization of "Omar"
As enacted upon the legitimate stage.

Among the players seen supporting
Mr. Post are: Virginia Brown Faire,
Patsy Ruth Miller, Nigel De Bruliere,
Rose Dione, Boris Karloff, Noah Beery.
To secure an atmosphere redolent
Of Persia Mr. Tully engaged Francois
Nazare Aga—and, so we see Persia.

James Young's direction is excellent.
Mr. Young is ably assisted by James
Ewens; art director, Wilfred Buckland;
Georges Benoit, cinematographer;
A. Carle Palm, laboratory expert.
Art prints by Rothacker-Aller.
*A First National Attraction.*

# Rothacker-Aller LABORATORIES, INC.

WATTERSON R ROTHACKER
PRESIDENT
JOSEPH ALLER
VICE PRESIDENT & GENERAL MANAGER

5515 MELROSE AVENUE
HOLLYWOOD, CALIFORNIA

DECEMBER 16, 1922

# Motion Picture News

*Reg. U. S. Patent Office*

## *"They Tell the Truth"*

Law and Blair, managers of the Opera House, Lebanon, O., have written us an unsolicited letter about Exhibitors' Reports in Percentages published as a monthly feature of Motion Picture News. They say in part:

"In our opinion it is by far the most satisfactory method yet devised for assisting the exhibitor in the selection of his pictures.

We have kept a careful check on them and find

*They Tell the Truth*

This service alone is worth the price of the paper."

VOL. XXVI No. 25 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE, 20 CENTS

*Published Weekly—$3.00 a year*

*Los Angeles — 729 Seventh Avenue, New York — Chicago*

Standard Film Laboratories have handled more than 25 million feet of release work for us the past ten months---We have received not a single adverse criticism of any nature regarding Standard Prints—Your photographic standard is one you should be proud to maintain—

Famous Players-Lasky Corporation
By Frank E. Garbutt

The name Standard Prints should be sufficient guarantee for any exhibitor. They're all we could ask from a laboratory. "Rich Men's Wives" and "Shadows" bear out our faith in their excellence.

B. P. Schulberg

## "Good Prints Guaranteed"

What a wonderful opportunity awaits the film distributing organization that can declare in its advertising and its sales talk:

"Every —— Company print you get is a good print!"

**And then, after saying it, carry out the promise.**

This seems a minor matter to the film man whose horizon is bounded by New York's Times Square or Chicago's Loop.

But there are thousands of small exhibitors who would arise to cheer the man or the company that would make good on that slogan—every time, and in every territory.

There are thousands of exhibitors who give strong consideration in their booking to this fact: That experience has shown them that in their particular territory such-and-such an exchange is most efficient and takes most pride in the condition of its prints.

There's no "way out" for the small-town exhibitor who has had to force a butchered print on his patrons. He suffers, he knows it, and he must face the music personally.

A mutilated print of a million dollar picture is worth thirty cents less than nothing.

**"Robert E. Welsh in Moving Picture World, Nov. 4, 1922"**

The guarantee back of Standard Prints is our assurance of satisfaction. The daily service of the Standard Film Laboratories on our last picture was beyond criticism. Standard Prints are the best in the market.

Jack Coogan

Making rapid action motion picture comedies requires particular care in the laboratory. We have found Standard the answer to our developing problems. Standard's work is all the name implies.

Al. Christie

Standard Film Laboratories
John H. Nickolaus S. M. Tompkins

Phones Hollywood 6315 and 6943

Seward and Romaine Streets
Hollywood California

# Standard Prints

The guarantee of satisfaction.

A THEME that always interests—the off-stage life of a footlight favorite. With gowns that make you gasp, and sets that astonish with their beauty.

The story was especially written for the star and director by Clara Beranger, author of "The Gilded Lily," and it is altogether the biggest box-office picture William deMille has ever made.

BY CLARA BERANGER

ADOLPH ZUKOR
PRESENTS A

# WILLIAM deMILLE
PRODUCTION

# "THE WORLD'S APPLAUSE"

WITH

## BEBE DANIELS and LEWIS STONE

**This advertisement is made from the 4-column cut that you can get at your exchange.**

# *The Soul of a Wonderful Woman Laid Bare*

MISS FERGUSON is marvelous in her poignant portrayal of a friendless woman's fight to hold the man whom she has reclaimed from the depths. David Powell and Mary MacLaren in the cast.

ADOLPH ZUKOR PRESENTS

# ELSIE FERGUSON IN "OUTCAST"

*By Hubert Henry Davies - - - - - - - - - Adapted by Josephine Lovett - - - - - - - Directed by Chet Withey*

## *"One of the Screen's Finest Achievements"*

N. Y. WORLD.

"MISS Ferguson's performance is one of the finest things we have ever seen on the screen. A stirring, pathetic, and human figure. The romance of a life presented with many moments of real pathos. Tears are nothing to be ashamed of at the Rivoli this week. Gripping and sincere. The picture as a whole is one of the screen's finest achievements. Miss Ferguson is, we think, the best actress we have in America." N. Y. WORLD.

"Miss Ferguson is as good in this as she was in the stage success." N. Y. EVENING WORLD.

"The star is so altogether attractive that we would like to see her in more such roles." N. Y. MAIL.

"Duplicates the success of the stage version." N. Y. JOURNAL.

## *A Paramount Picture*

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

**This advertisement is made from the 4-column cut that you can get at your exchange**

# Do They Use Them?

AN average of 5000 cuts and mats are used by exhibitors on every Paramount Picture. To be in such demand, these press book advertisements must produce results.

Many theatres, large and small, use them exclusively. Others adapt them to local needs. They are prepared for exhibitors by a staff of specialists—a staff that no theatre in the world could afford to hire.

You get their services, Paramount pays their salaries.

The advertisements on this and on the two preceding pages are made from the 4-column press book cuts.

ADOLPH ZUKOR PRESENTS

# Thomas Meighan

in GEORGE ADE'S

# "BACK HOME AND BROKE"

*When you are on top, looking down, the view is different.*
*—George Ade.*

A Paramount Picture

A BIG comedy-drama racy with wholesome American fun. Written by America's foremost humorist directly for the screen. Tom Meighan as the lovable "go-getter" who comes back and shows up his home town. Lila Lee as the girl.

*Directed by Alfred Green*

**This advertisement is made from the 4-column cut that you can get at your exchange**

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

VICTOR SAVILLE, Ltd.
42, CRANBOURNE ST.
LONDON, ENGLAND

# Is Open To Purchase Outright Features of Outstanding Merit Only

AMERICAN FIRMS WITH BIG PRODUCTIONS
GET IN TOUCH IMMEDIATELY

Cable Address: "ASTUTENESS" LONDON

# An Advance 24 Sheet –

## *which will be posted nationally.*

## *Watch for our unusual publicity–*

# Goldwyn

# Goldwyn Pictures—the Sensation

FRANK LLOYD'S *production*

## THE SIN FLOOD

*with Helene Chadwick, Richard Dix*
*James Kirkwood, Ralph Lewis*

"Goldwyn has a mighty fine attraction in 'The Sin Flood.' It is one of the best features we have seen in some long time and held the undivided attention of a bunch of hard-boiled critics during the hour it was on the screen."—*Morning Telegraph*

E. MASON HOPPER'S

## HUNGRY HEARTS

*By Anzia Yezierska*

"'Hungry Hearts' registered an emphatic hit. It certainly made an auspicious start yesterday. We have seldom seen a larger crowd than that which stormed the portals of the world's largest theatre—or a more enthusiastic one after it had forced its way past the vigilant guardian at the gate."—*Robert E. Sherwood, N.Y. Herald*

## BROKEN CHAINS

*The $30,000*
Chicago News Prize Story

*Considered the most exciting picture ever made*

*Directed by*
Allen Holubar

*Starring Colleen Moore, Ernest Torrence, Claire Windsor, Malcolm McGregor*

*Released three weeks from today!*

Marshall Neilan's *supreme motion picture achievement with 23 well-known stars*—"The Strangers' Banquet"

# of this year. Look them over!

John Barrymore in

## Sherlock Holmes

Directed by Albert Parker

*Adapted from Wm. Gillette's stage play*
*Founded on Sir Conan Doyle's Story*

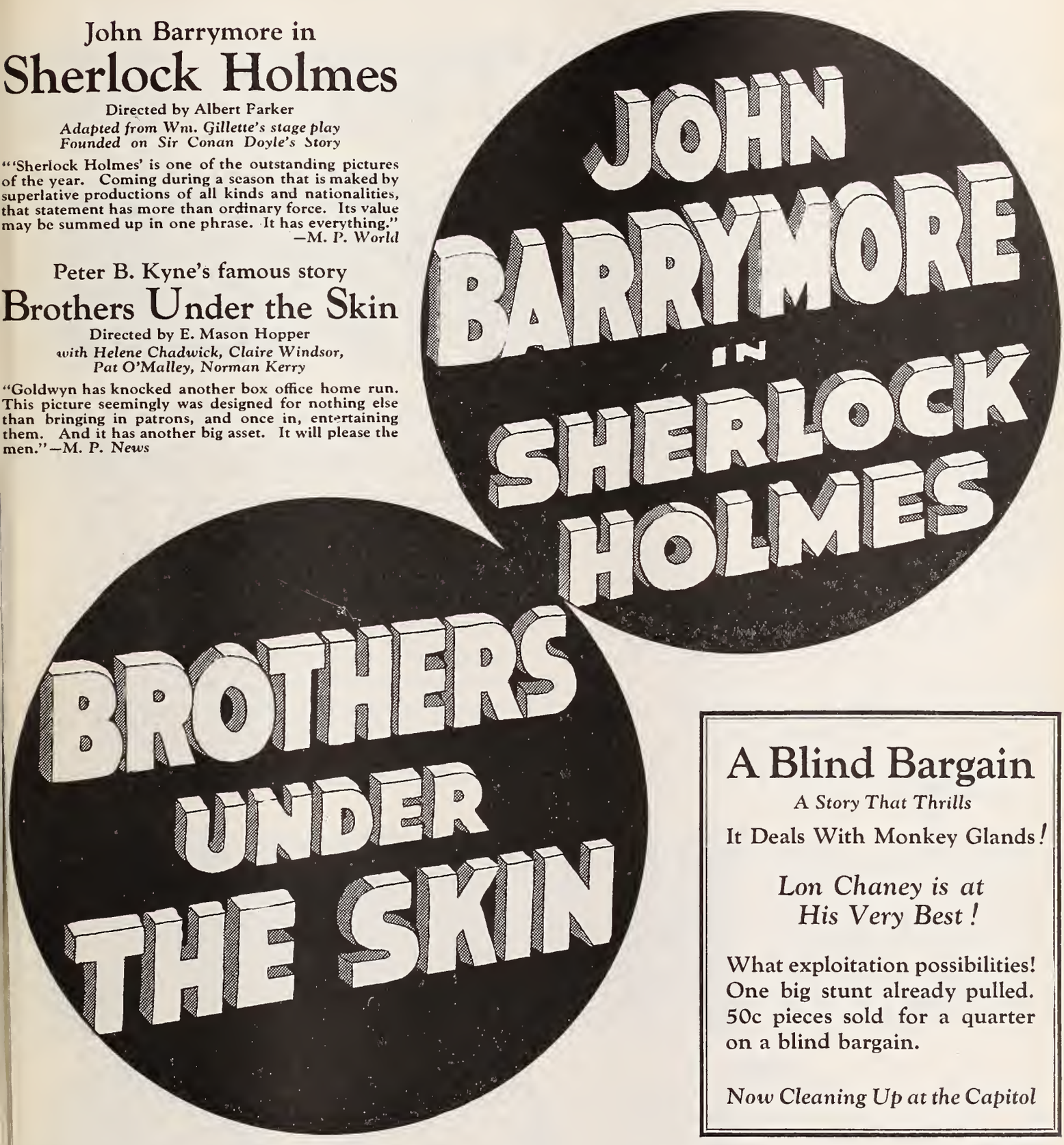
"'Sherlock Holmes' is one of the outstanding pictures of the year. Coming during a season that is maked by superlative productions of all kinds and nationalities, that statement has more than ordinary force. Its value may be summed up in one phrase. It has everything."
—*M. P. World*

Peter B. Kyne's famous story

## Brothers Under the Skin

Directed by E. Mason Hopper
*with Helene Chadwick, Claire Windsor, Pat O'Malley, Norman Kerry*

"Goldwyn has knocked another box office home run. This picture seemingly was designed for nothing else than bringing in patrons, and once in, entertaining them. And it has another big asset. It will please the men."—*M. P. News*




## A Blind Bargain

*A Story That Thrills*

It Deals With Monkey Glands!

*Lon Chaney is at His Very Best!*

What exploitation possibilities! One big stunt already pulled. 50c pieces sold for a quarter on a blind bargain.

*Now Cleaning Up at the Capitol*

*On its way!*

## Maurice Tourneur's *mammoth production of* Sir Hall Caine's "*The Christian*"—*also* "BEN HUR!"

# THEY CO

# "WHEN

## A MAGNIFI

**You Cannot Afford to Miss This Wonderful Box Office Special**

**Presented by RAY CARROLL**

# HELEN J

HUMAN INTEREST

## "WHEN LOVE COMES" HAS EVERYTHING

SUSPENSE

PUNCH

DRAMA

LOVE

# ME OUT CHEERING— LOVE COMES"

# CENT BOX OFFICE SPECIAL

## GENTLEMEN:—

In these tingling days of uncertainty in the show business the wise showman plays safe. Book this superb attraction and you, too, can play safe!

A story of a surging, pulsating love that triumphs over Man and Fate—an eternal Man and Woman love—as fragrant as apple blossoms, as sweet as a babe's first cooing, and as steadfast as all Creation itself !

Crashing thrills and laughs merged and super-charged into a sweeping symphony of emotions that culminates in one of the greatest flood climaxes ever flung upon the screen !

Brilliant cast with Miss Eddy and Harrison Ford—

AND A ROUSING, RATTLING EXPLOITATION CAMPAIGN CONCEIVED AND CREATED IN THE USUAL F. B. O. MANNER. " WHEN LOVE COMES " PRESENTS

# EROME EDDY

THRILLS

## IN HER GREATEST PICTURE

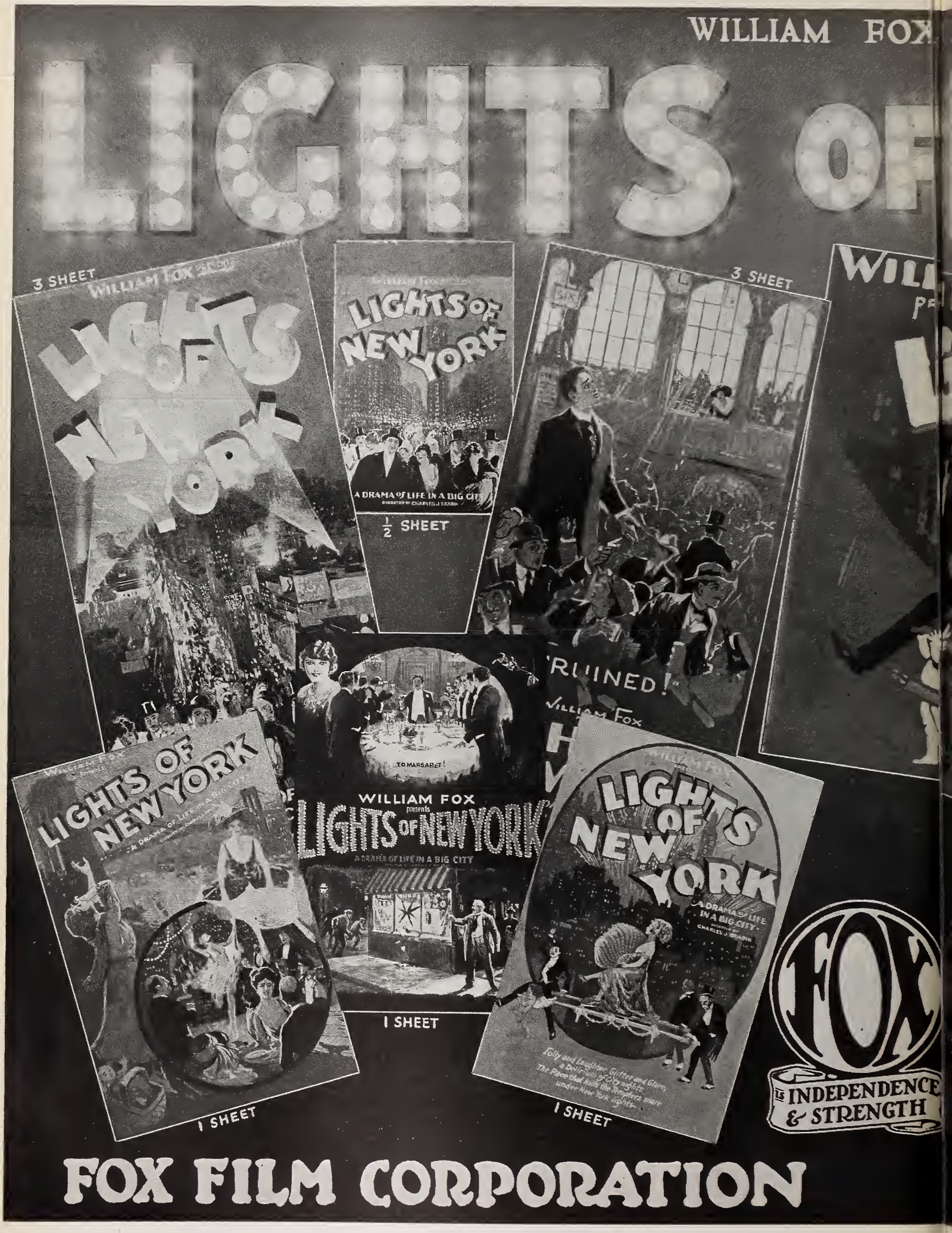
DISTRIBUTED BY F. B. O.

# FILM BOOKING OFFICES

OF AMERICA, INC.

Main Offices: F. B. O. Building, 723-7th Ave., N. Y. C.

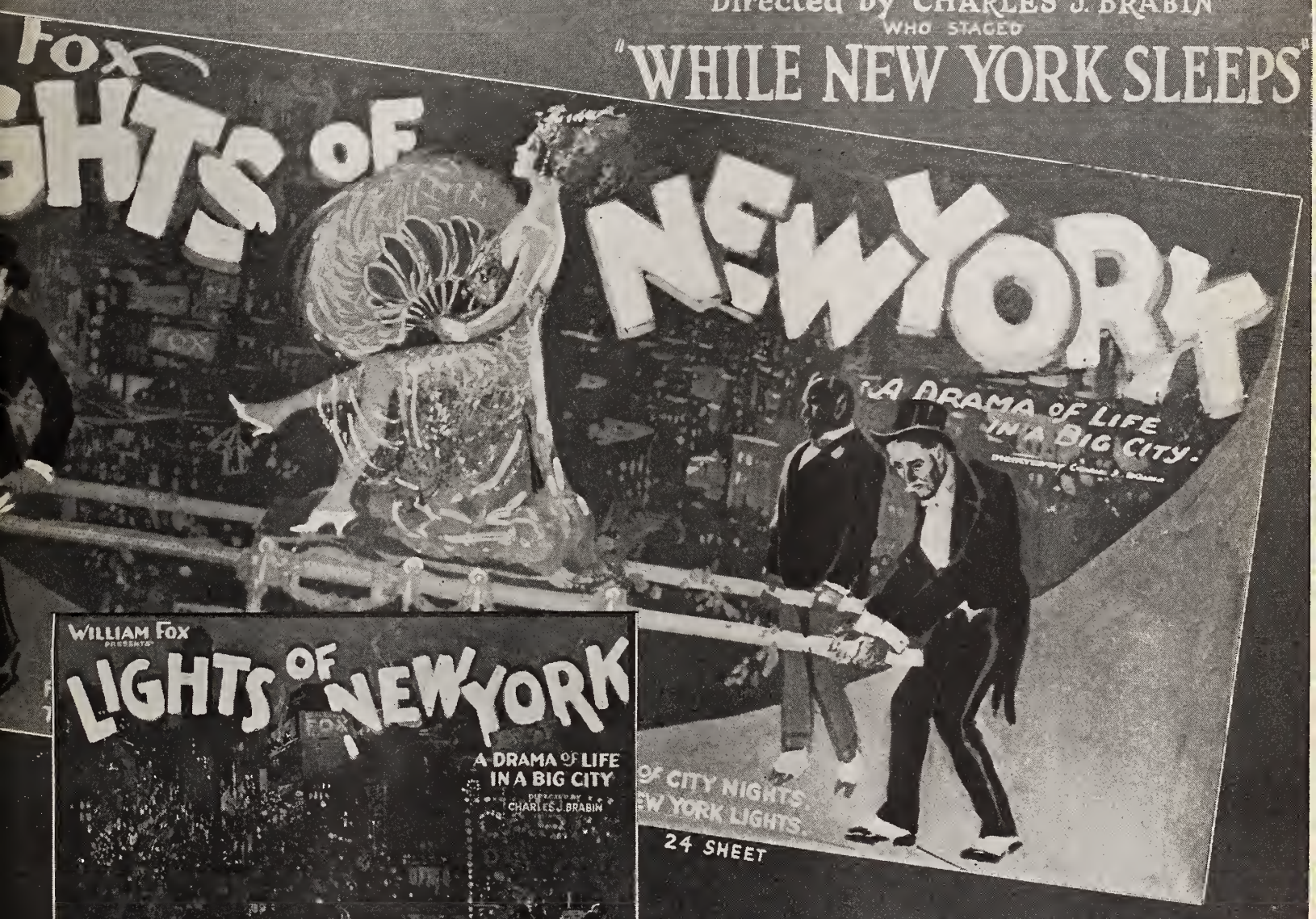
*EXCHANGES EVERYWHERE*

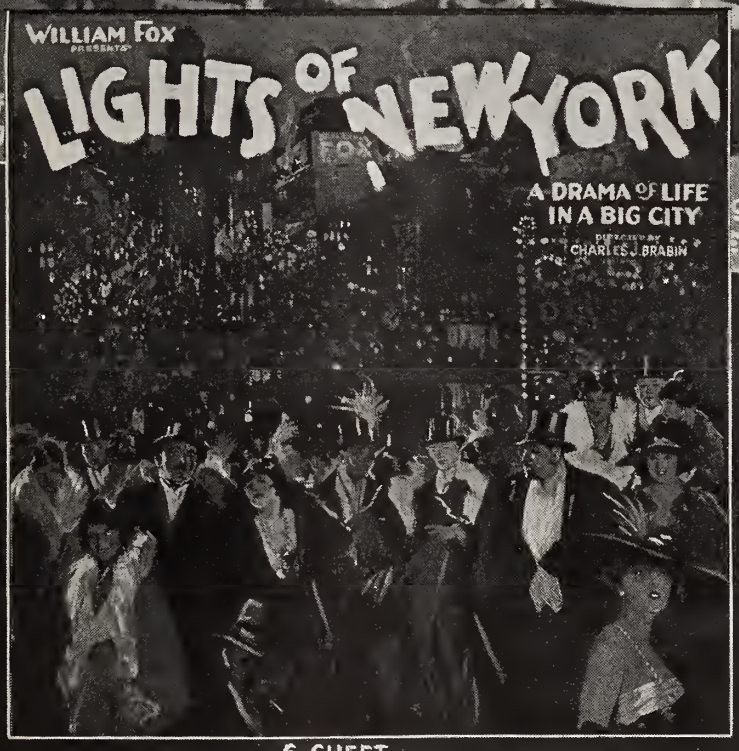

WILLIAM FOX
LIGHTS OF
3 SHEET
WILLIAM FOX presents
LIGHTS OF NEW YORK
LIGHTS OF NEW YORK
A DRAMA OF LIFE IN A BIG CITY
DIRECTED BY CHARLES J. BRABIN
½ SHEET
3 SHEET
RUINED!
WILLIAM FOX
TO MARGARET!
WILLIAM FOX
presents
LIGHTS OF NEW YORK
A DRAMA OF LIFE IN A BIG CITY
LIGHTS OF NEW YORK
A DRAMA OF LIFE IN A BIG CITY
1 SHEET
LIGHTS OF NEW YORK
A DRAMA OF LIFE IN A BIG CITY
Jolly and Laughter, Glitter and Glare
A Delirium of City nights
The Pace that Kills the Bombers wore
under New York lights
1 SHEET
FOX
IS INDEPENDENCE
& STRENGTH
FOX FILM CORPORATION

PRESENTS

# NEW YORK

Directed by CHARLES J. BRABIN
WHO STAGED
"WHILE NEW YORK SLEEPS"

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# FOX FILM CORPORATION

# Popularity *of* "Tess" Should Extend Through Generations

## *MARTIN J. QUIGLEY, in Following Review, Says New Pickford Film "Will Go on Year After Year, and Is Deserving of It"*

Comment on Mary Pickford's "Tess" might properly be confined to a few words. With equal correctness, volumes might be written. It is necessary only to say that what "Way Down East" was to the stage for several generations, "Tess" will be to the screen. On the other hand, a huge task would be encountered if one were to set out to deal fully and consistently with this production. It would take a deft wielder of words indeed to do justice to the consummate art of Miss Pickford except in a very lengthy document.

**The Cast**

| | |
|---|---|
| Tessibel Skinner | Mary Pickford |
| Frederick Graves | Lloyd Hughes |
| Teola Graves | Gloria Hope |
| Elias Graves | David Torrance |
| Daddy Skinner | Forrest Robinson |
| Don Lotta | Jean Hersholt |
| Ezra Longman | Danny Hoy |
| Dan Jordon | Robert Russell |
| Old Man Longman | Gus Saville |
| Mrs. Longman | Mme. deBodamere |

We shall not be surprised if Miss Pickford's new production of the famous story of "Tess of the Storm Country" becomes the most popular picture ever made. We do not view it as one of those sensational and

One of the dramatic moments from "Tess of the Storm Country" (United Artists).

timely successes which creates a great furore for a moment and then quickly shifts away to make room for another similar sky-rocket hit. This picture is almost here to stay; it will go on year after year—and it is eminently deserving of it!

How has this miracle of the amusement world come about? The answer is chiefly Mary Pickford and partly John Robertson, one of the most able men in the directorial profession. And Miss Pickford, great as she is, has by no means attempted to carry the story alone. On the contrary, she has surrounded herself with a cast of even merit and a tremendously fine production. There are a number of views of sheer gorgeousness and the whole production is decidedly creditable.

In the first place, "Tess" is an ideal story for Miss Pickford. It is difficult to conceive that there has been or that there will be another story which suits her so well and to which she is so well suited.

We think that this new "Tess" should be scrutinized by the most competent dramatic critics of the day in order that authoritative opinions might be written into the history of the drama which we believe would place Miss Pickford with the few really great actresses, past or present. Her pantomime is wholly marvelous. Apparently with no effort she is able to register what she means to convey with an astounding swiftness and certainty. There is a conspicuous absence of reaching after effects which results in her work carrying with it the highest degree of conviction. She proves very pointedly in "Tess" that she is the peerless player of the screen.

In several of Miss Pickford's recent pictures there were flashes of her real artistry, although a few were on the whole somewhat disappointing. The dual role of "Little Lord Fauntleroy," for instance, was a worthy attempt but the result was not altogether satisfactory. In "Tess," however, there are no lights and shades; she is brilliant throughout.

Another scene from "Tess of the Storm Country" (United Artists).

Miss Pickford's "Tess" is a human story that points a fine moral but the moralizing effect is accomplished automatically and without any sacrifice of entertainment. It is a story that is brimful of sentiment, pathos and humor. It is, perhaps, not the sort of thing that drama league enthusiasts get excited about nor yet is it what the ultra-sophisticated seek in the theatre. But we doubt that there is any normal person from nine years to ninety who cannot find in it great interest, entertainment and inspiration. If there be such the wrong is with them and not with the picture.

The story is a real test of the leading player's skill. From the start as a rollicking waif she is quickly swept through almost the entire gamut of human emotions and nowhere does she falter in the least. She brings a tear or a laugh with equal facility and in her tragic moments she is awe-inspiring.

The picture is beautifully executed. There is a great deal of pictorial charm about it and there is a very graphic impress of technically fine direction upon it. For Mr. Robertson it comes as a worthy successor to his splendid achievements in "Peter Ibbetson" and "Sentimental Tommy."

The supporting members of the cast measure up to the responsibilities of their selection. Lloyd Hughes as the "hill-topper" who succumbs to Tess' charms presents a manly and sympathetic figure. David Torrance as his father is splendid. Other very good characterizations are given by Jean Hersholt, Forrest Robinson and Robert Russell. The photography by Charles Rosher is distinctly notable.

Mary Pickford in a scene from "Tess of the Storm Country" (United Artists).

(Advertisement)

## *You Can't Go Wrong When You've Got Such a Star, Such a Title, Such a Picture*

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### *A Thriller of a Racing Story With the Thrills Getting Bigger All the Way*

There's a big love story that sweeps along with all the speed of a thoroughbred, plus spectacular scenes of the actual running of the Kentucky Derby and Metropolitan handicap.

# JACK PICKFORD

*in*

# "GARRISON'S FINISH"

*Based on W. B. M. Ferguson's novel of the same name*
*Supervision and screen version by Elmer Harris*
*Direction by Arthur Rosson • Photography by Harold Rosson*

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JEWEL

# NGTON'S Masterpiece

# iRT'

Directed by
HOBART HENLEY

***She was a liar***
*.....(and beautiful)*
***She was a hypocrite***
*.....(and kissable)*
***She was a tyrant***
*.....(and adorable)*
***She was a cheat***
*.....(and bewitching)*

**Yet no one lifted a hand against her—**
**WHY?**

Produced and Released by

# Universal Pictures Corporation

# From one producer to another

RUPERT HUGHES
2425 SOUTH WESTERN AVE.
LOS ANGELES, CALIFORNIA
TELEPHONE 710-31

Nov. 10, 1922.

Mr. Myron Selznick,
729 Seventh Avenue,
New York, N. Y.

My Dear Mr. Selznick,

Rarely have I enjoyed a picture more than "One Week of Love." It opens with great vivacity and brilliance, then suddenly develops a situation that seizes and holds to the last moment.

Elaine Hammerstein, as a beautiful flapper abruptly plunged into a wilderness of dangers, meets every opportunity with remarkable power and restraint. Conway Tearle gives a magnificent performance with the effect of a volcano, silent but ominous. The conflict between these two characters, one a reckless girl, the other a reckless brute, and the resulting influence of each on the other, give the picture high dramatic value.

The production is gorgeous in its interiors and majestic in its landscapes. The photography and titling are perfect, and the picture ought to have great success with the public.

Sincerely youre,

Rupert Hughes

# Rupert Hughes writes:

# "Rarely have I enjoyed a picture more than 'One Week of Love'"

As you see, it isn't so much that another critic has pronounced "One Week of Love" a great photoplay as it is that this noted writer, himself a producer of motion pictures, should lay aside his own important affairs to sit down and voluntarily type a word of praise for the production.

We liked his letter and are proud of the picture that inspired him to write it. Almost every mail brings us letters of appreciation from personages the country over.

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DISTRIBUTED BY SELECT

LEWIS J. SELZNICK
presents

# ELAINE HAMMERSTEIN

and CONWAY TEARLE

in "ONE WEEK OF LOVE"

by Edward J. Montagne and George Archainbaud

Directed by George Archainbaud

Produced by Myron Selznick

*Its stupendous wreck scene; its thrilling airplane crash; its strong dramatic appeal; its lifting humor; its lavishness; suspense; pathos—all combine to make it the biggest audience picture of the year.*

# HAROLD LLOYD

IN

# "GRANDMA'S BOY"

FOR

## Week of December 3rd

### Is Now In

| | | | |
|---|---|---|---|
| 1st Week | Rose | New York City | |
| 1st " | Palace | " | " |
| 1st " | Park | " | " |
| 1st " | Hub | " | " |
| 1st " | Consolidated Arena | " | " |
| 1st " | 34th Street | " | " |
| 1st " | 72nd Street | " | " |
| 1st " | Movies | " | " |
| 1st " | Pershing | " | " |
| 1st " | Irving | Brooklyn, N. Y. | |
| 1st " | T. N. T. | " | |
| 1st " | Hendrix | " | " |
| 1st " | New Columbia | Maspeth, L. I. | |
| 1st " | Miriam | Coney Island, N. Y. | |
| 1st " | Colonial | Monroe, N. Y. | |
| 1st " | Strand | Portland, Me. | |
| 1st " | Central Sq. | Waltham, Mass. | |
| 1st " | Strand | Newburyport, Mass. | |
| 1st " | Imperial | Pawtucket, R. I. | |
| 1st " | Strand | Binghamton, N. Y. | |
| 1st " | Novelty | Cortland, N. Y. | |
| 1st " | Capitol | Washington, Pa. | |
| 1st " | Arcade | Pittsburgh, Pa. | |
| 1st " | Gillis | Clarksburg, W. Va. | |
| 1st " | Grant | Millvale, Pa. | |
| 1st " | Braddock | Braddock, Pa. | |
| 1st " | Diamond | Cresson, Pa. | |
| 1st " | Ft. Wright | New London, Conn. | |
| 1st " | Terry | " | " |
| 1st " | Michie | " | " |
| 1st " | Capitol | Lebanon, Pa. | |
| 1st " | Hippodrome | Pottstown, Pa. | |
| 1st " | Palace | Salem, N. J. | |
| 1st " | Park | Pitman, N. J. | |
| 1st " | Hunt's | Cape May, N. J. | |
| 1st " | Liberty | Philadelphia, Pa. | |
| 1st " | Cumbria | " | " |
| 1st " | Arcade | Salisbury, Md. | |
| 1st " | Lyric | Summit, N. J. | |
| 1st " | Surf | Keyport, N. J. | |
| 1st " | Capitol | Paterson, N. J. | |
| 1st " | Linden | Linden, N. J. | |
| 1st " | Palisade | Cliffside, N. J. | |
| 1st " | Minerva Hall | Hampton, N. J. | |
| 1st " | Grantwood | Grantwood, N. J. | |
| 1st " | Savoy | Buffalo, N. Y. | |
| 1st " | Palace | Hamburg, N. Y. | |
| 1st " | Capitol | Buffalo, N. Y. | |
| 1st " | Crystal | Chicago, Ill. | |
| 1st " | New Mable | " | " |
| 1st " | Majestic | Rice Lake, Wis. | |
| 1st " | Unique | Ladysmith, Wis. | |
| 1st " | Palace | Staples, Minn. | |
| 1st " | Venus | St. Paul, Minn. | |
| 1st " | Garden | " | " |
| 1st " | Palace | " | " |
| 1st " | DeLuxe | " | " |
| 1st " | Forest | " | " |
| 1st " | American | Minneapolis, Minn. | |
| 1st " | Southern | Akron, Ohio | |
| 1st " | Grand | Delphos, Ohio | |
| 1st " | Quincy | Cleveland, Ohio | |
| 1st " | Fountaine | " | " |
| 1st " | Terminal | " | " |
| 1st " | Penn Square | " | " |
| 1st " | Mayfield | " | " |
| 1st " | Lorraine Fulton | " | " |
| 1st " | Lakewood | " | " |
| 1st " | Capitol | " | " |
| 1st " | Rivera | Peru, Ill. | |
| 1st " | Rialto | Stanton, Neb. | |
| 1st " | Happy Hour | Burke, S. Dak. | |
| 1st " | Centennial | Warsaw, Ind. | |
| 1st " | Star | Jasper, Ind. | |
| 1st " | Opera House | Rockville, Ind. | |
| 1st " | Majestic | Grand Rapids, Mich. | |
| 1st Week | Garden | Grand Rapids, Mich. | |
| 1st " | Baldwin | Royal Oak, Mich. | |
| 1st " | Wuerth | Ann Arbor, Mich. | |
| 1st " | Ring | Albia, Ia. | |
| 1st " | State | Reinlander, Wis. | |
| 1st " | Strand | Alexander City, Ala. | |
| 1st " | Pastime | Leeds, Ala. | |
| 1st " | Lyric | Gainesville, Fla. | |
| 1st " | Dorbandts | Jacksonville, Tex. | |
| 1st " | Vernon | Vernon, Tex. | |
| 1st " | Queen | Cuero, Tex. | |
| 1st " | Queen | Yoakum, Tex. | |
| 1st " | Ashland | St. Louis, Mo. | |
| 1st " | Union St. | " | " |
| 1st " | Avenue | E. St. Louis, Mo. | |
| 1st " | Strand | Covington, Ky. | |
| 1st " | Virginian | Hazard, Ky. | |
| 1st " | Adelphine | Ardmore, Okla. | |
| 1st " | Cozy | Healdton, Okla. | |
| 1st " | Rialto | Wilson, Okla. | |
| 1st " | Garden | Garden City, Kan. | |
| 1st " | New | Ft. Smith, Ark. | |
| 1st " | Palace | Covington, Tenn. | |
| 1st " | Lyric | Los Angeles, Cal. | |
| 1st " | Eucell | " | " |
| 1st " | Sunbeam No. 3 | " | " |
| 1st " | Sunshine | " | " |
| 1st " | Delano | Delano, Cal. | |
| 1st " | Liberty | Le Moore, Cal. | |
| 1st " | Tulare | Tulare, Cal. | |
| 1st " | Strand | Rawlings, Wyo. | |
| 1st " | Rex | Gilette, Wyo. | |
| 1st " | Englewood | Englewood, Col. | |
| 1st " | Ellen | Bozeman, Mont. | |
| 1st " | Isis | Independence, Ore. | |
| 1st " | Kaloma | Kaloma, Wash. | |
| 1st " | Portsmouth | Portland, Ore. | |
| 1st " | Alladin | Baltimore, Md. | |
| 1st " | Liberty | Buffalo, N. Y. | |
| 1st " | Cozy | Cusson, Ia. | |
| 1st " | Appleton | Appleton, Wis. | |
| 1st " | Lyric | Burkburnett, Tex. | |
| 1st " | Shenandoah | St. Louis, Mo. | |
| 1st " | Varsity | Lawrence, Kans. | |
| 1st " | Home | Seattle, Wash. | |

### Has Finished

| | | |
|---|---|---|
| 19 Weeks | Symphony | Los Angeles |
| 4 " | Heilig | Portland, Ore. |
| 3 " | Bijou and Capitol | Atlantic City |
| 3 " | Strand | San Francisco |
| 3 " | Roosevelt | Chicago |
| 3 " | Park | Boston |
| 3 " | Apollo | Indianapolis |
| 3 " | Plaza | San Diego, Cal. |
| 3 " | Liberty | Kansas City |
| 3 " | Strand | Minneapolis |
| 3 " | Princess-Rialto | Denver |
| 3 " | Fox Washington | Detroit |
| 2 " | Temple | Toledo |
| 2 " | Mark-Strand | New York City |
| 2 " | Alamo | Louisville |
| 2 " | Grand | Pittsburgh |
| 2 " | Castle | Chicago |
| 2 " | Sun | Omaha |
| 2 " | Liberty | Seattle |
| 2 " | Main | Uniontown, Pa. |
| 2 " | Garden and Fox American | Paterson, N. J. |
| 2 " | Majestic | Hartford, Conn. |
| 2 " | E. Liberty Cameraphone | Pittsburgh, Pa. |
| 2 " | Germantown | Philadelphia |
| 2 " | Carman | " |
| 2 " | Old Mill | Dallas, Tex. |
| 2 " | Hoyt's | Long Beach, Cal. |
| 2 " | New Astor | St. Paul |
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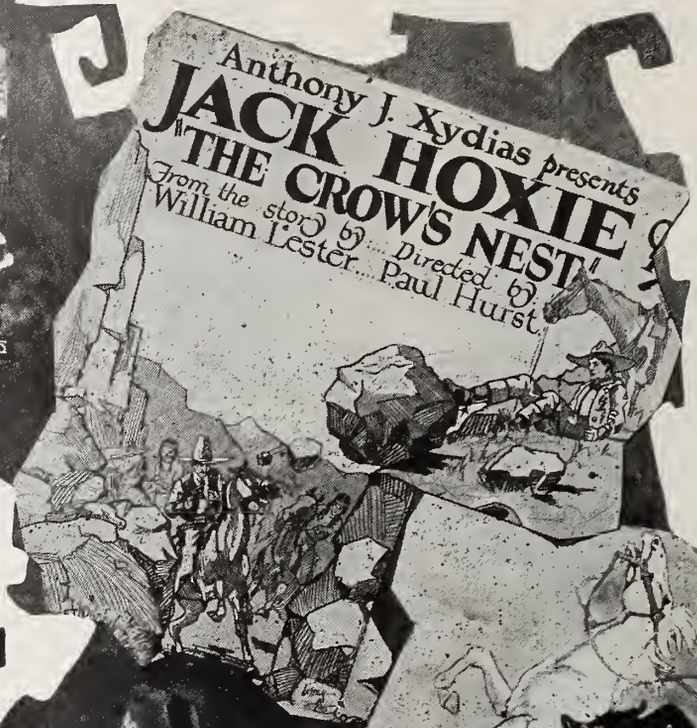


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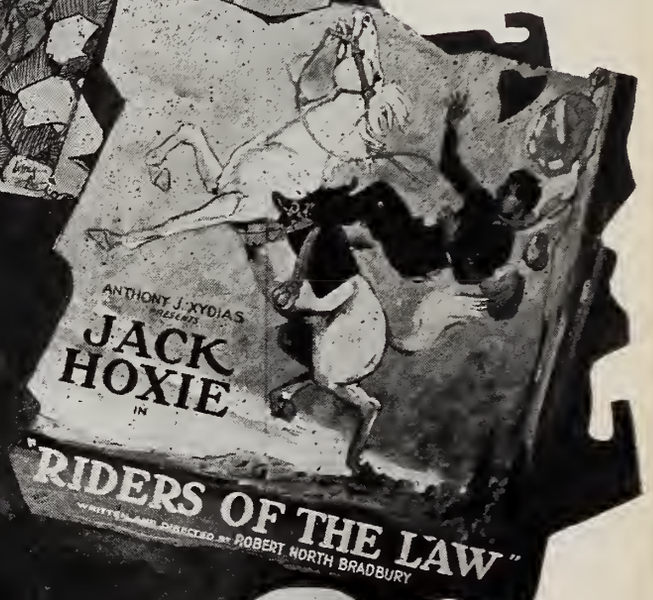


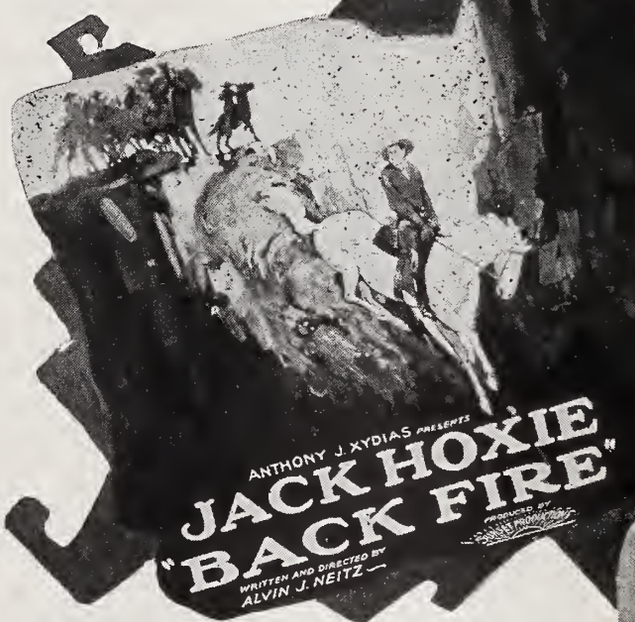

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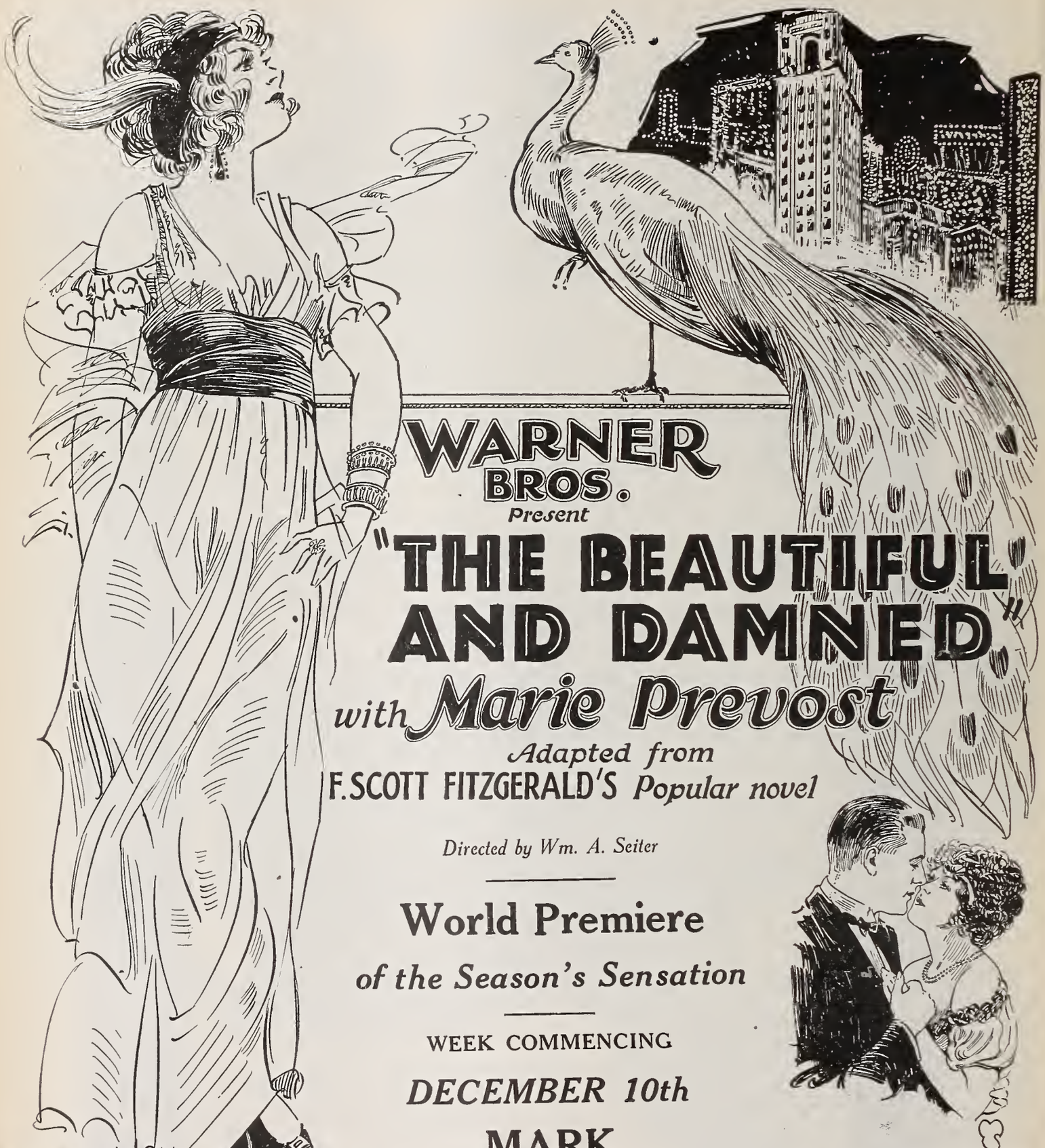

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F. SCOTT FITZGERALD'S *Popular novel*

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*of the Season's Sensation*

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# No Skept

"SHADOWS" IS A SUCCESS
LITTLE TOWNS, OPENING DAYS

Attendance records in every part of the country certify its greatness

VICTORIA THEATRE, PHILADELPHIA
...not a vacant seat and a hold-out at every performance./

STRAND THEATRE, NEWARK
...did the biggest business in six months./

KINEMA THEATRE, LOS ANGELES
...record breaking business every day and each day bigger attendance than the preceding./

THERE ARE NO SKEPTICS LEFT.....

Produced by
**PREFERRED PICTURES-INC.**
B.P. Schulberg-*Pres.* J.G. Bachmann-*Treas.*

B.P. Schulberg
A TOM FORMAN

# "SHAD

# ics Left!

N BIG TOWNS,
AND CLOSING DAYS

MELBA THEATRE, DALLAS
...on the opening day broke all records since the erection of that house./

MOORE'S RIALTO THEATRE, WASH.
..."Rich Men's Wives" did a tremendous business, but "Shadows" played to two thousand and seventy-six more admissions than that recognized success./

Critics in every town hail it as one of the biggest pictures ever made./

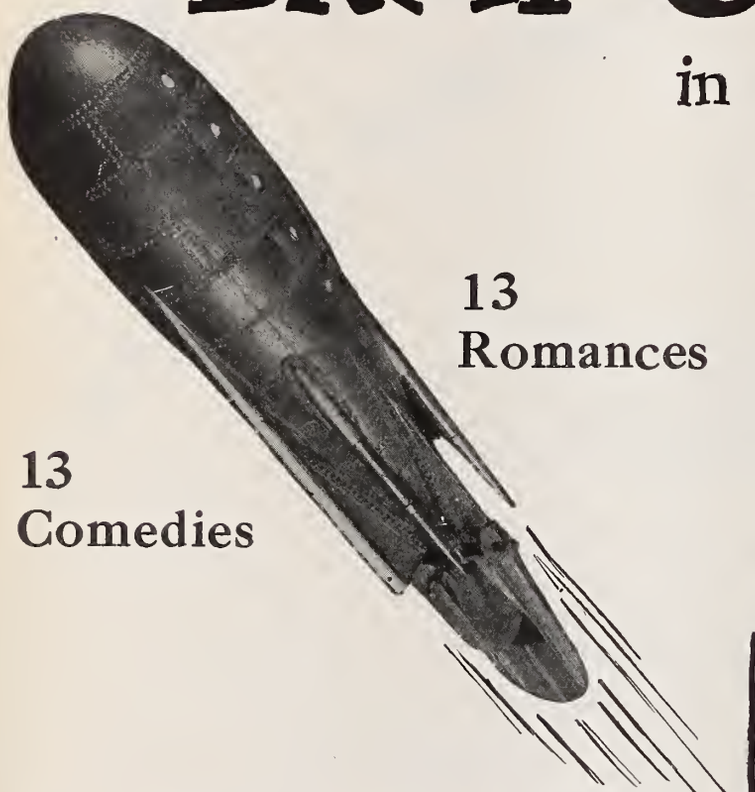
...."SHADOWS" IS A SUCCESS

Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVE NEW YORK CITY

presents
RODUCTION
# OWS"

# BRAY ROMANCES and BRAY COMEDIES

in one reel



13 Romances

13 Comedies

## The MYSTERY BOX

Tells you more about Radio, its whys and wherefores, in fifteen minutes of solid screen entertainment than a shelf-full of text-books. Advise the Radio fans of your town that you have this one-reeler and watch 'em fill your house.

## The SKY SPLITTER

The astounding adventure of the scientist who outdistanced the speed of light itself! He traveled so fast and so far that he looked back upon his own boyhood, and lived over again the events of fifty years ago!

**SHORT SUBJ**
**WILL BUILD**
**BOOK TH**

## GAMBLING With the GULF STREAM

What will happen when the Atlantic Coast becomes a tropical fairyland, and the North Polar ice cap shifts to England? A thrilling speculation, based on scientific research, as to the future effects of an erratic Gulf Stream.

## HEEZA LIAR

Heeza Liar is back on the screen, in a new series of blood-curdling adventures that make the world-wanderings of Baron Munchausen look like a Sunday school outing.

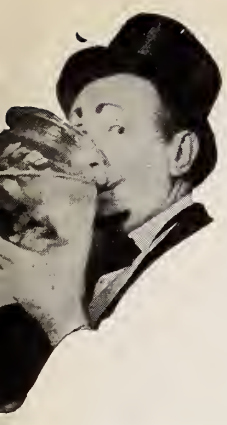
First two releases now ready:

**Heeza Liar's Treasure Island.**

**Heeza Liar and the Ghost.**

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

# HODKINSON SHORT SUBJEC



# ALL STAR COMEDIES

in two reels

13 Side-Splitters

## FAINT HEARTS

*Featuring*
*Charles Murray*
*Mary Anderson*
*Raymond McKee*

A rip-roaring comedy that introduces a half-dozen side-splitting situations absolutely new to the screen. In it we have a trio of laugh-makers who romp through two reels of fun without a dull foot of film.

*Presented by C. C. Burr*

## A SOCIAL ERROR

The kind of comedy that proves once and for all that you can get a good echo-bouncing laugh out of an audience without throwing mental pies at them from your screen. A two-reeler that sets a new high-water mark for the floods of merriment. A great comedy and a great cast strengthened by the ever popular FLORA FINCH.

## The FOUR ORPHANS

"Laugh and grow fat" is an old saying. Play "The Four Orphans": your audience will laugh and your box-office grow fat. Charlie Murray scores one of his biggest hits in this one, which is only another way of saying that it is one of the best short comedies ever put out.

*Directed by Gregory La Cava*

HODKINSON PICTURES

**S BUILD BETTER PROGRAMS**

# EVERYBODY

wants to see

# MICKEY

again.

To be released

soon thru

## INDEPENDENT EXCHANGES

with new exploitation.

For territorial rights

address

## TOWER FILM CORPORATION

71 WEST 23rd STREET NEW YORK CITY

It's ready for the screen in your theatre . . . the picture version of the play which has been performed

# 15,000

times . . .

REG US PAT OFF

A METRO PICTURE

# Before Alfonso Was Born

TO get a picture of what popularity 15,000 performances of a play denotes, suppose that "Peg O' My Heart" had been given not in many theatres, but in only one.

Had this been so and the play just winding up its run, the premiere would have been back in 1881, the year of the great white blizzard, the year President Garfield was shot—before the Brooklyn Bridge was opened or King Alfonso of Spain had had his turn at being born.

15,000 performances, given consecutively, means a run of 41 years.

"Peg O' My Heart" on the stage has pleased 15,000 audiences and filled 15,000 box-office cash drawers—in New York and other big American cities, in London, in Paris, in Australia, in the Far East and in Hawaii. It is a world-success. No matter where seen, it wins favor.

So too must the picture, starring Laurette Taylor, the original Peg; and made by Metro with the author, J. Hartley Manners, at hand as an advisor.

Percentage insures your audience liking as well as have 15,000 audiences before it, this true and painstaking reproduction in celluloid of the best-loved story of the century.

The Beloved

LAU
TAY

In the title
modern stag

PEG O'

by
J. HARTLEY
MANNERS

REG US PAT OFF.
A METRO PICTURE

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain
Sir Wm. Jury, Managing Director

American Actress

# RETTE
# LOR—

ole of hers and the
's greatest success.

# MY HEART

Directed by KING VIDOR
Adapted by MARY O'HARA
from Mr. MANNERS'S play

Distributed by

METRO PICTURES CORPORATION

# Mrs. Simpson May Never Leave Homeburg

SHE plans to, of course, as soon as Mr. Simpson is made head of his department and her son Wilbur is through school.

Mrs. Simpson will go to New York then, buy a hat on Fifth Avenue, dine at the Waldorf, and see some plays with real New York casts.

In Homeburg she has no chance to see the great stage stars. Movies and fifth companies of metropolitan hits reach there. "Peg O' My Heart" played at the Opera House, for instance—but not with Laurette Taylor as Peg. When Mrs. Simpson goes to New York she's going to see Laurette Taylor.

But Mr. Simpson isn't head of his department yet, and Wilbur won't be through school for four years. So Mrs. Simpson won't be leaving Homeburg for some time; she may never. And she wants to see Laurette Taylor —as Peg, especially. So does Mr. Simpson. Wilbur, too, for that matter.

These three people represent your patronage. They, and thousands like them, are waiting to see Laurette Taylor in "Peg O' My Heart." The picture's waiting to be booked.

# LAURETTE TAYLOR in PEG O' MY HEART

REG US PAT OFF

A METRO PICTURE

Distributed by

METRO PICTURES CORPORATION

# The Brightlights of the Footlights

## are now available for your screen—

YOU can't get them for love or money except in Starland Revue.

Their combined wages total millions in the course of a year.

Their combined drawing power has all the stupendous box-office "pull" of a mighty human magnet.

Each star has his or her OWN PERSONAL FOLLOWING numbering hundreds of thousands. Cash in on their popularity. Cash in on these sure-fire, de luxe *NAMES* that stand out in the show world like the Eiffel Tower looming above the streets of Paris!

**BOOK and BOOST**

**SAVOY and BRENNAN**
**EDDIE CANTOR**
**ETHEL BARRYMORE**
**NORA BAYES**
**GEORGE M. COHAN**
**WILLIAM FAVERSHAM**
**JACK DONAHUE**
**VAN and SCHENCK**
**CHARLOTTE GREENWOOD**
**FRANCES WHITE**
**WALKER WHITESIDE**
and a hundred others

# Starland Revue

Keep Your Eye on **F. B. O.**

1923 Belongs to **F. B. O.**

Distributed by F. B. O.

**FILM BOOKING OFFICES OF AMERICA, Inc.**

Main Offices—F. B. O. Building—723 7th Ave., N. Y. C. *Exchanges Everywhere*

# FRANK LLOYD

Supervised and personally directed

**Norma Talmadge**

in

## "THE ETERNAL FLAME"

**Jackie Coogan**

in

## "OLIVER TWIST"

and

## "THE SIN FLOOD"

**for Goldwyn**

*Coming:* Norma Talmadge in "THE VOICE FROM THE MINARET"
*In Production:* Norma Talmadge in "WITHIN THE LAW"

# FRANK LLOYD

also supervised and directed William Farnum in **"TALE OF TWO CITIES," "LES MISERABLES," "WHEN A MAN SEES RED," "RIDERS OF THE PURPLE SAGE,"** and Pauline Frederick in **"MADAME X,"** as well as other ***FINANCIAL*** and ***ARTISTIC*** successes!

# FRANK LLOYD

has big plans for 1923! Stupendous features that will make screen history—and money for exhibitors!!

# Oh, What a Cast!

HENRY B. WALTHALL
MITCHELL LEWIS

IRENE RICH
TULLY MARSHALL
MILTON SILLS

Here is a production that in story-value, cast and superb direction lives up to the reputation and skill of its maker—Hampton Del Ruth. He has given this remarkable story everything that exhibitors constantly demand—uniqueness, exploitation values, a great cast and the big elements of *surprise and satisfaction.*

ALTA ALLEN

NEWS: Some of the melodramatic moments are splendidly done... Touches a high point of melodrama seldom presented. Unlikely the average fan will "get wise" till the end of the picture.

WORLD: If you are looking for something completely out of the ordinary, here it is. It is safe to say you can promise your patrons thrills different from any they ever experienced.

HARRISON'S: Excellently produced romance and mystery melodrama with fast action all the way through, comedy and thrills. Being different from the majority of pictures released it should prove fascinating.

HERALD: High-speed comedy-drama that shifts to mystery and back again to comedy. Because of its rapid-fire action and the excellent work of a splendid cast it should be classed as a first-rate entertainment.

A
## HAMPTON DEL RUTH Production

# The MARRIAGE CHANCE

*Written and directed by Hampton Del Ruth*

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*
TRADE MARK REG. U. S. PAT. OFFICE

# "Cleaned up!" with "Skin Deep"

**Skin Deep**, a Thomas H. Ince production.—Dressed up melodrama and unusual from several standpoints. Put it on with special settings and cleaned up.—E. D. Keilman, Grand theatre, Topeka, Kan.—General patronage.

The E[illegible] Flame, with Norma Tal[illegible]ful pro[illegible]

*from The Exhibitor's Herald "What the Picture did for me"*

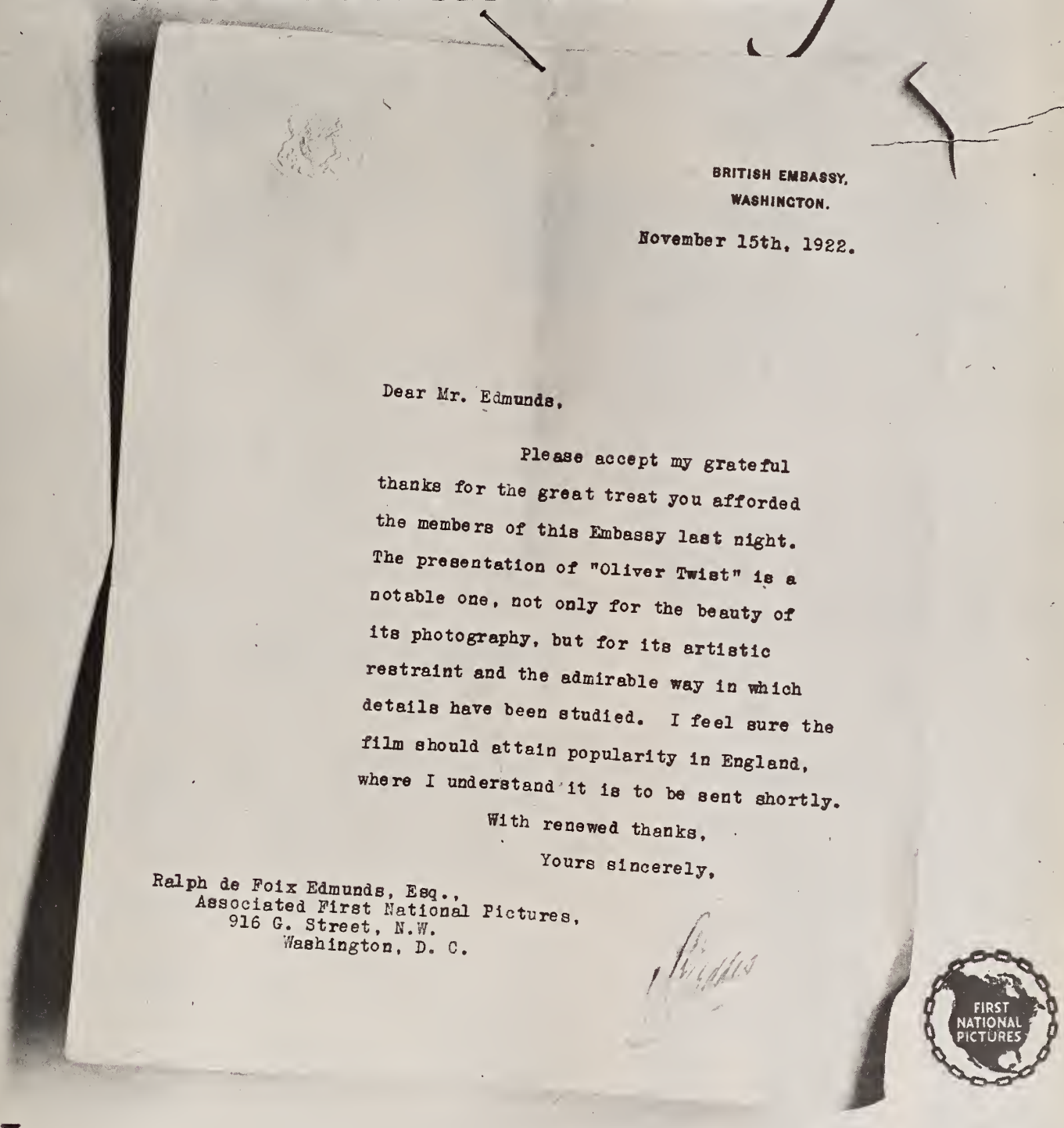
## A Thos. H. Ince PRODUCTION

Written by Marc Edmund Jones; Directed by Lambert Hillyer; Supervised by Thomas H. Ince.

**Distributed by Associated First National Pictures, Inc.**

FIRST NATIONAL PICTURES

# Published by Permission of the British Embassy.



BRITISH EMBASSY,
WASHINGTON.

November 15th, 1922.

Dear Mr. Edmunds,

Please accept my grateful thanks for the great treat you afforded the members of this Embassy last night. The presentation of "Oliver Twist" is a notable one, not only for the beauty of its photography, but for its artistic restraint and the admirable way in which details have been studied. I feel sure the film should attain popularity in England, where I understand it is to be sent shortly.

With renewed thanks,

Yours sincerely,

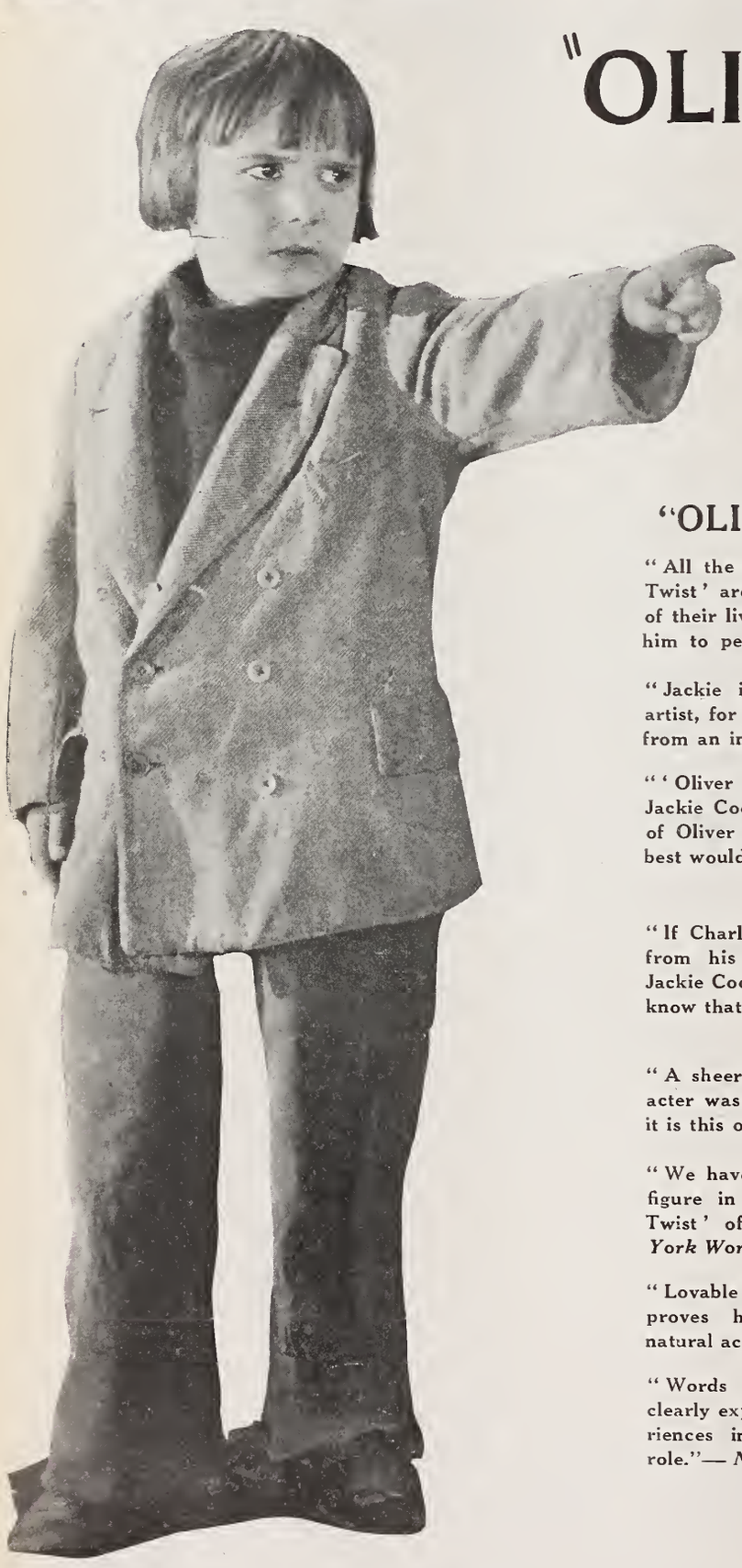
Ralph de Foix Edmunds, Esq.,
Associated First National Pictures,
916 G. Street, N.W.
Washington, D. C.

FIRST NATIONAL PICTURES

# Written by the British Ambassador.. *Sir Auckland Geddes.* after a screening of "*Oliver Twist*" at the Embassy in Washington.

# Book the Big 4-

## "OLIVER TWIST"
## "TROUBLE"



*These News Review*
*of What Every Man*

### "OLIVER TWIST"

"All the people who love 'Oliver Twist' are going to have the time of their lives. Jackie Coogan plays him to perfection."—*Judge.*

* * *

"Jackie is incredible. He is an artist, for he can feel the character from an inbred sense."—*Life.*

* * *

"'Oliver Twist' comes to life with Jackie Coogan. He is just the sort of Oliver that those who love him best would have him."
—*Syracuse Journal.*

* * *

"If Charles Dickens can sneak off from his angelic duties and see Jackie Coogan in 'Oliver Twist' we know that he will enjoy himself."
—*New York Herald.*

* * *

"A sheer delight. If ever a character was faithfully brought to life it is this one."—*Cincinnati Post.*

* * *

"We have never seen so lovable a figure in pictures as the 'Oliver Twist' of Jackie Coogan."— *New York World.*

* * *

"Lovable and winning, Jackie proves himself the greatest of natural actors."—*New York Mail.*

* * *

"Words fail us in an effort to clearly express the feeling one experiences in viewing this immortal role."— *New York Globe.*

### "TROUBLE"

"Seldom have we seen an audience show such enthusiasm. Throughout the entire 5 reels Jackie keeps the audience chuckling or brushing away the tears."— *Detroit Free Press.*

* * *

"A wonderful feature. One of the best comedy dramas the screen has seen. You never saw any better acting."—*Buffalo Times.*

* * *

"Jackie is splendid and his grin sublime."—*San Francisco Examiner.*

* * *

"'Trouble' has that indefinable something all exhibitors are looking for—universal appeal."—*New York Morning Telegraph.*

* * *

"There is not a dull moment. Brim full of human interest touches."—*Indianapolis News.*

* * *

"An hour of cheering and applause marked 'Trouble.' Jackie won the hearts of everyone."—*Dallas Morning News.*

* * *

"Another of the delightful Coogan comedies. Will satisfy everyone."
—*St. Louis Times.*

* * *

"Jackie again covers himself with glory. He plays on the heart-strings to perfection."—*St. Louis Star.*

**Presented by Sol Lesser**
**Jackie Coogan Productions**

FIRST NATIONAL PICTURES

# Oh Boy! There's Another

# Jackie Coogan Pictures

## "PECK'S BAD BOY"
## "MY BOY"

*Are Just a Reflection*
*Woman and Child Thinks*

### "PECK'S BAD BOY"

"One of the most likeable, whimsically delightful films the screen has seen. You just can't laugh any more."—*New York Mail.*

* * *

"Jackie makes a big hit. He is delightful throughout."—*New York Telegram.*

* * *

"Sends the audience into delighted hysterics and squeals of delight."—*New York Globe.*

* * *

"Jackie scores a supreme triumph."—*New York Evening World.*

* * *

"Jackie's batting average is 1,000. He holds the limelight with the surety of Babe Ruth and everybody is happy."—*New York Journal.*

* * *

"It will delight young and old. Clever, wholesome, delightful."—*New York Telegraph.*

* * *

"As perfect a comedy as any shown. A picture of genuine importance."—*New York World.*

* * *

"Jackie is an artist, positively Chaplinesque in the amount of humor he is able to inject into a scene."—*New York Tribune.*

* * *

"Jackie arouses concussions of laughter. He shows remarkable spontaneity.—*New York Herald.*

### "MY BOY"

"Excellent Christmas entertainment."—*Indianapolis Star.*

* * *

"Jackie is something you'd love to take home and keep. Superb entertainment."—*Milwaukee Journal.*

* * *

"Jackie is captivating."—*Baltimore Sun.*

* * *

"Little Jackie is an unqualified success. 'My Boy' carries a wealth of interest."—*Detroit News.*

* * *

"Jackie keeps you glued to every move. The picture will sit in the seats of the mighty in this year 1922."—*Chicago Herald Examiner.*

* * *

"A vibrant heart story with the adorable Jackie."—*Los Angeles Herald.*

* * *

"Jackie leads where others follow. A picture filled with smiles and tears."—*Syracuse Post Standard.*

* * *

"Attendance and box office records were broken at the National here by 'My Boy.'"—*Louisville Times.*

* * *

"Jackie is a genius—nothing less. One of the best money making films ever put out."—*Atlanta Constitution.*

**First National Pictures**

# Big One Coming—"Daddy"

FIRST NATIONAL PICTURES

# Money Makers at Any Time Great for Christmas Week

Holiday week is Children's week. They all love Jackie Coogan. So do the women. So do the men. You can please them all. This is the joyous season and Jackie's pictures are bubbling over with the spirit of joy and happiness, with a touch of pathos that stirs the heart as everyone likes to have it stirred—to beautiful things. Be sure and book one of the Big 4 for the holidays. Then book the other 3, say a month apart. No matter if you have played them. They're worth a repeat.

"OLIVER TWIST" "PECK'S BAD BOY"
"TROUBLE" "MY BOY"

First National Pictures

Motion Picture News

# Selling Angles

WE have often devoted this page to the independent producer and in his behalf, and we shall continue to do so.

We are greatly in hopes that he will read and consider seriously this editorial which is more in the nature of a criticism than the usual commendation.

* * *

"It's all very well," said a distributor the other day, "for you to shout for the encouragement of the independent producer but you and he might consider the distributor once in a while.

"We've got to *sell* his pictures you know.

"And it's a problem.

"It's so much of a problem that *unless he will put selling angles into his picture,* we can't sell them successfully and that's all there is to it."

* * *

"I mean," amended the distributor, "that we can't sell them at a profit to the producer. We make money on them—if our arrangements are wisely made. But I have got to the point where I am positively going to refuse to handle these pictures that cannot bring back the production cost."

* * *

This distributor is just about right.

* * *

The practical trouble with many an independent producer—and we counsel with many, here in this office—is that they make pictures for themselves rather than the market.

There are, we will say, fine ideas back of them. They are strong dramatically; they portray sincerely; they have literary excellence; they may be artistic triumphs.

If the producer is content to live for art alone, for the joy of expression—and can afford to—fine! The motion picture owes him a great debt of gratitude. But if he expects to make money—or even get his money back in any reasonable time—that is another matter.

* * *

The reviewers, especially those reviewing for the public press, enthuse over these pictures—maybe. But, again, these reviews may or may not consider the market angle.

* * *

Just what is this market?

It consists of, say, ten thousand exhibitors.

Eighty per cent of these are in smaller communities. They are not trained advertising men, and even so they are handicapped severely.

The picture is generally advertised to them in the trade press just as any other picture is advertised. They are not told how to put it over; they lack the facilities; or they don't know how. And, anyway, the daily change system only permits an advertising flash; and these pictures have nothing to flash—no big star, no big book or play; no big sensation.

* * *

Advertising is the genius of this business.

The name of a popular star or book or play is simply a *ready made* advertising value. That's why producers pay so heavily for these values. They bring the money back. They count tremendously in this business because flash distribution—the fast uncertain booking of pictures—demands flash advertising.

* * *

The big producing companies today know what selling values mean to a picture. They plan pictures with that idea pretty nearly foremost.

And whether it's art or not, or right or not for the proper development of the picture—it is commercially successful.

And the independent producer who sees the thing otherwise is bucking a mighty difficult situation.

WILLIAM A. JOHNSTON.

# PICTURES AND PEOPLE

IT'S an important item which comes from London telling us that German films have at last broken down the barrier of prejudice and hate. The British public will now be allowed to see some of the big German productions with which the rest of the world has been familiar for some three years. "Du Barry" Pola Negri's first big screen success, which was known in this country as "Passion," has already been shown in the Scala theatre, where it had a run of three weeks.

The film will be remembered as the first of the German super-productions to be shown in America. It started a Pola Negri boom, with the result that a deal of old junk in which she had previously appeared was rushed into the States by small dealers, and created a generally bad impression. The star is now in California engaged in the production of "Bella Donna."

* * *

JOHN S. ROBERTSON is down in Cuba catching exteriors for his initial Inspiration production, "The Bright Shawl," adapted from Joseph Hergesheimer's novel. In the Robertson party are Dick Barthelmess, the star, Dorothy Gish and Everett Shinn, the artist. The latter, who at one time was associated with Goldwyn as an art director, is acting in a similar capacity for Mr. Robertson. Incidentally he illustrated "The Bright Shawl" when it ran serially in *The Red Book*.

* * *

*CORINNE GRIFFITH has signed on the dotted line for Selznick and will appear in a series of pictures, the first of which will be "The Common Law," written by Robert W. Chambers. The star has been identified with Vitagraph for the past five years.*

* * *

NORMA and Constance Talmadge have returned from England, accompanied by their prize winning protege, Margaret Leahy, and are off to the coast this week to start work on new productions. Who is Margaret Leahy? We will tell you that she is a London girl of Irish parentage who has had international exploitation. To show that she must possess beauty and personality, she was chosen from 80,000 girls who entered the contest conducted by the Daily Sketch in London.

This 80,000 was gone over carefully and from this number one hundred girls were picked by twenty committees, composed of mayors, mayoresses, members of parliament, newspaper editors, exhibitors, etc., throughout Great Britain and Ireland. The hundred dwindled to twenty who were given screen tests. And Margaret Leahy won the contest. The lucky girl had the cooperation of modistes, who united to supply her with the latest gowns. She is to make her screen debut in Norma Talmadge's forthcoming production, "Within the Law," which will be directed by Frank Lloyd.

* * *

PENRHYN STANLAWS, the artist and director, has started something in the Christmas issue of Screenland. He comes right out and points the defects of our screen favorites insofar as they pertain to beauty of feature and form. None of the top-notchers are spared. Stanlaws, being an artist first and a director afterward, discriminates, naturally, in an artistic sense.

What a pretty little jam this will precipitate. The pretty ladies, taken collectively, will probably condemn him to the gallows. Individually one might say to herself: "Well, my neck is better than So and So's." There will probably be a run on the shops of the beauty specialists in Los Angeles as a result of this frank document. Mr. Stanlaws would have the subjects of his analysis understand that Nature is never perfect. It's charm, personality and talent that count.

* * *

*MARY PICKFORD'S "Tess of the Storm Country" won the asterisk of the National Board of Review in its list of worth while pictures selected last week. We repeat that the asterisk denotes a particularly fine production.*

* * *

THIS is what the Los Angeles Times has to say about it: "The final object of Samuel Goldwyn's visit to California remains a mystery. He admits only that he has plans, but then said, "every man has plans. My heart and soul are in motion pictures as they always were and always will be. The fact that I have discontinued my active connection with Goldwyn's does not mean that my interest in their future has ceased. Quite the contrary. I have a greater interest than ever in the company. I can safely say that I am the largest individual stockholder in the company, and so that clearly defines my belief in the organization's future. In fact, I feel that the Goldwyn company is one of the two greatest picture organizations in the world. It is going right ahead greater and better than ever."

* * *

P. A. P. and J. I. S. of F. B. O. have business to attend to in the R-C studios, which accounts for their departure for L. A. the other day. P. A., who returned from Eng. recently, will remain in California for an indefinite period, where he will shape the F. B. O. production policy and line up product for the ensuing year. J. I.'s work lies in another direction. He will establish co-operation between the producing forces and the F. B. O. sales and exploitation departments.

* * *

*COUNT that week lost that W. R. Rothacker doesn't send a nifty post-card. The latest to reach us shows a birds-eye view of the Ambassador Hotel in Los Angeles. This would indicate, my dear Watson, that the correspondent is in the studio city. H. B. Franklin, not to be outdone, sends a card, showing a long shot of Nature's Cathedral, otherwise known as the Grand Canyon. These boys do like to travel and they seem to know where to look for the high spots.*

* * *

WHEN a resume is made of the year's best performances, Elsie Ferguson's characterization of the pitiful figure of the streets in "Outcast" must be considered as an extraordinary achievement in pantomime. She catches without a single false gesture intruding, the true psychology of the soul of such a character. It is dumb-mute suffering—the soul in search of sympathy—the soul inarticulate. And yet Miss Ferguson is so convincing in her poignant moments that she seems thoroughly alive. It is as if you could step up to the silversheet and touch her and speak to her. It is not only one of the year's greatest performances, but it is one of the greatest performances ever recorded upon the screen. Once in a while true genius for pantomime is expressed which proves that the photoplay is enduring. Elsie Ferguson should feel immeasurably proud of her achievement. A great picture and a great performance.

* * *

STUART HARDING SCHULBERG is the name of the latest heir to the Schulberg fortunes. The future vice-president in charge of production (or is it distribution?) is the third child of B. P. Schulberg, one of the guiding spirits of Preferred Pictures and Al Lichtman Corporation. Congratulations. The boys here smoke Corona Coronas.

*WESLEY BARRY, with freckles and suitcase, has arrived in New York to enjoy the holidays before returning to the Coast to start work on the adaptations of George M. Cohan's plays, "Little Johnny Jones," and "George Washington, Jr.," and the Dickens story, "David Copperfield." The star of "Rags to Riches" has just completed a ten weeks' vaudeville tour in a juvenile skit. Wes should have knocked 'em dead.*

* * *

HOW "The Birth of a Nation" endures! Although a decade has been scratched off the calendar, D. W. Griffith's superb picture still tops them all in its power to stimulate the imagination and arouse the emotions. It carries a vital spark—a fine spirit which can never be obliterated though time sweeps on with its unending change. There have only been two pictures produced since which may be said to approach it in the appeal of its pulse-stirring moments.

The glamour of the Civil War is just far enough removed in the background of history to be irresistible. And the conflict of North and South is potent in its stimulating qualities. In regard to its emotional sweep there will never be another picture like it. It is the heart and soul of America in the making—dear, crude America, as Dreiser would say, lighting the fires of Empire.

Look at the cast! It would be impossible to collect such a bevy of talent in a present day picture. "The Birth of a Nation" established stars and directors. Some of their work has not been approached since they struck out on their own. Henry Walthall's Little Colonel still endures as one of the greatest studies of the screen. It still remains his finest expression. The cast reads like a blue book of Who's Who in filmdom. Miriam Cooper, Mae Marsh, Josephine Crowell, Ralph Lewis, Lillian Gish, Elmer Clifton, Wallace Reid, Mary Alden, George Seigmann, Walter Long and poor Bobby Harron are players who were firmly established through this vital epic of the silversheet.

Some have carried their torches to the heights—yet none have contributed more vital performances than are recorded here. Elmer Clifton has become a director—so has Raoul Walsh, and Joseph Henebery and Donald Crisp—all of whom have absorbed a great deal of Griffith's technique. Such a galaxy of names makes the picture unique—a work to be appreciated for its interpretation.

"The Birth of a Nation" wasn't the first big picture, but it served as a model for productions which followed. The Griffith method was adopted as a pattern by all directors. They all respected his genius. D. W. lit the torch the light of which carried the photoplay out of darkness.

* * *

EDWARD J. MONTAIGNE has signed a new contract with the Selznick Company. It is understood that the contract is for one year's duration. Eddie has perhaps written as many original stories and made as many adaptations as any other scenarist in the business. He is one of the pioneers in the scenario field and his name has appeared as author or adaptor of a great many of Selznick's biggest successes and Vitagraph's best-known releases. His latest original written in collaboration with George Archainbaud, "One Week of Love," has been warmly received and greatly praised. He has just finished the screen version of "Rupert of Hentzau," which Selznick will produce with an all-star cast. In Montagne the Selznick organization has a capable author of proven ability.

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*IT may be that Peggy Hopkins Joyce and the McCormick heiress are registering jealousy to see that Charlie Chaplin, the well known ranchman, is also grabbing space on the front pages with reports of his engagement. Charlie neither affirms nor denies the rumor that he will wed Pola Negri—and the European star is not losing her beauty sleep over it.*

* * *

INTERESTING information is disclosed by the "Hall of Fame" letters so far received.

Three men, a producer, an exhibitor and an executive, have been named by every juror reporting so far, and the list is 85% complete, except three.

* * *

Then comes a list of five who are neck and neck with a little better than a fifty per-cent vote.

A half a dozen more follow with a smaller number of votes. And down at the bottom is a long list, who seem to be out of the race but who will be given honorable mention under a special heading of the Christmas issue of which the "Hall of Fame" is to be a real feature.

The jury list too is an interesting body of men—or rather men and women. They are all "hand picked and good men and true" each one nationally known and fully competent to select the twelve greatest people in the motion picture industry, which is what the "Hall of Fame" is all about.

That they have taken the task seriously is evidenced by the fact that not a single "joke smith" list has been sent in. Many of the jurors admit in presenting their list that they have given the job more time and thought than anything of similar character ever coming to their attention.

The Christmas issue will be worth reading and the "Hall of Fame" will be worth preserving.

Then too "Jimmy" Quirk is going to use it in his February number of Photoplay and "Danny" will feature it in his Year Book.

But it will be in the News, first; issue of Dec. 30th.

* * *

*ALBERT ROSCOE and Barbara Bedford who were recently married are honeymooning in New York.*

* * *

THEATRE owners and others prominent in the industry who do not figure on the screen were temporarily transformed into stars last Saturday night when the T. O. C. C. held its third annual supper dance at the Hotel Astor, New York.

Harry Reichenbach was master of ceremonies. Harry is considerable of a wit and he was at his best on this occasion. His remarks brought both applause and laughter as the spot was turned upon the different well known celebrities. S. L. Rothafel provided the lighting effects and between them they pretty nearly carried off the honors of the evening.

Senator James J. Walker and Senator Walter Herrick of Albany were among the dignitaries present and both were warmly greeted as the spotlight was turned upon them. Norma Talmadge and Thomas Meighan were the most conspicuous representatives of the stars.

Much of the success of the affair was credited to the ball committee which was made up of the following; Lee O. Ocha, Bernard Grob, Charles Schwartz, Benjamin Knobel, Morris Needles, Sol Raives, Charles Goldreyer, Harry Brandt, Samuel Sonin, Samuel Schwartz and J. Louis Geller.

# Statistics of the Motion Picture Industry

## Comparison with 1916 Survey Shows Small House Is Still Backbone of Industry

*By L. C. Moen*

IN the issue of October 28, 1916, just six years before the present survey, MOTION PICTURE NEWS created a sensation in the motion picture industry by the publication of the results of a survey then just completed by the NEWS, in the form of a postcard sent to exhibitors and by them filled in.

The significant statements which created this furore (including a special meeting of the board of directors of one film company), were:

"Perhaps the most striking fact in the above figures is the preponderance of small houses . . . . 80 per cent of the total are under 650 seating capacity . . . . nearly half of all are even under 350 seats. In other words—the fact will bear repetition—every other picture theatre in this country and Canada has less than a maximum of 350 seats. And the average seating capacity throughout the country is 502 seats . . . .

"The average lower floor admission price, then, is a little more than ten and a half cents and the average upper floor price is a little more than nine cents. The general picture theatre admission price averages for the whole country almost exactly ten and a half cents.

"This is striking evidence of the gain in admission prices. Three years ago a count would have shown undoubtedly the great prominence of the nickel house . . . .

"But still more striking is the fact that the twenty-five cent houses number . . . . less than four per cent of the total."

It is interesting to note that, despite the lapse of six years, the vital facts underlying these statements remain still true, contrary to opinion in some quarters.

Owing to the difference in the questionnaires employed, it is impossible to compare seating capacities directly with any accuracy. In 1916, the sub-divisions employed were: 0-350, 351-650, 651-950, over 950. In the 1922 survey the sub-divisions were: 0-250, 251-500, 501-1,000, 1,001-1,250; 1,251-1,500, 1,501,2,000, over 2,000.

The only point at which the two coincide closely is at 950 and 1,000, and this makes it possible to make this direct comparison:

More than 950 seats, 1916..9.06%
More than 1,000 seats, 1922..8.77%

It will be seen that, allowing for the zone between 950 and 1,000, there has been practically no change in the proportion of houses over a thousand seats.

In 1916, 80% were under 650 seats and nearly 50% under 350. In 1922, more than 90% are under 1,000 seats; about 64% under 500 seats; and about 27% under 250 seats.

Comparing these two sets of figures, it is obvious that, despite the building of "picture palaces," the situation remains fundamentally the same, with the proportions about as in 1916.

Another indication of this is seen in a set of figures which can be compared on a basis of absolute uniformity—the average number of seats per house. These are as follows:

Average number of seats, 1916..502
Average number of seats, 1922..507

It may be safely taken as established, then, that the small house is still the "bread and butter" of the motion picture business, and that the large first run houses are comparatively a minor issue, statistically. Other factors, of course, such as prestige, enter into this from the viewpoint of the distributor, in considering first run houses in key cities.

The increase of five seats per house, shown in the average figures, multiplied by the total number of theatres, would account for the bulk of the large houses erected during the six-year period.

A noticeable decline is seen in the number of days open each week throughout the country. The number open but one day has increased markedly, as also has the number open two days. Three-day houses show a slight increase, as also do the four and five-day houses. The six-day houses have been reduced by one-third, and the seven-day houses but slightly. The exact comparative figures follow:

| | 1916 | 1922 |
|---|---|---|
| Open 1 day ..... | 2.68% | 6.87% |
| Open 2 days ..... | 7.16% | 13.01% |
| Open 3 days ..... | 8.50% | 10.38% |
| Open 4 days ..... | 4.35% | 5.42% |
| Open 5 days ..... | 1.97% | 2.33% |
| Open 6 days .....41.52% | | 30.13% |
| Open 7 days .....33.82% | | 31.87% |

Calculating an average figure from all of these gives this summary:

Average number of days open, 1916..5.5
Average number of days open, 1922..5

This represents a decrease of 9% in play days.

Under admission prices, a marked increase is found. As already stated, the average in 1916 was found to be 10½ cents. In the 1922 survey, the average matinee price scale was from 12 to 28 cents, and the average evening scale, 17 to 36 cents, a considerable gain.

A different scale was used in the two surveys, and the only point at which they can be directly compared is in the number above and below 25 cents. These were as follows:
Charging more than 25 cents, 1916.. 3.88%
Charging more than 25 cents, 1922..16.21%

Striking changes were also found in the number of changes per week. The average length of runs has increased greatly, as shown by the following tabulation:

| | 1916 | 1922 |
|---|---|---|
| 1 change per week ... | 3.08% | 9.90% |
| 2 changes per week ... | 7.61% | 21.54% |
| 3 changes per week ...13.46% | | 24.60% |
| 4 changes per week ...12.28% | | 17.76% |
| 5 changes per week ... | 3.08% | 7.28% |
| 6 changes per week ...36.88% | | 15.43% |
| 7 changes per week ...23.61% | | 3.49% |

Reducing these to a single average figure, we can make the following comparison:

Average number of changes weekly, 1916..5
Average number of changes weekly, 1922..3.5

Summing everything up, the following assertions may be made:

The small theatre is still the backbone of the motion picture industry.

The average seating capacity remains about the same.

The average number of days open per week has declined about 9%.

Admission prices are still markedly higher than in 1916.

The number of houses charging more than 25 cents has increased by more than 300%.

The average length of runs has increased by nearly 43%.

## Ballyhoos and Tie-Ups Win Unusual Interest

ON page 3041 of this issue, is a description of how two theatres in different localities exploited "Rags To Riches" through street ballyhoos and newspaper tie-ups. These methods are adaptable to any location and should prove successful.

Every issue of THE BOOKING GUIDE refers to similar exploitation schemes on practically every picture released. The April edition will furnish the date of issue and page number on which they appear in the weekly issues of MOTION PICTURE NEWS between September and March.

Your copies of the NEWS are always of value—even months after receipt. The GUIDE keeps them "current."

THE NEWS IS FILED THROUGHOUT THE FIELD

## Wabash Sector Active in Sunday Closing War

The Sunday closing war at Wabash, Ind., grew in intensity this week. P. H. and William Dickson, owners of the Eagle theatre, opened Sunday afternoon. Sheriff Hoyt Summerland arrested them. He held them in jail three hours. They reopened in the evening and next day were arrested on Justice of the Peace court affidavits, being released on $100 bonds. Trials were set for this week.

Meanwhile the Mayor and Chief of Police talked of swearing in twenty extra police and closing every line of business in the city on Sunday in response to criticism by the theatrical men that it was not fair to pick on them alone.

It was reported petitions were being circulated asking citizens to stay away from church while the fight progressed. It was also rumored impeachment proceedings might be started, but officials discounted it.

While this was going on Martinsville, Ind., was having a little blue law flurry. Charges of violating the Sunday closing law were pending in circuit and city courts against Frank J. Rembusch, owner, and Frank Jewell, manager of the Grace theatre. Churches and reform organizations were behind the filing of affidavits against Rembusch and Jewell by Mrs. Julia Woodward, it was understood.

## "Garrison's Finish" for January 15 Release

A DEFINITE release date for January 15th next has been set for Jack Pickford's "Garrison's Finish," an Allied Producers and Distributors Corporation release which marks Mr. Pickford's formal return to the screen as a star after two years directorial work with his sister, Mary Pickford.

"Garrison's Finish" is based on W. B. M. Ferguson's racing novel of the same title. For its racing scenes it has the actual running of the last Kentucky Derby won by the great Morvich at Louisville, as well as the last Metropolitan handicap at Belmont Park.

# Production Abroad Impractical, Says Powers

## Film Magnate Sees Complete Victory for the American Distributor

THE production of pictures in Europe by American producers is classified by P. A. Powers, managing director of the Film Booking Offices of America, as impractical, if a high standard is to be maintained. California, believes Mr. Powers, will continue as the producing center of the world. Not only is foreign production impractical, but is unnecessary for proper distribution abroad. The European producer will be unable to survive in face of the terrific competition of the American distributor, whose invasion of Europe is complete. These are the main conclusions drawn by Mr. Powers after a study of conditions abroad.

"So much has been said and written in regard to conditions in Europe," said Mr. Powers, who returned recently from a six weeks' foreign visit, "that I feel hesitant about stating my impressions for fear of repeating any of the articles which have already appeared.

"My short visit to Europe has convinced me of something which I had always considered possible. I refer to the results obtained by the various American producers who have gone to Europe in the hope of making pictures there cheaper than in the United States and who have discovered that economical production in Europe is impossible, if one wishes to maintain a standard equal to American productions.

"The ventures of American producers in European production have shown nothing but failure. They have gone there with the idea that it was necessary to make pictures abroad in order to supply the American market with productions at a price to compete with the foreign product. They soon learned that the lack of proper facilities in Europe more than offset any advantages gained by securing low salaried actors. They found that without the supply of trained motion picture artists available in the United States, it is almost impossible to work to advantage. The time spent in training the untrained European talent adds materially to the cost of productions made in Europe.

"The situation as it is developing in Europe at the present time makes it unnecessary for the American producer to go abroad, as America has already thoroughly invaded Europe with its sales organizations. For instance, in Great Britain today the following producing companies are represented throughout the Kingdom with distributing offices: Vitagraph, Famous Players, Fox, First National, Universal, United Artists and Goldwyn. The establishment of these sales organizations has resulted in practically dislodging the British renter and just at the present time the British renter is short of product, due to the elimination of the above companies' productions from the open market. Ready sale can be had on some basis for American productions not represented in the above list of producers.

"As all the product of these companies has been withdrawn from the open market and is not available to the British renter distributor, he will be unable to survive in the face of the terrific competition from the American distributor, unless he can secure a steady supply of quality pictures. The result is bound to be that the American producer controlling the distribution of films in Europe will also control the production of European pictures or the sale of them to the European exhibitor. This matter evidently has not been taken as seriously by the European distributor as it should be, and I believe it is now too late for him to compete to offset the result of the American invasion in Europe. While this is more apparent in Great Britain than it is on the Continent, it is only a question of a short time when it will be impossible for a European producer to market his own pictures except through an American distributing organization.

"As to Europe having any superior talent not available to America, we must bear in mind that wherever money is, talent is bound to go. This is apparent from the fact that the outstanding director of Europe and the artist considered as the best on the Continent are now operating in our moving picture colony in Hollywood. In other words Europe cannot compete with America in inducement offered to the artist, and if anything is developed in the way of unique or exceptional ability, it is available to the American producer for a price, as it is only the American producer who can afford to pay. The result will be that any talent developed in any part of the world is bound to be secured by some American organization to the disadvantage of the European picture making industry.

"At the present time competition in the motion picture business is world-wide, with all the advantages on the side of the American producer. This is due to the fact that America alone has the dollars, and the dollar today is more mighty than it has ever been in the history of our country. While no doubt there is a strong desire on the part of some producers in Great Britain and other European countries to make pictures of quality that will be acceptable to America, the competition with which they have to contend is of such gigantic proportions that it will require an enormous outlay of money to continue to operate and build up quality pictures. And they would be obliged to market them at a loss until their quality is established. By that time they will find that the European market will be controlled by American selling organizations, who will then control the foreign market. Consequently there will be no means of distributing except through the avenue of an American agency.

"I find a great change taking place in Great Britain in the booking of pictures to exhibitors. Heretofore, pictures were booked a year to eighteen months in advance of showing. At the present time some of our pictures are released in Great Britain almost simultaneously with America under the classification of 'special features.' Some pictures released in this manner have heretofore gone by unnoticed, but now public attention is focused on them by special exploitation, similar to the methods used in this country. This will cause a large number of British distributors heavy losses due to the accumulations of bookings made from a year to eighteen months in advance, which bookings will be cancelled by the exhibitor to take advantage of the public exploitation given to the "special features." This difference in booking is due to the application of American exploitation methods by American distributors who "sell" their productions to the public, thereby practically compelling the exhibitor to book the picture while the exploitation is fresh in the minds of the people.

"The writer has come to the conclusion that motion pictures will continue to be made in Los Angeles, or the greater proportion of them made there for some time. This is not because of any special advantages of climate or light conditions obtainable in California, but due to the many years' accumulations of picture making material and facilities which tend for economical production and quality.

"The only disadvantage apparent at the present time in the location of the picture making industry in Los Angeles is the lack of artists to draw from. No artist will take the chance of a trip to California in the hope of securing employment. At the present time nearly all the actors of any importance in Los Angeles are under contract which guarantees them a certain amount of money weekly. If their contract expires and none other is available they return to New York, thus reducing the number of people available at the Coast for picture work. The result is that the public is obliged to take the same faces and personalities in all of their pictures, as new material is not to be secured in Los Angeles. This has a certain reaction on the public's mind and at the present writing productions featuring a "star" are on the wane, and producers are now casting their pictures, or at least endeavoring to do so, where contracts with the stars do not exist, with what they are terming 'all-star cast.' This naturally is to the advantage of the production, as the story does not have to be sacrificed to conform with the whims and wishes of the featured player. Story material heretofore rejected is made available."

### Renovations At Small Cost Results In New House

A PROMINENT motion picture manager tells how renovations at small cost of four per cent of original investment results in new house. On page 127 of the October issue of the BOOKING GUIDE is listed the issue and page number in which this interesting article appears.

Many other helpful suggestions are furnished in the Theatre Equipment Section. THE NEWS IS FILED THROUGHOUT THE FIELD.

## Territories Sold on "Out of the Inkwell" Series

Several deals were consummated last week by M. J. Winkler with a number of state right buyers for the new series of Max Fleischer's "Out of the Inkwell" comedies. The new series comprises thirteen single reels.

The most recent deals were made with Harold Rodner, who has taken over Greater New York and Northern New Jersey; Masterpiece Film Attractions, Philadelphia, which has secured the rights to Eastern Pennsylvania and Southern New Jersey, and Peerless Film Service, Los Angeles, which purchased California, Nevada, Arizona and Hawaiian Islands.

The foreign rights to the new series have been purchased by Gus Schlesinger, New York.

# Valentino Decision Is Reserved

## Appellate Court Withholds Judgment; Star Restrained From Personal Appearances

RODOLPH VALENTINO is probably spending more time with lawyers and in courtrooms these days than he formerly did in the studios.

Among other things his appeal from the injunction forbidding him acting for any but the Famous Players-Lasky organization came up Tuesday in New York before the Appellate division of the Supreme Court. Then, too, that organization blocked his week of personal appearances which he was to make at St. Louis, though he did appear at two showings there Sunday and explained to the audiences his troubles with Famous Players-Lasky.

Decision was reserved in the Appellate Court after arguments by the attorneys for the actor and the producing company. Valentino and his wife were in court.

Marshall explained that Valentino was receiving a salary of $65,000 a year, and compared it with that of the President of the United States. After February 13 he is to receive $2,000 a week, the attorney said, and after February 1, 1924, if a renewal of the option is exercised, his salary would be $3,000 a week.

Valentino's appearances at the Del Monte theatre in St. Louis were the occasions of a bitter attack upon officials of the Famous Players-Lasky Corporation.

He charged that Famous Players was pursuing a policy of starring him in cheap, minor plays which would tend to decrease his popularity and cause him to be forgotten by the public, while Famous Players would reap large profits from him.

He arrived in St. Louis at 6 p. m. and appeared at both evening performances of the Del Monte. He was greeted by large crowds, girls predominating. It is estimated that more than 6,000 persons passed the Del Monte doors while he was there.

His address had been prepared in advance and he read from the manuscript. His talk was difficult to follow because of his foreign accent, and the fact that he had to refer repeatedly to his notes. He was cheered repeatedly during his ten minutes' speech.

The Del Monte management has inserted large ads in all the St. Louis newspapers fully acquainting the theatre-going public with the reasons preventing Valentino's professional appearance. The theatre had given wide publicity to his coming and it was expected that all records would be broken during his stay at the Del Monte.

## Washington Fire Violation Cases Heard in Court

The motion to quash the information against four Washington exchanges accused of technical violations of the fire safety regulations applying to storage of inflammable films, which charges were filed months ago, were heard by Judge John P. McMahon in police court on Wednesday of last week. Arguments for the four defendants were submitted.

Counsel for the defendant corporations argued that construction of the buildings they occupied made full compliance with the law impossible. The motion to quash was overruled by the court, after which an agreement was reached for the defendants to plead guilty and their personal bond was accepted.

"It is understood," says the *Star* court reporter, "that the defendant companies will make some further effort to comply with the Fire Department regulations."

The defendant companies were the Fox Film Corporation, Goldwyn Film Distributing Company, the Vitagraph Film Company and the Universal Company.

As to "some further effort to comply," representatives of the Fox, Vitagraph and Goldwyn concerns stated that their shipping and storage departments were to be in the new quarters on New Jersey avenue by the first of this week. Fox Corporation officials say they completed their move prior to December 2.

## Non-Theatrical Competition Put Squarely Up to Producers and Distributors

MAINTAINING that the practice of booking entertainment films to non-theatrical agencies—schools, churches, settlement houses, etc.—is rapidly developing into direct and serious competition with regular motion-picture theatres and assuming menacing proportions, the Motion Picture Theatre Owners of Milwaukee have sent letters to all producers and distributors with a request that they curb this growing evil. The letter states drastic action on the part of the exhibitors must be taken if an immediate remedy is not applied at the booking sources by the producers and distributors themselves.

The M.P.T.O. of Milwaukee makes it clear that its stand is not against the booking of purely educational film to non-theatrical institutions but that of the commercial entertainment type.

The problem is squarely put up to the producers and distributors in the following paragraph:

"There is no gainsaying the fact that the producer and distributor as well is dependent for the greater portion of his revenue upon the theatres of the country. Depending solely on the revenue derived from non-theatrical competition would put any producer or distributor out of business. Now then, the question is: Do you as a producer or a distributor feel that you can conscientiously continue to serve non-theatrical institutions with direct competition with your theatre accounts? Do you feel that from a commercial standpoint (that is dollars and cents) basis that it is good business for you to allow this feeling against you to develop among the exhibitors of the country and would it, in the end, be profitable for you to openly flout your commercial accounts (your theatre accounts) by continuing to supply non-theatrical institutions with competitive subjects?"

## Exhibitors of Michigan Enter Protests

THE Motion Picture Theatre Owners of Michigan are on record as being in favor of abolishing certain innovations, recently introduced, which they claim are highly injurious to the exhibitor. They write as follows:

"As a matter of fundamental justice, we say that producing companies should not market their products through non-theatrical channels, but should sell them only to the exhibitors. If fraternal organizations and other like bodies are to have the good pictures during the winter months, this manifestly unfair practice will spell ruin to many exhibitors.

"We are unalterably opposed to granting more than 30 days protection on any production, and more than seven days' protection on second runs.

"Our attention has also been called to the fact that in some instances neighborhood houses have asked long protection on other neighborhood houses. The sanctioning of such a request will mean the elimination of scores of theatres upon whom the producing companies are dependent for a portion of their revenue.

"It has also come to our attention that the practice of salesmen bartering contracts between competing exhibitors is still in vogue. This is unfair, unbusinesslike and not conducive to the cooperation which should be maintained between exhibitors and distributors."

## Charlotte Exchange Men In Annual Banquet

Forty-one members of Charlotte's fast growing film colony composed one of the most delightful gatherings of film fellows ever held in the South at the first annual banquet given by the Charlotte Film Exchange Managers' Association on Friday evening, December 1 in the banquet hall of the Selwyn Hotel.

C. E. Peppiatt, manager of Southern Enterprises, Inc., and E. F. Dardine, manager of Universal Film Exchanges, composed the committee on arrangements. The following were present, representing the different Charlotte exchanges:

Select Pictures Corporation—J. U. McCormick, manager; Ray S. Nelson, Robert M. Boovy.

Southern Enterprises, Inc.—C. E. Peppiatt, manager; E. H. Crowell, A. M. Woodall, R. B. Masterman, M. W. Davis, J. P. Kerin and Stanley Catscallen.

Pathé Exchange, Inc.—E. E. Teller, manager; G. E. Ebersole, S. Sipe, H. L. Hendry, G. V. Atkinson, Dan O'Connor and C. Alexander.

Eltabran Film Company—T. A. Branon, general manager; R. F. Branon, O. H. Branon.

Educational Film Exchanges—H. H. Everett, manager; G. T. Wilby, H. L. Beddingfield, B. T. Burckhalter.

Fox Film Corporation—W. J. Kupper, manager; W. L. Griswold, M. C. Simmons, G. M. Tyler.

Universal Film Exchanges, Inc.—E. F. Dardine, manager; M. J. Rogers, B. C. Talley, W. B. Corby, H. I. Horton, R. T. Goode.

Enterprise Distributing Corporation—J. M. Hicks, manager; R. C. Price, J. J. Rogers.

Special Guests—Bill Linehan, United Artists, Washington; R. E. Helms, formerly of Premier Pictures Corporation, and Fritz Friend, Metro, Atlanta.

# St. Louis "Movie Week" Success

## Publicity and General Cooperation of Exhibitors Bring Increased Attendance

"GO-TO-THE-MOVIES WEEK" in St. Louis, December 3 to 9, proved one of the most successful affairs of its kind ever staged in any American municipality. Attendance at all of the theatres showed a marked increase due to the stimulus given by the columns upon columns of newspaper advertising and publicity reading matter given to the movement.

Led by Fred Wehrenberg, owner of the Melba and Cherokee theatres and vice-president of the Exhibitors' League of St. Louis, who acted as chairman of "Go-to-the-Movies Week" Campaign Committee, the exhibitors and exchangemen of St. Louis got behind the movement one hundred per cent and put it across with a bang.

The opening gun was a banquet at the Elks Club Saturday noon, December 3, presided over by Wehrenberg and Joseph Mogler, president of the exhibitors' organization. Speakers of the day included William Findly, secretary to Mayor Henry W. Kiel, who represented the city administration; Colonel Phillip Brockman, president of the Board of Police Commissioners; Albert L. Schweitzer, newly elected Prosecuting Attorney; Director of Public Safety James N. McKelvey; Floyd Lewis, president of the St. Louis Film Board of Trade; and Joseph Mogler, president of the Exhibitors League. Telegrams were read from Will Hays, Mayor Kiel and others, who expressed regret at not being in attendance.

Wehrenberg, prior to introducing the speakers, briefly outlined the aims and purposes of "Go-to-the-Movies Week," saying that it would demonstrate to the people of St. Louis that bigger and better pictures are being produced today and that the exhibitors of St. Louis stand squarely behind the movement to uplift the standard of screen entertainment.

Following the banquet, which was attended by some 150 exhibitors, exchange men and others interested in the industry, an automobile parade was held, about 50 machines being in line. It toured the city from north to south and east to west, practically every section of St. Louis being visited by the decorated cars.

In honor of "Go-to-the-Movies Week" all the theatres booked the very best programmes obtainable. The pictures included: "Tess of the Storm Country," "I Am the Law," "When Knighthood Was in Flower," "Human Hearts," "The Secret of the Storm Country" and others.

King Baggott, a native of St. Louis, also returned to town to help put over the campaign. He appeared at the Rivoli theatre, where "Human Hearts," which he directed, was being shown.

## Next Paramount Session at Kansas City

KANSAS CITY will be the scene of the next convention of the Department of Distribution of Paramount Pictures, according to an announcement made at Hollywood following the close of the Paramount sales convention by Adolph Zukor, president of the Famous Players-Lasky Corporation, and S. R. Kent, General Manager of Distribution.

Both of these officials remained over in Los Angeles when the "Paramount Special" left there with all the other delegates to the convention on board. They planned to remain for at least a week working out with Jesse L. Lasky, first vice-president of the corporation, the important steps decided on at the convention.

## Cleveland "Blue Law" Fanatics Busy

The "blue-law" fanatics are working fast in Cleveland. One week from the time that the Cleveland Heights merchants were served with warrants for violating the Sunday law six motion picture exhibitors of East Cleveland and Lakewood, two other residence suburbs of Cleveland, were served with similar warrants. Although only suburban motion picture theatres were attacked, it is significant that the owners of these suburban houses also own houses in Cleveland. In fact, the six exhibitors attacked represent some twenty-seven motion picture theatres.

Those upon whom warrants have been served up to date are M. Silverman, Wind-a-Meer theatre, East Cleveland; J. J. Mellert, Shaw-Hayden, East Cleveland; J. Schwartz, Homestead, Lakewood; Frank Kinney, Lucier; J. Schuman, U-No, Lakewood; Martin Printz, Lakewood theatre, Lakewood. Warrants were issued by Justice Hawkins.

City Manager Charles A. Carran, of East Cleveland, and Mayor L. E. Hill, of Lakewood, are both in favor of Sunday movies.

The exhibitors thus enmeshed in the toils of the law are going to fight the blue law agitators, J. H. Locks and N. D. Davis.

## Better Picture Week to End with Parade

"Better Motion Picture Week" will end in a big display of floats representing pictures indorsed by the National Motion Picture League on Saturday, December 9. The parade in New York City will start at Washington Square and proceed up Broadway to 110th Street, east on 110th Street to Fifth Avenue, and south on Fifth Avenue, to the beautiful new Heckscher Building of the Children's Society.

The Children's theatre has been generously donated in order that 350 children from the orphanage and homes of the city may enjoy the great spectacle.

Each float will carry the reels of the pictures represented and the children will draw lots to decide which picture is to be presented to them. The lucky film will them be carried into the theatre with due and impressive ceremony.

## Hal Norfleet Made Sales Manager for Anchor

Hal C. Norfleet, formerly a prominent Southern exhibitor and more recently identified with independent production, has joined the Anchor Film Distributors, Inc., organization as sales manager.

Mr. Norfleet is at present on his maiden trip for Anchor and will visit practically every "key" city before the holidays.

## Larry Semon to Terminate Vitagraph Connections

IN a statement from Larry Semon it is announced that he will shortly terminate connections with Vitagraph. The comedy star has still five more two-reelers of his series of thirty-six comedies for Vitagraph, to make before the expiration of his contract entered into three years ago.

Semon's plans include a studio for his own productions but one that he can lease to other producers for any sort of picture making when he finds it necessary to bring his own company on location. Semon also plans on the release of two five-reel features a year along with twelve two-reelers. The "most elaborate settings obtainable" will be secured for his comedy product, it is announced.

## Clemenceau Aides Preview "Garrison's Finish"

Jack Pickford's "Garrison's Finish" was given a private screening at the Grand theatre, Pittsburgh, on Monday evening, December 4. A distinguished audience was on hand to witness the showing, including representatives of the city's officialdom and four members of Georges Clemenceau's party. Those of M. Clemenceau's party who were present included the "Tiger's" personal secretary, Louis Le Fire; Robert Remey, correspondent for the Havis Agency; Francois Crucy, correspondent for *La Petite Parisienne,* and Albert Boulan, the statesman's personal attendant.

"Garrison's Finiish" has been booked for an extended pre-release engagement at the Grand. It will be formally released on January 15 by the Allied Producers and Distributors Corporation.

## Cast Completed for "The White Frontier"

Allen Holubar has completed the cast for "The White Frontier," which has been adapted for the screen by Violet Clark from a novel by Jeffrey Deprend. The original scenes are being taken at Truckee, Cal., and later the company will go to Montreal and the Canadian backwoods for additional exteriors. The interiors will be filmed at the United Studios.

The cast will include besides the star, Dorothy Phillips, Lewis Dayton (as male lead), May Kelso, George Siegman, Robert Anderson, Inez Seabury, William A. Orlamond and Geno Corrado. Lewis Dayton, while hitherto unknown to American audiences, is a favorite of the English stage and screen.

## First National Chiefs Start for East

THE First National Executive Committee left Los Angeles for the East Wednesday, according to word received from the coast. Both President Leiber and Treasurer Schwalbe said they had no announcement to make regarding business transacted. The committee meeting was held in Los Angeles to get into closer touch with production.

It is known that many propositions for productions have been made to First National, but no definite answer has been given on any of these, according to the word from the coast.

# Cohen Launches Music Tax Fight

## Formal Complaints Lodged With Attorney General Against Alleged "Trust"

PRESIDENT SYDNEY S. COHEN and other national officers of the Motion Picture Theatre Owners of America made definite moves in Washington Monday to prevent the so-called "Music Trust" from levying tribute on the theatre owners of the country through the medium of its Music License tax.

Formal complaints against the operators of the American Society of Authors, Composers and Publishers were lodged in the office of Attorney General Daugherty and with the Federal Trades Commission, in which the declarations were made that this concern was a combination in restraint of trade and that its processes were prejudicial to the interests of the theatre owners and the public.

Theatre owners from all parts of the United States have entered a protest against the license exactions of this society with the Motion Picture Theatre Owners of America, and these objections in concrete form were embodied in the complaints made.

President Cohen met with National Directors H. B. Varner, of Lexington, N. C., and A. Julian Byrlawski, of Washington, and M. J. O'Toole, Chairman of the National Public Service Committee of the Motion Picture Theatre Owners of America, in determining the specific form of complaint to be presented.

It is the contention of the Motion Picture Theatre Owners of America that the present copyright laws do not invest the Music Society with the right to make the license fee exactions from exhibitors and that the members of Congress who passed the law indicated specifically that it was not to include in its powers the uses to which it is now being subjected by this society.

That it is a veritable embargo on the free expression of American musical genius and strangles effort in that direction is one of the contentions of the Theatre Owners and in which they believe the public has a vital concern.

The alleged obnoxious methods of the Music Trust representatives, using their assumed advantage to browbeat and threaten exhibitors, and other unbusinesslike elements, were detailed and will enter into such proceedings as will be initiated by these government departments in the matter.

## Canadian Service Unit Is Organized

NEGOTIATIONS were concluded this week, whereby a new distributing unit throughout the Dominion of Canada was formed for the purpose of giving exclusive exploitation to the Canadian-made productions of Ernest Shipman. The new organization will be known as the Ernest Shipman Film Service.

The productions will be released at the rate of one a month, the first five scheduled for distribution being "The Man from Glengarry," "Glengarry School Days," "The Rapids," "Blue Water and "Latin Love."

The franchise for this product in the province of Ontario and Western Canada has been acquired by William Cranston, who established the United Artists in Canada; while the franchise for Quebec, the Maritime provinces and Newfoundland has been awarded to D. A. Burpee, formerly with Price, Waterhouse Company, and Maurice West, formerly with Fox Film Corporation and the Mark Brock Enterprises.

## Kansas T. O. Clearing Deck for Legislative Battle

Next week a long-delayed tour of the theatres of the State of Kansas will be made by C. E. Cook, business manager of the M. P. T. O. K., in an effort to line up a solid front of support in a legislative battle, which appears inevitable. Following the appointment of the legislative committee last week, the following instructions have been issued to members of the committee:

"You no doubt are familiar with adverse legislation that confronts the motion picture theatre owners in the State Legislature. This year we anticipate some obnoxious bills, which if passed will affect every exhibitor in Kansas. Because of the personal interest you have taken in this regard you have been appointed by the president and confirmed by the board of directors to represent the M. P. T. O. K. in your district. Your wide acquaintance should be utilized to the fullest degree, that these drastic bills may never become state laws.

"As the personal representative of this organization in your district you will co-operate with your assistants in order that the desired results may be accomplished."

## New York Exhibitors Being Sued by Music Company

Harry Hall, of Troy, was this week made defendant in three equity cases listed on the Federal court calendar for the Utica term, which starts at once. Mr. Hall is charged with playing music to accompany photoplays in his theatre without permission of the publishers. The plaintiffs are Jerome H. Remick & Co., Shapiro, Bernstein & Co., and M. Witmark & Sons. It is claimed that the alleged violation occurred on September 23.

Three well known motion picture exhibitors in Utica are also being sued by New York music companies. These are W. H. Linton, of the Hippodrome and treasurer of the Motion Picture Theatre Owners of New York State; Fred Duffy, of the Hibernian, and George Hauf, of the Highland theatre.

"It's a sniper's game," said Mr. Linton, in discussing the situation. "They send us the music and then snoop around to see if we are playing it."

## Lichtman Planning for National Tie-up

A national tie-up is now being arranged by the Al Lichtman Corporation to boost "Thorns and Orange Blossoms" throughout the country. The company is negotiating with the publishers of the original Bertha M. Clay novel to print a special edition which will run to about 200,000.

There will be reproduced scenes from the picture and star cuts; type matter relative to the cast and director will be included. One cover will have space for the theatre imprint and another cover for the name of the exchange handling the picture in the territory.

## Screen Influence Told by College Professor

MOTION pictures exert more influence upon the young people today than church and school combined, declared Prof. M. V. O'Shea, of the School of Education of the University of Wisconsin at an open forum of the University Methodist church.

"One hour at the movies where colorful liveliness and action are strongly played up produces more thrill than a week in the classroom or church," he said.

Charlie Chaplin and Theda Bara are more closely woven into the lives of today's youth than Washington or Lincoln, he believes.

He further asserted that juvenile court cases are showing the influence of "amorous relations" as featured on the screen.

## Pictures Flourishing in Rumanian Cities

The motion picture business is one of the most flourishing industries in Bucharest and other Rumanian cities, according to advices received by the Department of Commerce from Trade Commissioner Van Norman. The Rumanians are ardent devotees of the movies, and the appeal of the silent drama extends to the remotest provinces of the country.

Exact figures as to the number of theatres in the country are not available, the trade commissioner placing the number between 400 and 500, forty of which number are in the capital city.

Most of the films now shown are not what might be termed up-to-date.

Some theatres show old American films, usually featuring well-known American artists. Such films are not purchased directly in the United States but in Europe at second hand, generally in Paris, Berlin or Vienna, wherever a good bargain offers itself.

One native importing firm, which purchases films in various European countries and rents them to theatres in the larger Rumanian cities, expressed an eager desire to do business directly with American producers. In his opinion, in order to do business profitably with American films, it is highly desirable, if not absolutely necessary, for the government of Rumania and the United States to conclude some sort of a commercial treaty including a provision covering copyright or patent privileges guaranteeing protection to American films in Rumania. He believes, furthermore, that, under favorable circumstances, Rumania could be expected to import at least 50 to 100 American films annually.

## Reading Voters Against Daylight Saving

Daylight saving was not only swamped in rural Berks, but to the surprise of those interested, the proposition got an adverse vote in Reading, Pa. The entire 18 wards of the city voted against daylight saving, while the majority in city and county totalled 15,269.

Carr & Schad, Inc., Reading amusement firm, was in the limelight prior to the election. Slides asking the people to vote against daylight saving were flashed at their six theatres and petitions were signed in the foyer and lobby of the theatre. These petitions were sent to City Hall, and turned over to the mayor and council. One petition alone carried more than 6,000 signatures.

# First National Announces Coming Releases

## Twenty-Five Attractions Included in List for Second Half of Season

ASSOCIATED FIRST NATIONAL has just announced the attractions it will release during the second half of the present season beginning January 1st. Twenty-five pictures are included in the list which carries the set releases of First National well into June, 1923. It is a notable list of stars, directors and big stories.

In the line-up of stars continue such names as Norma Talmadge, Constance Talmadge, Richard Barthelmess, Dorothy Gish, Jackie Coogan, Guy Post, Katherine MacDonald, Dorothy Phillips, Douglas MacLean, Strongheart, the famous dog of "The Silent Call" and "Brawn of the North."

Among the directors whose names appear in the list are John Stahl, Thomas Ince, Edwin Carewe, Allen Holubar, John S. Robertson, Frank Lloyd, Victor Schertzinger, E. Mason Hopper, Maurice Tourneur, Laurence Trimble and Jane Murfin.

As to stories these releases will contain adaptations from such stage successes as "Within the Law," in which Norma Talmadge will star; "The Girl from the Golden West," the Belasco play which will be made in the west by Edwin Carewe; "The Voice from the Minaret," which will also be a Norma Talmadge vehicle; "Trilby," which is now famous as both a book and a stage production, will be made with Guy Bates Post as "Svengali." "The Bright Shawl," Joseph Hergesheimer's latest book, will be a Richard Barthelmess starring vehicle, most of the scenes being made in Cuba. Maurice Tourneur will put on the screen "The Isle of Dead Ships," adapting it from Captain Marriott's fascinating tale of the sea.

With the release calendar all set until next June and with further releases safely mapped out, Richard A. Rowland, Harry O. Schwalbe and other members of First National Executive Committee have gone to the coast to sign up more independent producers for First National releases.

As the programme is now made up the big pictures will be released as follows:

During January:

"The Dangerous Age," a John M. Stahl production of thrilling, amusing, modern matrimonial mix-up.

"Man of Action," a Thomas H. Ince production with Douglas MacLean.

"Fury," Inspiration Pictures, Inc., with Richard Barthelmess and Dorothy Gish, directed by Henry King. This is a dramatic sea story.

"Money, Money, Money," B. P. Schulberg production starring Katherine MacDonald, with Tom Forman directing. This is an adaptation of a story by Larry Evans.

"The Voice from the Minaret," Joseph H. Schenck production with Norma Talmadge starring and Frank Lloyd directing.

During February:

"What a Wife Learned," a Thomas H. Ince special.

An Edwin Carewe production, title now being selected.

"Bell Boy No. 13," an Ince production with Douglas MacLean.

"Daddy," with Jackie Coogan, directed by E. Mason Hopper.

During March:

"The Sign," a Murfin-Trimble picture.

"Scars of Jealousy," a Thomas H. Ince production.

"The White Frontier," a Jeffry de Prend story made by Allen Holubar, with Dorothy Phillips starring.

A Constance Talmadge production, the title of which has not been selected.

April will bring to exhibitors:

"The Lonely Road," with Katherine MacDonald, directed by Victor Schertzinger, from a story by Charles Logue.

"The Bright Shawl," Hergesheimer's late novel, in which Richard Barthelmess will star. The greater part of this picture will be made in Cuba under the direction of John S. Robertson.

"The Sunshine Trail," an Ince production, with Douglas MacLean.

"Within the Law," adapted from the great stage success, with Norma Talmadge as the star and with Frank Lloyd directing.

"The Girl from the Golden West," adapted from the Belasco famous play, to be made in the "golden west" by Edwin Carewe.

For May:

"Money, Love and the Woman," an original story which John Stahl is making.

"The Scarlet Lily," adapted from the story by Fred Sittenham, in which Katherine MacDonald stars, Victor Schertzinger directing.

James Young's initial First National production for which no title has as yet been selected. Sam Rorke is Mr. Young's associate in this enterprise.

For June:

"The Isle of Dead Ships," a Maurice Tourneur production, adapted from Captain Marriott's fascinating story of the sea, will be produced at M. C. Lovee's United Studios.

"Trilby," a Richard Walton Tully production, starring Guy Bates Post as "Svengali." Some of the scenes for this picture are being taken by Mr. Tully now in France.

A Jackie Coogan picture as yet unnamed.

First National believes that this list is a worthy addition to the releases of the first half of the season in which were such big attractions as "Skin Deep," "The Bond Boy," "The Eternal Flame," "Kindred of the Dust," "East is West," "Lorna Doone," "Oliver Twist," "Brawn of the North."

Still to come for November and December are, "The Woman Conquers," "Minnie," "Omar the Tentmaker," "Slippy McGee" and "The Hottentot."

## Nat'l Board of Review Has Xmas Plan for Exhibitor

THE National Board of Review, with headquarters at 70 Fifth Avenue, New York, announces a plan designed to secure for distributors the good will of important persons in their community and a possible increase of patronage throughout the year.

The plan is briefly for the exhibitor to select, say five persons in his community to whom he wishes to express his appreciation for their attendance or whom he desires to interest in good films. These names the exhibitor submits to the National Board of Review headquarters, for enrollment in the Board's National Committee for Better Films, together with a year's dues at the rate of two dollars for each candidate selected for membership. The persons whose names are submitted will then be enrolled as Associate Members of the National Committee for Better Films. The Board of Review will next notify the selected members of their appointment and forward them membership cards with the Committee's Christmas greetings. Each newly enrolled member will be told of his presentation by such and such an exhibitor for membership in the Committee for Better Films and informed that they will receive monthly the Committee's Photoplay Guide of Selected Pictures, "Film Progress," and "Exceptional Photoplays."

## Lichtman, Schulberg Are Coast Dinner Hosts

Repeating in effect what he had said before he left for the Coast, that the market was not closed to independent producers and distributors, Al Lichtman, together with B. P. Schulberg, discussed the growth of Preferred Pictures and the Al. Litchman Corporation at a dinner given by them at Marcel's Café, Los Angeles, on Monday, December 4. Schullberg tendered the dinner to Lichtman.

About 200 were present, among the guests the list of First National officials who are here from New York; a prominent array of directors and professionals. The guests included Richard A. Rowland, Mr. and Mrs. Michael Gore, Mr. and Mrs. Abe Gore, Mr. and Mrs. Sol Lesser, Mr. and Mrs. Louis B. Mayer, Adolph Ramish, Sam Katz, Julian Saenger, Harry O. Schwalbe, Colonel William N. Selig, Harry Nolan, Edward J. Loeb, Watterson Rothacker, Edward Bowes, John McCormick, Marshall Neilan, Barbara La Marr, Katherine McGuire, Betty Francisco, Abraham Lehr, Irving Thalberg, Mike Levee and Mrs. Levee, Miriam Cooper, Victor Schertzinger and Mrs. Schertzinger.

## Lessers Acquire Rights to Wright Novels

Irving Lesser, eastern manager of Principal Pictures Corporation, this week announced the receipt of a lengthy telegram from Sol Lesser on the Coast concerning the acquisition by that company of screen and stage rights to Harold Bell Wright's novels. The deal, according to the Coast dispatch received by Mr. Lesser, fixes the amount involved at approximately $540,000.

The following works are included: "The Eyes of the World," "The Recreation of Brian Kent," "The Uncrowned King," "The Winning of Barbara Worth," "The Calling of Dan Matthews," "The Shepherd of the Hills," "The Printer of Udells," "When a Man's a Man," and "Their Yesterdays."

Principal Pictures Corporation has also acquired the national distribution rights to a special production entitled "Mind Over Motor."

## Syracuse Company Makes Title Change

The new Syracuse Motion Pictures Co. feature starring Henry Hull and Mary Thurman, which is now in production under the working title of "Midnight," has been definitely titled "Through the Skylight."

# First National Sales Contest Ends

## "Played and Paid For" Business So Good Winners Are Still Undetermined

ASSOCIATED FIRST NATIONAL salesmen of United States and Canada have just finished a contest for "played and paid for" business. This was planned by Floyd M. Brockell, who was last week appointed manager of distribution for First National. It began on October 1 and ended November 25. The prizes offered to "pep" up the entire sales force were $300 for the best increased "played and paid for" business, $200 for second best, $150 for third and $100 for fourth, in each district. There being six districts, the total amount of the prizes was $4,500.

The first week's reports showed Alphonsus Gorman of Montreal leading the field, with Lewis W. Carter of Atlanta second; Charles Rammage of Toronto third; Charles F. Harris, Portland, fourth; Fred Wilson of Detroit, fifth; and J. M. Jacobs, Chicago, sixth.

By the end of the fourth week Charles J. Hamal of Salt Lake had jumped into the lead, with Lewis W. Carter of Atlanta still second; J. M. Jacobs of Chicago moved into third place; Fred Wilson of Detroit climbed a peg into fourth place; Alphonsus Gorman of Montreal slipped back into fifth place, and W. C. Cook of Chicago was sixth.

The sixth week found the national line-up as follows: J. M. Jacobs of Chicago, first; Charles J. Hamal, Salt Lake, second; Fred Wilson, Detroit, third; Lewis W. Carter, Atlanta, fourth; John N. Howland, Chicago, fifth; and Alphonsus Gorman, Montreal, sixth.

"Played and paid for" business has come into the First National New York offices so fast that today, with the contest closed, it will take a couple of weeks to decide on the winners.

The First National contest proved to a lot of salesmen that business was waiting for them in many nooks and corners, and it proved also that much that they thought was impossible was easy getting, once they got all six cylinders working in high. Another advantage of this drive to First National was that there is hardly an exhibitor in the United States or Canada who isn't pretty well educated on First National product past, present and to come.

## Celebrate Second Anniversary of L. I. Studio

The second anniversary of the opening of Paramount's studio on Long Island was celebrated recently during the filming of a scene for George Melford's new production, "Java Head." While the scene was staged especially for the picture, studio officials joined the merry party between "shots" and made an anniversary celebration of it.

The Paramount studio, which occupies an area of three square blocks in Astoria, L. I., was opened a little more than two years ago. The first company to begin work in the new building was John S. Robertson's "Sentimental Tommy" company.

According to figures from the casting department more than 400 actors and actresses have played principal roles in the pictures made at the studio, and 4,327 people have been hired as extras.

## "Down to Sea in Ships" Opens in Philadelphia

Elmer Clifton's "Down to the Sea in Ships," produced by Whaling Film Corporation, opened a pre-release engagement at the Metropolitan opera house, Philadelphia, Monday evening, December 4th.

Arthur Ryan is managing the show during the Quaker City run. This is not the first engagement for the production, the show having played with great success in several New England cities, tributary to New Bedford, Mass., where it was filmed.

Scenes from the Metro production "Toll of the Sea"

Dorothy Devore and Henry Murdock in "Hazel from Hollywood"

## Hobart Bosworth's Latest Secured by Anchor

The latest production starring Hobart Bosworth, entitled "The Law of the Sea," has been acquired by the Anchor Film Distributors, Inc. "The Law of the Sea," which was produced by the Motion Picture Utility Corporation, was directed by William H. Clifford and is a five-part story with the principal scenes laid at sea. Clarence Badger wrote the continuity from an original story by Ethel Gillett.

## First National Manager Is Showing Way to British

THE Yank is upsetting some hard-and-fast traditions in the British film field these days in the advertising and exploitation methods of Bruce Johnson, First National's Foreign Manager. First, trade shows have been abandoned; and, instead, the First National product is being put directly into the theatres to permit the public to pass upon its entertainment value. And what is considered to be another bold departure is that with the opening of the pictures half-page advertisements are being placed in the leading newspapers. One editor frankly admitted that such advertising was quite beyond his comprehension, but results are justifying the policy, according to word from the First National home-office.

"Smilin' Through," now showing before the British public under the new order of affairs, is playing to unusually big business, it is stated. Other First National productions shortly to be presented to the English picture-goers include "Oliver Twist," "Lorna Doone," "The Bond Boy," "The Eternal Flame" and "The Masquerader." This smashes the long-standing precedent of withholding American pictures from twelve to eighteen months subsequent to their release in the United States.

# F. B. O. Calls Meeting for Chicago

## Mid-West and Southern Exchangemen Will Meet General Distribution Chief

FOLLOWING the sales meeting in New York held last Sunday in the F. B. O. Home Office, which was attended by all Eastern branch managers, a second meeting will be held in Chicago on Sunday, December 9, in which the Midwest and Southern exchangemen will meet Harry M. Berman, general manager of distribution, and Nat G. Rothstein, advertising and publicity director.

These meetings are being held primarily in the interest of the new Emory Johnson production, "The Third Alarm," which is opening at the Astor Theatre in New York on January 8. Mr. Rothstein will address the branch managers and acquaint them in detail with the advertising and exploitation campaigns planned on this special production. Mr. Berman will preside at the meeting and discuss the sales possibilities of the picture.

The New York meeting was held at the Astor Hotel and was attended by Charles Rosenweig of New York, R. S. Bendell of Albany, U. T. Koch of Atlanta, E. W. Kramer of Buffalo, S. E. Fitzgibbon of Boston, C. E. Penrod of Cleveland, J. M. Flynn of Philadelphia, A. H. Schnitzer of Pittsburgh, E. Gettleson of Washington, William Conn of the new Charlotte office, and the following exploitation representatives: Herbert Weill, Gilbert Josephson, Harold Wendt, Charles Geigerich, Frank Leonard, A. J. Cherry, Wallace L. Rockwell and James C. Cherry, special representative.

The Midwest managers will meet at the Blackstone Hotel. Fourteen branch managers and nine exploitation representatives will attend. They are J. J. Sampson of Chicago, E. T. Gomersall of Cincinnati, L. E. Harrington of Dallas, A. M. Elliot of Detroit, E. M. Booth of Indianapolis, F. W. Young of Kansas City, M. J. Weisfeldt, H. N. Holmes of Omaha, Milton Simon of St. Louis, Wm. Benjamin of Des Moines, and Sherman Fitch of Sioux Falls. "Curley" Clavert, special representative, will also attend. The exploitation men will be Kramer, Smith, Weill, Hull, Weil, Hickey, Barnes, Greenberg and Heath.

## J. C. Ragland in South in Interest of "Dr. Jack"

J. C. Ragland, secretary of Associated Exhibitors, is in the South consulting with branch representatives of Associated and conferring with leading exhibitors regarding the handling of "Dr. Jack," Harold Lloyd's latest big comedy feature.

Mr. Ragland, whose trip may keep him away from his office as long as three weeks, went directly to Dallas, Tex. The return to New York will be made by way of New Orleans and Atlanta.

## Playgoers Closes for "A Pauper Millionaire"

Playgoers Pictures closed a contract this week with Reginald Ward, under which it will distribute "A Pauper Millionaire," a comedy drama which he controls. The production was directed by Frank H. Crane. "A Pauper Millionaire" is from the well-known story by Austin Fryers.

Scenes from the Paramount picture "A Daughter of Luxury"

## Warner Baxter Signs with F. B. O.

Warner Baxter, who appeared opposite Ethel Clayton in her first Film Booking Offices of America release, has been placed under contract with F. B. O. to appear as leading man in future R-C productions. He has had a varied screen and stage career, playing the leading male role in "Her Own Money," a former Ethel Clayton picture, and in "Lombardi, Ltd.," on the speaking stage.

A new R-C picture in which Baxter will have an important role will be announced shortly.

## Clayton Sheehan Sails for South America

CLAYTON P. SHEEHAN, who for the past several years has been district manager for Fox Film Corporation with headquarters at Buffalo, has sailed for South America on the S. S. American Legion on an important mission for the organization.

Mr. Sheehan, whose extensive tour of the Latin American countries will be over a period of several months, is scheduled to visit Fox branches and agencies at the following points: Rio de Janeiro, Brazil; Buenos Aires, Argentina and the capitals and various important cities in Chile, Peru, Bolivia and Ecuador.

Many important matters are in the hands of the Fox representative, and his mission is the result of the vast and rapid growth of the corporation in every exchange in the United States and Canada. His work in the Buffalo region has been of a high and efficient order and thereby responsible, to a large degree, for the development of Fox interests in the northeastern section of the country.

Scenes from "The Kingdom Within," a Victor Schertzinger production released by Hodkinson.

# "Common Law" Is In Production

## Myron Selznick Personally Supervising Picture in West Coast Studios

ROBERT W. CHAMBERS' "The Common Law," announced as one of the super-specials to be released by Selznick Enterprises as a part of their 1922-23 offerings, is about to be put into production. The picture is to be made in the company's West Coast Studios under the personal supervision of President Myron Selznick.

Production work will be concurrent with that on Sir Anthony Hope's "Rupert of Hentzau," which is now in the making. The shooting of these two pictures at the same time will make the Selznick company one of the busiest producing organizations on the Pacific Coast.

The cast for the production has been selected in accordance with the announced policy of the Selznick company. Corinne Griffith, Conway Tearle and Elliott Dexter will be co-starred. Other screen artists of unusual prominence will support them. George Archainbaud will direct.

"The Common Law" was written by Robert W. Chambers as a serial novel for one of the big national magazines. It was subsequently published in book form. It also served as a successful vehicle for Clara Kimball Young when this actress was under the Selznick banner a few years ago. In this picture Conway Tearle was also a member of the cast.

In the new production Corinne Griffith, who comes to the Selznick organization after a long service with Vitagraph as a star, will play the leading feminine role and Mr. Tearle will play his old part.

The probable release date of "The Common Law" has not yet been discussed. Production work is being started immediately and the picture will be ready for distribution, subject to the plans of the company, not later than February 15th.

## "Canyon of the Fools" Release Advanced

Harry Carey's production of "Canyon of the Fools," by Richard Matthews Hallett has been advanced on the Film Booking Offices of America program and will be available to exhibitors at an early date in 1923. It will be the third production starring Carey to be released by F. B. O.

Marguerite Clayton plays the leading role opposite Carey, with Carmen Arselle cast in the role of the "lady heavy." The balance of the cast includes Fred Stanton, Joseph Harris, Jack Curtis, Charles J. LeMoyne, Vester Pegg, Murdock MacQuarrie and Mignonne Golden. The screen adaptation was made by John W. Grey. Val Paul directed, with William Thornley and Robert DeGrasse behind the camera.

Larry Semon in three scenes from "The Country Jumper," his latest comedy for Vitagraph

Some scenes from little Arthur Trimble's series of "The Adventures of Prince Courageous," with Bessie Love and an all-star cast, now being released through Anchor Film Distributors, Inc.

## "Quincy Adams Sawyer" Shown in Private

Under the personal direction of S. L. Rothafel, Managing Director of the New York Capitol theatre, "Quincy Adams Sawyer" was presented to an invited audience on Monday evening, November 27th, in the grand ballroom of the Bancroft Hotel, Worcester, Mass.

Herbert Lubin, of S-L Pictures, sponsored the showing, which marked the world's premiere of the initial production of Associated Pictures Corporation. Mr. Rothafel made a special trip to Worcester for the purposes of the presentation, and the picture was screened in conjunction with a special orchestra from the Capitol theatre under the conductorship of H. Harris. Following the private premiere of "Quincy Adams Sawyer" the picture will be shown for one week at Poli's Plaza theatre in Worcester.

## Herbert Lubin Leaves for Chicago

Following the private premiere of "Quincy Adams Sawyer" at the grand ballroom of the Hotel Bancroft, Worcester, Mass., Herbert Lubin left for Chicago this week. He is particularly enthusiastic over the possible ties of this first S-L picture to be sponsored by Associated Pictures Corporation, his newly formed organization.

While in the Middle West he will confer with the district supervisors of Metro Pictures Corporation exchanges in that territory, for the purpose of co-operating with Metro in the placing of certain first runs.

## "The Call of the Wild" Rights Purchased

JACK LONDON'S dog story of the North, "The Call of the Wild," is to be filmed at last. All motion picture rights for the London story were purchased last week by Producer Hal E. Roach after several months of negotiations.

Director Fred Jackman, with a full company and that wonder dog of the pictures, "Bunk," was already on location in Yellowstone Park when he was advised that Mrs. Jack London had at last consented to the screening. The director immediately started shooting. It is expected that several months will be spent in the filming.

## Changes in Equity Staff Are Announced

CHANGES in the personnel of the Equity Pictures Corporation staff were announced this week by Louis Baum, general manager.

John N. Weber, manager for Equity, has severed his connection with Equity Pictures to take charge of the activities of the Commonwealth Film Corporation; while Gustave F. Myers, the Director of Publicity for Equity and general assistant to Mr. Weber, leaves Equity to join the forces of Film Booking Offices to fill the vacancy left in the Sales Promotion Department by the resignation of Howard Estabrook.

David A. O'Malley, lately affiliated with P. A. Powers, will fill the vacancy left by Mr. Weber.

## Anchor Film Announces New "Gold Seal" Series

Anchor Film Distributors, Inc., through Morris Schlank, president of the company, announces a new screen series to be known as "Gold Seal" Productions.

The first of this series, titled "The Wheel of Fortune," stars Grace Darmond. The production, which is in five reels, was directed by Captain Leslie T. Peacocke. "The Wheel of Fortune" was adapted from a magazine story by Helen Robertson, a well-known Canadian writer.

The supporting cast includes Jack Daugherty, little Philipe de Lacy, Howard Davies, Frank Gibson, Zala Zorana, Elizabeth Travis and others.

Scenes from the William Fox production, "A California Romance," starring John Gilbert, directed by Jerome Storm

Colleen Moore and Cullen Landis in the Universal attraction "Forsaking All Others"

# Universal Wins Injunction Case

## U. S. Court Sustains Right to Use of the Name of Buffalo Bill in Serial

UNIVERSAL FILM EXCHANGES, Inc., by virtue of a decision handed down by the Judge of the United States District Court of Colorado, has won the injunction action instituted by the W. F. Cody ("Buffalo Bill") Historical Pictures Corporation against the release and exploitation of the serial entitled "In the Days of Buffalo Bill." As a result of this decision the picture will be released at once for its showing in the Denver territory, according to word from the Universal home office.

The Historical Pictures Corporation claimed exclusive rights to the use of the name of "Buffalo Bill" in motion pictures, maintaining that they had acquired these exclusive rights from William F. Cody himself. They furthermore declared that they had made and exploited a motion picture based on these rights and charged that Universal had imitated their advertising of "Buffalo Bill," had infringed upon their rights, and simulated their publicity and title. Historical Pictures Corporation claimed redress on the ground that this was unfair competition.

Universal, through its attorneys, entered a denial of these claims. The arguments advanced, as well as the outcome of the case, have an important bearing on litigation centering around the question of motion picture titles and accompanying advertising and publicity methods. Universal's attorney took the broad stand that Buffalo Bill was an historical character and that the depiction of his character and life story was a right not exclusively held by anybody. They pointed out that the Universal serial had for its basis the building of the Union Pacific Railroad, with which Cody was closely associated.

Plays using the name of Buffalo Bill had been staged in New York and Chicago long before Cody thought of entering upon a theatrical career or using the name on the stage, declared the counsel for Universal. It was also pointed out that many of these plays which had been copyrighted had reached the expiration of their copyright term, and that therefore any right and title enjoyed under them had become common property. The term "Buffalo Bill" had been used and published in copyrighted works at least forty-four times and in several motion pictures prior to its use by Universal, it was maintained. Counsel for Universal also asserted that the Cody Historical Pictures Corporatitn had known about at least one of these alleged infringements of their copyright and had made no attempt to enjoin it. Furthermore, it was declared the pictures made by the plaintiff had not been shown for several years.

These arguments were presented to show that the use of the name "Buffalo Bill" by Universal in its chapter-play could not possibly tend to confuse Universal's pictures with the plaintiff's and that there was no unfair competition between the productions of the parties to the case. Testimony was also offered to prove that the advertising employed by Universal was entirely different and distinct, and that Universal had acted in absolute good faith in releasing and exploiting the serial production.

## Warners Purchase Foreign Rights to Pictures

Warner Brothers have purchased the foreign rights to "The Tie That Binds," according to Gus Schlesinger, general manager of the foreign department. It was written by Charles K. Harris, song writer and scenarist.

The cast includes Barbara Bedford, Walter Miller, Raymond Hatton, William P. Carleton, Robert Edeson, Julia Swayne Gordon, Marion Swayne and Effie Shannon.

# Universal's Releases For New Year

## Schedule Calling For Release Each Week Has Stories of Well Known Authors

AN imposing array of pictures adapted from well known plays, popular novels and other published stories is listed by Universal in its forecast for the opening months of 1923. The pictures form the schedule of attractions to be released one each week beginning on January 1st. In the list is included pictures written by such well-known authors as Sinclair Lewis, George Randolph Chester, Richard Harding Davis, George Barr McCutcheon, and the Norwegian author, Johan Bojer, as well as pictures by other writers of national prominence.

The first Universal release of the New Year will be "The Flaming Hour," a story by Mrs. George Randolph Chester, in which Frank Mayo is starred, and of which Edward Sedgwick is the director. Following this will come a special cast production, "The Ghost Patrol," adapted from Sinclair Lewis' celebrated story of that name. Ralph Graves, Bessie Love and George Nichols are in the cast, which was directed by Nat Ross.

The mid-January release is "Kindled Courage," directed by William Worthington from a story by Leet Renick Brown, with Edward (Hoot) Gibson as the star. There will be released a Herbert Rawlinson picture adapted from "The Scarlet Car," one of the "Scarlet Car" stories of Richard Harding Davis. Stuart Paton directed it.

The last January release will be a special production adapted from "The Power of a Lie," a novel by Johan Bojer. Universal has filmed it with a cast including Mabel Julienne Scott, Earl Metcalf, June Elvidge, Maude George and David Torrence. George Archainbaud directed it.

Among the February releases will be "The First Degree," a Frank Mayo picture adapted from "The Summons," a story by George Patullo, directed by Edward Sedgwick; "The Love Letter," a Gladys Walton attraction directed by King Baggot from a story by Bradley King, and "The Gentleman from America," a Hoot Gibson picture written by Raymond L. Schrock, Scenario Editor at Universal City, and directed by Edward Sedgwick.

It is probable that the last February release will be "The Prisoner," an adaptation of George Barr McCutcheon's novel, "Castle Craneycrow," with Herbert Rawlinson as star.

In addition to the aforementioned pictures which now are in production, Schrock recently has acquired a selection of new story rights, which are being put into production as fast as they can be translated for the screen.

These forthcoming productions are "The Chicken That Came Home to Roost," which will be used as a Gladys Walton starring vehicle; "Nobody's Bride," a magazine story by Evelyn Campbell, which Albert G. Kenyon is preparing for Herbert Rawlinson's use; "Mirage Land," an original by Roy Myers, which George C. Hull is adapting as a vehicle for Edward (Hoot) Gibson; "The Ninth Man," by George Randolph Chester, another future Rawlinson story; "The Winning Hand," by John Russell; "His Good Name," by William Slavens McNutt, and "The Six-Fifty," a successful New York play by Kate McLaurin, which Doris Schroeder is preparing as an all-star production.

Scenes from the Paramount picture "Outcast," starring Elsie Ferguson

Scene from "Fleeced for Gold," of the Oregon Trail Series produced by the Kiser Studios of Portland, Ore., for Pathe release

## "The Prisoner" Goes Into Editorial Stage

The latest production of importance to go into the editorial department at Universal City is "The Prisoner," starring Herbert Rawlinson.

It was adapted from George Barr McCutcheon's novel, "Castle Craneycrow," by E. T. Lowe, Jr. Jack Conway guided the filming.

Principal figures were portrayed before the camera by Rawlinson, Eileen Percy, Bertram Grassby, June Elvidge, George Cowle, Lincoln Stedman, Gertrude Short, Lillian Langdon, Bert Sprotte, Boris Karloff, Esther Ralston, Hayford Hobbs and Mario Carillo.

## "Malcolm Strauss' Salome" Rights to Wiley

George H. Wiley, Inc., has acquired "Malcolm Strauss' Salome," a screen version of the immortal story, with a distinguished cast of players, for distribution in the independent market, according to an announcement just issued from Mr. Wiley's office.

Heading the list of featured players are Diana Allen as Salome, Vincent Coleman as the Prince of Egypt, and Christine Winthrop as the wicked Queen Herodias. Others in the cast are Ben Probst, Tom Cameron, Al Stuart and Allan Hardy.

## Sigrid Holmquist Joins Pola Negri Cast

Sigrid Holmquist instead of Claire Windsor, as previously announced, has been chosen for the role of Patricia in support of Pola Negri in "Bella Donna," George Fitzmaurice's current production for Paramount.

Miss Holmquist is one of the best known European screen stars. She appeared in Swedish Biograph productions, which have been widely distributed in foreign countries. She played the leading feminine role in Cosmopolitan's "Just Around the Corner," by Fannie Hurst.

## Loughborough to Exploit Doug's "Robin Hood"

James Loughborough has joined the exploitation staff of Douglas Fairbanks in "Robin Hood" as assistant to Pete Smith. Loughborough will take charge of the publicity and advertising for the New York engagement. Smith left this week for Boston, where he will make the advertising arrangements for the opening at the Park Theatre the middle of this month.

# Finkelstein Boosts Clean Pictures

## Big Mid-Western Theatre Owner Lauds Hays for His Stand on Better Product

"CLEAN pictures mean not only clean business but clean pictures mean better business," is the belief of M. L. Finkelstein, First National Franchise, holder and member of the firm of Rubin & Finkelstein, Minneapolis, which operates forty-three motion picture theatres, the biggest of which are the Capitol in St. Paul, the State in Minneapolis, and the Garrick in Duluth.

M. L. Finkelstein

Mr. Finkelstein is in New York at present attending to business as a member of the Rotating Committee of First National. He will be here about two weeks. He has been in the motion picture business since 1909. He makes his home in St. Paul and has his business offices in Minneapolis.

"I see that Mr. Will Hays has been preaching the gospel of clean pictures to producers, to exhibitors, to advertising men," declared Mr. Finkelstein. "Well, I for one back Mr. Hays wholeheartedly. The public doesn't want the so-called salacious pictures. Any exhibitor who puts on a salacious picture is digging his own business grave. I say that exhibiting such pictures is not good business. In certain territories an exhibitor may increase business temporarily with a picture that is 'a little off,' but his regular business is hurt. His regular patronage is afraid to come back.

"For the general good of the picture business I believe exhibitors should not support a producer who releases anything but clean, wholesome pictures.

"I have seen the statement printed that the public can be educated to like 'better and bigger' pictures. Believe me, the public doesn't need education. The public demands the 'better and the bigger' pictures. Five years ago the public began to tell theatre owners by their attendance the kind of pictures necessary to gain their patronage. And this has been good for the progressive exhibitor. The big motion picture theatres of today are monuments to the demand of the public for better pictures, for clean pictures.

"No one can hide the fact that we had a very bad summer. But the picture business today is getting back to normal. At least that is so in our theatres. This I believe is due to two causes: better business conditions that are giving work to the workingman (and pictures are the workingman's entertainment) and the excellent big pictures we have had."

## "Outcast," Starring Elsie Ferguson, Due Dec. 10th

AS its release of December 10th, Paramount presents Elsie Ferguson in "Outcast," a picturization of one of Miss Ferguson's stage successes.

This play was written by Herbert Davies, and it was in 1914 that Miss Ferguson starred in it in New York. The leading role of Miriam is an exacting one, but Miss Ferguson professes to have found it the easiest she ever played for the screen because every move and every thought of the character were familiar to her.

Chester Withey directed the picture, and in addition David Powell, leading man, the cast includes William David, Mary MacLaren, Charles Wellesley, Teddy Sampson and William Powell. The scenario was written by Josephine Lovett.

## M.P.T.O. Kansas Appoints Arbitration Board

The M. P. T. O. has appointed a joint arbitration board which will have the last word in all disputes. The board, which will be similar to the board recently formulated by the Western Missouri exhibitors, will be composed of six members—R. R. Biechele, Chairman; C. M. Smith and R. G. Liggett, all of Kansas City, Kan., who will represent the exhibitors. and three exchange members yet to be appointed.

The chairman of the board, appointed Monday by R. G. Liggett, president of the Kansas organization, will serve six months, being succeeded by the member next in line, who is Mr. Smith. The plan of the joint arbitration board was approved at the Kansas convention at Wichita, Kan., but appointment of the exhibitor members of the board was deferred until Monday.

## George Bromley Joins C. B. C. Forces

Joe Brandt, President of the C. B. C. Film Sales Corporation, announces that George F. Bromley has been added to the forces, and is serving that company in the capacity of Middle Western representative, with headquarters in Chicago.

Bromley is a known exchange man, having served in official capacity with several of the large companies.

## "The Great Night" Set for December Issue by Fox

"The Great Night," presenting William Russell in the role of a Metropolitan policeman, will be released during December by William Fox. This subject, which is said to have an unusual human interest touch, was directed by Howard M. Mitchell from a story and scenario by Joseph F. Poland. Eva Novak plays opposite Russell.

## "The Man from Outside" in Production

Frederick Reel, Jr., who is directing "The Man from Outside" for Elite Productions has completed his cast for the picture, work on which has already started. Frank Mayo will be starred. In the cast will be Miriam Cooper, Mitchell Lewis, Stuart Holmes, Josef Swickard, Harold D. Mills, and James Truax.

## Bayside Studio Damaged by Fire

Fire in the Bayside studio, Long Island, formerly occupied by Vitagraph, caused damage last Saturday to the extent of $25,000.

## Late News Notes from the West Coast by Wire

A CALL is to be sent out to all independent producers on the coast by Charles Seeling for a meeting to organize an independent producers' association. They will discuss a plan to produce under one organization overhead, to provide self protection against unfair sales and distribution, prevent fake stock sales and conduct a single publicity office for all concerned.

Mrs. Mary Flugrath, mother of Viola Dana and Shirley Mason, died Nov. 30. Her funeral was held last Sunday.

Max Graf, producer of "The Forgotten Law," distributed by Metro, has arranged to do four additional subjects for Metro. The first titled "The Fog." by William Dudley Pelley, will have an all star cast.

Frances Marion is to make a series of six subjects for Cosmopolitan, the first to be "The Love Piker" by Frank R. Adams. George Hill will co-direct.

The Writers' Club last Saturday night celebrated the anniversary of the opening of the clubhouse by the opening of a playroom to serve as dining room, banquet hall and playroom. It seats 400, has a 30 foot stage, and includes all necessary projection equipment. Following a dinner, four one-act plays by Carey Wilson, Garrett Elsden Fort, Frances Marion and Edward J. Montaigne, were presented under the direction of George Foster Platt with all-star casts of film players. Dancing followed.

F. J. Godsol is here and A. L. Erlanger arrives on the Coast this week. Bowes remains here. After a conference, director and cast will be selected for "Ben Hur," to be filmed in Los Angeles, Italy and Palestine.

## Photoplay Edition of "Timothy's Quest" Published

Grosset & Dunlap have published a photoplay edition of Kate Douglass Wiggin's "Timothy's Quest," illustrated with scenes from the picture which is distributed by American Releasing Corporation. Though first published in 1892 "Timothy's Quest" is still popular. The Grosset & Dunlap edition is reported to have met with favor among exhibitors in arranging book store tie-ups.

## MacQuarrie Signs with Distinctive

George MacQuarrie has been signed by Distinctive Pictures Corporation to play the role of the Constable of France in the French episode of "Backbone," the first all-star production of this company which is now in the making at the Biograph Studios.

## Producers Security Gets "The Love Nest"

Arrangements were completed this week that place Wray Physiog's drama, "The Love Nest," with Producers Security Corporation for distribution. The featured players are Richard Travers and Jean Scott. It will be placed on the Independent market along with several other features this corporation is offering state righters.

NEWSY BRIEFS FROM CENTRAL FILM BELT

# Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

## Around the Exchanges

AN important trade showing scheduled for December 11th, is that of the first episodes of "Plunder," Pearl White's serial, at the Illinois Theatre. Adequate musical settings will be provided, and a large number of exhibitors are expected to attend.

B. T. Phelps is the latest recruit to the Progress Pictures Company sales staff and is covering Indiana territory for President Zambreno.

Charles Heede, formerly salesman for United Artists, is now selling Goldwyn pictures.

Nathan Friend, who is representing Distinctive Productions in the Chicago territory, with headquarters at United Artists, has returned from a trip to New York, greatly enthused over "Back Bone," the strong feature picture, starring Edith Roberts and George Fawcett. According to Mr. Friend, Distinctive will release twelve features a year, of the highest class.

While not yet officially announced, it is thought at the Chicago office of Associated First National, that J. M. Jacobs will win first prize in the midwest district, and J. N. Howland wil capture second money. The contest, for which the prizes were offered, is one of First National's most important events of the year and the district for which Chicago is headquarters, has made a remarkable showing in the national ratings. The prizes are very liberal and the hard working winners will add several hundred dollars to their bank accounts.

Si Griever, of Griever Productions, has purchased two more features for this territory, bringing the number he now is distributing up to fifty-two, which assures exhibitors of a picture a week. He has also secured nine more two reel comedies. He already is releasing a two reel western a week and plans to continue this throughout the year. The latest pictures he has secured are "Ashamed of Parents," and "Parted Curtains," Warner Brothers features, and nine two-reel Monte Banks comedies, also from Warner Brothers.

President F. J. Godsol, of Goldwyn Pictures, stopped off in Chicago last week, en route from New York to Goldwyn's California Studios, at Culver City. Mr. Godsol expressed himself as highly pleased with business prospects and complimented District Manager George Hickey and Exchange Manager Reingold on the business being done in this territory.

Celebrated Players Film Corporation of Wisconsin, of which J. L. Grauman is manager, have taken over the distribution of Preferred Pictures, handled through A. L. Lichtman Corporation for the Wisconsin territory. The first of the Lichtman pictures to be released through this company is "Thorns and Orange Blossoms." Celebrated of Chicago, with which the Wisconsin Celebrated is affiliated, is handling the Lichtman output in Northern Illinois and Indiana.

Goldwyn's publicity bureau has begun a big campaign in the interests of "Broken Chains," the Chicago Daily News-Goldwyn $30,000 prize winning scenario. The Chicago Daily News will co-operate with the Goldwyn Corporation and already plans have been made for the big event. Exploitation Manager Bonns is expected to arrive in Chicago soon to direct the campaign and has directed Walter D. Nealand, the local publicity manager, to devote his energies to the handling of the campaign. It is understood another man is being sent from the New York office to handle the outside houses near Chicago, working under Nealand's supervision.

The pre-release showing of "Thelma," starring Jane Novak, was held at Barbee's Loop Theatre on Thursday morning and a large crowd of exhibitors gathered to witness the new Film Booking Offices of America release. The picture was well liked by the audience.

J. J. Lynch, formerly covering city territory for Film Booking Office, has been assigned to Indiana territory by Manager Jack Sampson.

## Among the Trade

WORK of improving and remodeling the Bell Theatre, 3064 Armitage Avenue, is about completed and Manager Elmer E. Benesch will have a very attractive house. He also plans to install a Kimball organ very shortly.

A reviewer of one of the leading Chicago dailies has picked out the following twelve pictures as the best which appeared during November, and gives them all high praise. They include: "To Have and To Hold," "The Ghost Breaker," "Arabia," "One Exciting Night," "The Man Who Played God," "Manslaughter," East Is West," "Alias Julius Caesar," "The Sin Flood," "The Man Who Saw Tomorrow," "The Impossible Mrs. Bellew," and "The Young Rajah."

Chicago motion picture men are proud that one of their number is the owner of the new Trianon, just completed, on Cottage Grove Avenue and Sixty-Second Street, which opened with a great society fancy dress ball on Wednesday night. Andrew Karzas heads the company which built this magnificent ball room, which is planned along the lines of the Trianon of Versailles, a famous French palace. The Windy City can now claim the finest ball room in the world, as well as the finest moving picture theatre, and that the Trianon will be conducted along high class lines, is a certainty, as Mr. Karzas has proved his ability as an executive and showman at the Woodlawn, which is one of the best known theatres in the city.

D. Arnold Kohn has started the production of a series of pictures, featuring Pavley and Oukrainsky, famous Russian dancers in some of their leading ballets. Mr. Kohn recently closed a contract with the Russian stars to make several pictures and the first to be produced will be one based on some of their best known ballets, including "The Crucifixion," and "The Gate of Redemption."

The next sectional meeting of the Illinois Motion Picture Theatre Owners, has been arranged for the Hotel Nelson at Rockford on December 13th. Glen Reynolds of De Kalb, is scheduled to preside and a number of the officials of the state association will attend.

Joe Koppel, who has recently been manager of the Astor Theatre on Clark Street, near Madison, is now in charge of the Village Theatre, Wilmette.

The Le Grand Theatre at 5243 North Clark Street, has been purchased by Abe Gumbiner.

The American Photoplayer Company, well known manufacturers of musical instruments, are now located in their new quarters at 702 S. Wabash Avenue. The company made this move in order to keep in closer touch with the exhibitors visiting film row.

HURRICANE !-A WILD NIGHT !
DEATH RIDES THE STORM !
You want to rise up on the edge of your seat.
D.W. GRIFFITH'S
ONE EXCITING NIGHT
A BREATH-TAKING SPECTACLE OF LOVE, FUN, HAUNTED HOUSE MYSTERY AND THE STORM UNPARALLELED
DON'T MISS THIS WONDERFUL ATTRACTION NOW AT
TREMONT TEMPLE
ELECTION WEEK
2:15-8:15 DAILY
PRICES 50¢-$1
SPECIAL ORCHESTRA AND EFFECTS

*Dramatic ad on "One Exciting Night," used in connection with the run at Tremont Temple, Boston.*

George De Kruif, of Exhibitors Supply Company, is making an inspection of that company's Minneapolis branch. He expects to be away from Chicago for a week or ten days.

When the De Luxe Theatre at 814 E. 63rd Street, closed its doors Sunday night it ended its career as a motion picture house. The lease, which had been held by Christous and Nichomakous, was not renewed, and the owners of the property intend to dismantle the theatre and utilize the building for store purposes.

Word comes from Wabash, Indiana, that the fight against Sunday movies, being waged by the Ministerial Society, has stirred up a hornet's nest, and that the results have been far more wide reaching than anticipated by the reformers. Following the closing of the motion picture houses two weeks ago, Charles Bolte, chief of police, last Sunday, closed all places of business except restaurants and garages, and next Sunday, it is said, intends to stop city street cars and close up everything of a business nature in the city, including lodge rooms, restaurants and garages. The outcome of the Sunday closing fight is awaited with considerable interest as the authorities apparently are going to carry it to its logical conclusion and not allow the movies to be the "goat."

"Tess of the Storm Country," Mary Pickford's next release, which is heralded as one of the greatest pictures our Mary has ever appeared in, has been scheduled to open Christmas day at the Roosevelt Theatre where it will remain for an extended run. Manager Eichenlaub of United states that arrangements are practically completed for "Robin Hood" to open at one of the important theatres the last of January or early in February.

R. J. Cleary, of the Majestic Theatre, Kankakee, was in Chicago, booking pictures this week and reports that business is fairly good in his city at present. Lewis R. Swain is now organist of the Majestic and his playing is a feature which is proving a real box office attraction, according to Mr. Cleary. Mr. Swain is a very well known organist, having played at the Circle, Indianapolis; Blue Moon, Minneapolis; Grauman's Theatre, Los Angeles, and other important houses before coming to the Majestic.

EXHIBITORS' REPORTS ON NEW RELEASES

# What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

## FAMOUS PLAYERS

***When Knighthood Was in Flower—***

Held up for three weeks, which is unusual in our town. (West.)

The most beautiful spectacle ever staged. Everyone crazy about the picture. Standing room only all week, both matinees and evenings. (Middle West.)

***The Impossible Mrs. Bellew—***

Business excellent. Good box office picture. (Middle West.)

***The Ghost Breaker—***

Packed them in on Sunday and on Thanksgiving day and had good houses on the days between. The picture was shown in one of the houses of lesser seating capacity, but Wallie's popularity didn't seem to have waned for the showing in this house. (Middle West.)

***The Man Who Saw Tomorrow—***

Business was fine, although there was decided comment on "the queer story" the star's popularity pulled them in. Press criticisms kindly. (Middle West.)

***The Old Homestead—***

This is a big feature and proved popular with our patrons. Business good. (Middle West.)

***The Pride of Palomar—***

Proved one of the most popular of the year. Critics and patrons praised it. Drew very well. (Middle West.)

***The Young Rajah—***

Not up to expectations. Valentino's popularity carried it through. Story didn't take any too well. Receipts fair. (Middle West.)

People here were so dissatified with the story that after two days my business fell to rock bottom. Valentino pleased, but the picture, otherwise, was complete failure. (West.)

***The Cowboy and the Lady—***

This one pleased patrons and played to a good attendance for the week. (Middle West.)

***While Satan Sleeps—***

Jack Holt is gaining new admirers daily and this one was well patronized and many commented favorably on its entertaining qualities. (East.)

***To Have and to Hold—***

One of the best pictures seen here in a long time; fine box office attraction. (Middle West.)

***Clarence—***

A film characterized here as well worth seeing. Of the best in settings, photography and direction. Good business. (East.)

A capacity week's business with this one, as Wallace Reid is unusually popular here. (Middle West.)

***The Face in the Fog—***

One of the best of its kind we have had. Brought out much enthusiasm. Full of thrills, great audience picture, excellent business. (East.)

## FIRST NATIONAL

***Oliver Twist—***

Played to good crowds for a week's run. (Middle West.)

Did not do as well as expected for the first half of the week, but finished well. Was given enthusiastic endorsement by Federation of Women's Clubs board. Special potato matinee when kiddies brought gifts for the Thanksgiving baskets; went splendidly. (Middle West.)

Capacity houses. Patrons very enthusiastic. Most of them declared that Jackie Coogan far surpassed anything he had done, even "The Kid." While everybody thought the picture was a splendid piece of work, we heard a few say that they thought Jackie should not be cast in such serious roles, for a while. (Middle West.)

Very fine production, excellent acting by Jackie Coogan. Splendid telling of well known story and still we didn't have big crowds except on Thanksgiving Day. (Middle West.)

***The Dangerous Age—***

Splendid clean picture with plenty of entertainment value. Played to big business. (Middle West.)

***East Is West—***

Constance Talmadge a real hit; went over in fine style. Went over with a bang. Let's have more like this one. (West.)

***Skin Deep—***

Attracted overflow business all week and on Thanksgiving Day broke the record of the house by many hundreds of dollars. (East.)

A good box office attraction. Did a lively week's business. (Middle West.)

## UNIVERSAL

***The Kentucky Derby—***

A thrilling race story that proved just the thing for patrons of this house. Business good. (East.)

Horsey and a thriller supreme. A really fine audience picture for mixed houses. Made them gasp at times. Good business. (East.)

***The Trap—***

A real picture. Lon Chaney does some very good work. Excellent returns. (Middle West.)

***One Wonderful Night—***

Herbert Rawlinson shows to advantage in this one. Business up to average. (Middle West.)

***All Night—***

Excellent business, because Valentino's name over the theatre in electric lights brings the crowds no matter what the picture. This picture was no good, but it did get the money. (Middle West.)

## METRO

***The Golden Gift—***

Did fine business last half of a week. Altogether satisfactory. (Middle West.)

***Love in the Dark—***

A very charming story that went over big for the week. Viola Dana well liked here. Good business. (East.)

***Don't Write Letters—***

A very nice sort of picture that should please most anywhere. Did very nicely with it. (Middle West.)

***The Forgotten Law—***

Cannot report business encouraging with this one. (West.)

## FOX

***Nero—***

Did a beautiful flop following the opening day. Folks do not seem to want this spectacle stuff any more. (East.)

***Who Are My Parents—***

An ordinary picture of its kind. Did fairly well. (Middle West.)

***Arabia—***

Picturesque in detail and well filled with thrills and cowboy stunts. Well liked. Good business. (East.)

***West of Chicago—***

Business good for holiday run. Matinee performances were slow. (Middle West.)

## WARNER BROTHERS

***Your Best Friend—***

It drew all right for a program picture, but not as a feature. Was taken off a day ahead because business was dragging. The complaint was that mother pictures are all alike. (Middle West.)

***Rags to Riches—***

Very satisfactory picture from all angles, including plot, action, continuity, direction and acting. Wesley Barry is a sure drawing card. Splendid business. (Middle West.)

Played to fair business for a week's run but folks didn't enthuse over it. (East.)

## PATHE

***Nanook of the North—***

The house was opened for Thanksgiving week only with this one, which did an average business. (Middle West.)

***Doctor Jack—***

Fine business, justifying holding over for second week. Management did not think the picture was quite so good as "Grandma's Boy," but patrons thought it was, the box office benefitting accordingly.

## ASSO.-EXHIB.

***Dusk to Dawn—***

Ingeniously handled around mystery and double personality. Well screened; good business. (East.)

Went over fairly well. (Middle West.)

## SELZNICK

***One Week of Love—***

Excellent feature with popular stars. Went over big. (Middle West.)

Elaine Hammerstein is popular, as is also Conway Tearle. This one should go well most anywhere. My patrons liked it. (Middle West.)

Great picture; big box office attraction. (Middle West.)

## VITAGRAPH

***A Woman's Sacrifice—***

Ordinary and therefore didn't do much business. (West.)

## STATE RIGHTS

***What's Wrong With the Women—***

Extensive teaser campaign, playing on title, helped put this one over big. Attraction has real merit, so attendance is now drawn merely on strength of title, which had a great drawing power. (Middle West.)

***More to Be Pitied Than Scorned—***

Regular old fashioned melodrama. These titles fail to draw as they used to, as people want to appear highbrow even if they're not, and these titles are a hark-back to a previous generation. Poor business.

*Lobby display on "The Young Rajah" at Ascher's Merrill theatre, Milwuakee*

# Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandnsky.

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Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rnbin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Minwaukee.

Jack Knhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, McVicker's theatre, Chicago.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

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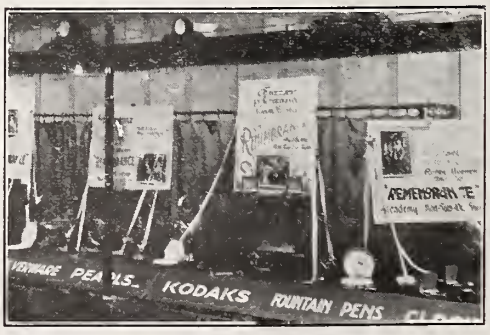
Eugene H. Roth, California theatre, San Francisco.

Sidney Granman, Granman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.




*Top—"Sure Fire Flint" front, Olympia, Boston; below—"Remembrance" window tie-up, Academy, Lynchburg, Va.*

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Sonth, ern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Sonthern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Eimira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

*Rich effect in window display tying up with "The Eternal Flame" arranged by the Capitol theatre, St. Paul, Minn.*

## Clothing Shower Tie-Up Wins Space for "Skin Deep"

Louisville, Ky.—Reams of desirable publicity were obtained by the Mary Anderson theatre on "Skin Deep" through a Clothing Shower for the benefit of needy ex-service men.

Through the medium of newspaper stories and special letters sent to the various merchants of Louisville, an appeal was made for new clothing which would be turned over to ex-service men who are in need. The American Legion extended co-operation and participated in the Mary Anderson *Courier-Journal* Clothing Shower. The Legion Rehabilitation Committee was placed in charge of distributing the clothing secured as a result of the shower. Each merchant who contributed to this drive was given several cards for display in his window attesting the fact that he had participated in the Clothing Shower, as a token of appreciation to those who served.

"Skin Deep" was mentioned conspicuously in all newspaper stories, as well as the window cards which the shower committee gave to merchants. A special American Legion night was held by the Mary Anderson theatre, with the local American Legion Post coming in a body to view "Skin Deep." Mayor Quinn of Louisville was persuaded to attend the showing and make a speech, all of which netted additional newspaper publicity.

*Hand painted front on "Burning Sands" at the Queen theatre, Galveston, Tex., in red and yellow. A spotlight was kept on the cut-out*

## Medieval Atmosphere Gotten in "Robin Hood" Lobby

DETROIT, Mich.—Shadukiam Grotto, which is presenting "Douglas Fairbanks in Robin Hood" at the Orpheum theatre has created a medieval atmosphere in the lobby and body of the theatre in harmony with the period of the feature.

The panels of the walls of the lobby have been decorated with painted shields bearing coats-of-arms and other heraldic devices. The same decoration is repeated in the frieze. In the body of the theatre the same decorations are again repeated, the stage is hung with dark blue curtains, standards of arms, being placed on either side.

The girl ushers are dressed as pages, the head usher wearing black and white and the others, brown and blue.

The porte-cochere has been painted a medium grey, picked out with gold. Heavy frames of the same color hold the stills, which decorate the front.

## "Hick" Exploiteer Gets Self Arrested as Stunt

Traverse City, Mich.—Getting himself arrested four times was part of the exploitation campaign on "The Old Homestead" put over by Walter Lindlar, Paramount exploiteer, and four times Manager Frank Anderson of the Lyric theatre bailed him out.

Lindlar, dressed as a farmer, beard, specks, big hat and all, hired a one-horse shay and drove into the city.

The verdant farmer just couldn't observe the traffic regulations and got run in the four times alluded to. He put up such an argument with the cops that they had to "pinch" him to save themselves. Walter gave his name as Uncle Josh, and pretty soon the police reporters were writing unkind and supposedly funny things about the poor old farmer who got run in.

After the cops were "on," Lindlar and Anderson bannered the buggy to advertise "The Old Homestead," changing the sign each day.

## Police Dog Ballyhoo Employed on "Brawn of the North"

Detroit, Mich.—The Capitol theatre, in exploiting "Brawn of the North," used a street ballyhoo of two police dogs with blankets led by a man in a yellow jacket, marking what is alleged to be the first time that street ballyhooing has been used in conjunction with the Kunsky houses. Manager Moule of the Capitol personally sponsored the stunt.

Its real exploitation value lay in a tie-up with the Police Dog Kennels, for every one who asked the ballyhoo artist about the wonderful animals was told that they came from the Police Dog Kennels. It created additional good will and advertising for the picture.

*Stucco effect on lobby frame used for "Blood and Sand" used by Paul E. Noble, manager of the Liberty theatre, Portland*

*The Strand theatre, Milwaukee, recently used this striking banner across the front of the house on "The Eternal Flame"*

## Gas Company Gives Window to "The Eternal Flame"

El Dorado, Kans.—The management of the Gem theatre, in exploiting "The Eternal Flame," made a hook-up with the local gas company, as a result of which a full sixteen-foot window was cleared by the gas company so that one of their Radio heaters could be used in the fireplace. The display was built up to reproduce the set in the picture where the forge and flames are shown in the back of the scrim through the opening doorway. The gas company's layout consisted of four eight-foot strips of beaver board, lashed into shape to give the room effect. The door, fireplace and figures were reproduced, the figures being supplied by cutouts because of the lack of models in town.

A curtain was hung from the back of the door and a forge built out of a tin pan and mounted on a base of a music stand. A 75-watt red lamp shone through the artificial coals, giving the desired effect. From the window above a green light shone, the combination with the red flare below giving a fusing of shades that reproduced the forge set in the picture.

Instead of employing an artist to decorate the walls, the company used wallpaper selected from a local store. The result was a stone wall effect that cost only 40 cents.

## Book Ballyhoo Made to Open on "The Masquerader"

MIDDLETOWN, Conn.—A walking book that opened up was the variation on the book ballyhoo used by Manager T. H. Browning of the Grand theatre in exploiting "The Masquerader."

The outside covers were straight display advertising of Guy Bates Post and the attraction at the Grand.

The inside pages were "inspiration" copy giving some idea of what could be expected from the picture, with a half page of straight billing.

The book was four feet high and three feet long, closed. The masked man who piloted it through the streets followed out instructions to stop whenever he had gathered a crowd. The releasing of a clasp made the book open automatically. After the audience had had time to read the billing the book closed up and the artist went along his way.

## Gives Out 200,000 Catch Lines on "Impossible Mrs. Bellew"

ST. LOUIS, Mo.—Manager Herschel Stuart of the Missouri theatre distributed 200,000 small slips, printed on colored paper, bearing on both sides catch lines for "The Impossible Mrs. Bellew," on the day the picture opened. The same catch lines, 40 in number, were used in the newspaper advertising.

Some of them were: Scandal leaves a trail and a stain even on a man's character. Worse luck, this one revolves around Gloria Swanson as "The Impossible Mrs. Bellew"; Married to one man—loving another—no wonder they called her "The Impossible Mrs. Bellew"; It's the sin we have not committed which seems the most preposterous—"The Impossible Mrs. Bellew." Each bore the theatre name and play date.

## Flaming Sand Effect Gotten in "Burning Sands" Lobby

JACKSON, Tenn.—Manager A. H. Lynch of the Lyric theatre created an unusually realistic impression of the title in his lobby display on "Burning Sands."

The lobby was draped tent fashion, front, sides and back, with colored bunting and along both sides was special scenery showing camels and palm trees. But the thing that got them was a box of sand sitting in the front of the lobby and actually blazing. The box was shallow with a false bottom of screen wire tacked in at about half the depth. This was covered unevenly with sand and under it sat several cans of Sterno (canned heat), the blaze breaking through the sand in several places. Of course the cans were concealed and the sand was so distributed that it was hard to see the screen wire. The effect was most realistic and caused much attention and comment.

## Trick Barometers Employed to Exploit "The Storm"

Sandusky, Ohio.—The Schade theatre put over a well rounded campaign recently on "The Storm."

The first stunt was the distribution of hundreds of trick barometers, cheaply made from instructions given in the press book on "The Storm." The next move on the part of the Sandusky exhibitor was the distribution of a thousand copies of a special edition of a local newspaper, with a red fudge printed across the front page announcing the coming of "The Storm." A score of newsboys were used for this distribution.

A large banner next was hung over the main street of the town, bearing the words "'The Storm' Is Coming," and finally a street ballyhoo man was sent out, clad in oilskins and bearing a huge umbrella lettered with storm warnings. This ballyhoo gave away several hundred small rubber boots.

*Genuine relics of early days were dug up by Manager Arthur E. Weld of the Strand theatre, Waterloo, Iowa, for this "Grandma's Boy" lobby display*

*Paul E. Noble, manager of the Liberty theatre, Portland, prepared this elaborate front on "The Dictator," building up heavy arches and carrying out the castle idea throughout the lobby in complete fashion*

## Salvation Army Drive Tied Up to "Rags to Riches"

Los Angeles, Cal.—Loew's State theatre inaugurated a number of street ballyhoos and a Salvation Army "Rags to Riches" drive in connection with the showing of "Rags to Riches" at that theatre.

For a street ballyhoo Loew's State used a trick buggy with a swayback horse, placing banners on the sides and back. It was driven by a man in rags with another person arrayed in full dress at his side. The buggy was paraded down the main streets three days before the showing of the picture, and during the first two days of its run.

Thousands of kids wearing false faces of Barry and carrying banners paraded the streets, Salvation Army trucks carried banners on both sides, and booths were opened at prominent corners for the public to deposit old clothes. Over 500 window cards were placed in downtown stores. Six-foot cut-out letters outlined with chalk and filled in with shellac were painted on twelve main boulevards leading into the city of Los Angeles. The signs were over a block long, and every person traveling into the city in a machine saw the ad a week in advance of the play dates.

Newspaper tie-ups were secured with every daily in the city. They were conducted along general news lines, being backed up by the Salvation Army officials. This campaign was launched by Clarke Irvine, the Warner coast publicity man.

*The Rex theatre, Spartanburg, S. C., reproduced Kipling's "The Vampire" as a big lobby display on "A Fool There Was"*

## Inch of Film Makes Effective "Pink Gods" Throwaway

JAMAICA, L. I.—A herald which got attention through its novelty was used on "Pink Gods" by Manager Fred V. Greene, Jr., of the Rialto theatre. He obtained an old print of film and clipped inch strips on a card, which read:

"Here is one inch of 'Pink Gods,' A Paramount Picture. You must not miss the other 85,307 inches at the Rialto theatre."

The reverse side contained straight advertising for the picture illustrated by a stock ad.

Greene stood in front of his lobby the night of the opening and checked up on the cards around the theatre. He found about a hundred with the bit of film detached. That shows they were taking notice.

## Diversified Campaign Put Over for "Lorna Doone"

Omaha, Neb.—Numerous ways of exploiting "Lorna Doone" were found by Manager Julius K. Johnson when that picture played the Rialto theatre. For two weeks prior to the showing cards were hung up in the public libraries calling attention to the coming of the picture and inviting the public to read the book.

The opening of the food show marked a splendid opportunity to profit by the national tie-up arranged with the National Biscuit Company through a special booth on "Lorna Doone Shortbread," for which Madge Bellamy had posed in a series of photographs. The Omaha retail grocers came in on this brand of co-operation with the result that thirty retail window displays were arranged for with one selling talk.

The Ad-Selling Club was given a talk on "Lorna Doone." Orchestras in the restaurants plugged the song and the music stores backed them up with attractive windows.

The most spectacular exploitation was the street car ballyhoo, used by permission of the local traction company. The usual posters on the car were embellished by a locomotive bell that was placed inside the car and rang continually.

## Widespread Publicity Obtained for "Light in the Dark"

Brooklyn, N. Y.—When Hope Hampton appeared in person in connection with the showing of "The Light in the Dark" at the Brooklyn Mark Strand, Edward L. Hyman, managing director, put across a publicity campaign of unusual thoroughness.

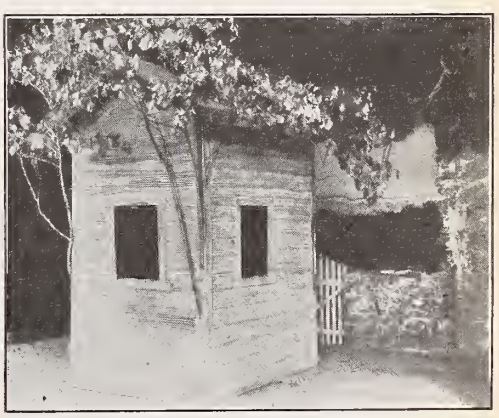
Invitations were sent to all New York newspaper critics, who responded en masse Sunday, the day "The Light in the Dark" opened.

A certain bogus Prince was exposed by the *Daily News*, and Benedict R. Sobler, publicity director of the theatre, learning that Hope Hampton was one of several screen celebrities who were pursued by him, brought reporters from all over the city to interview Miss Hampton on her experiences with the imposter. This resulted in columns of valuable space.

The second stunt was a Red Head matinee. Letters were sent to the principals of all Brooklyn High Schools teaching girls, cordially inviting all "red heads" therein to attend the Wednesday matinee of "The Light in the Dark" gratis.

Because of the color reel in "The Light in the Dark," the editors of the Brooklyn art gravures were invited to attend the picture's exhibition, and pictures in the art gravures resulted.

Miss Hampton's performance at her personal appearances embodied the rendition of some vocal numbers. The Duo-Art reproducing piano was pressed into service, and used by Miss Hampton instead of an accompanist. This tie-up manifested itself in the Aeolian Company's newspaper advertising.



*Atmospheric lobby on "The Bondboy" arranged at the Branford theatre, Newark, N. J.*

A TAILOR MADE MAN
HEADED BY CHARLES RAY & A DISTINGUISHED CAS
UNITED ARTISTS FIRST CHARLES RAY PRODUCTION
'A Tailor Made Man'
A UNITED ARTISTS PRODUCTION
'A Tailor Made Man'
UNITED ARTISTS FIRST CHARLES RAY Production
'A Tailor Made Man'

*"Tailor Made Man" front at the Empire theatre, San Antonio, Texas, arranged by W. J. Lytle, general manager*

## Trolley Company Gives Gratis Space to "Human Hearts"

East St. Louis, Ill.—Recently John Choate, advertising director for the Majestic theatre, worked a Human Hearts contest in conjunction with the *Daily Journal*, leading daily newspaper, to exploit the showing of "Human Hearts" at his theatre.

The stunt was given wide publicity and thousands sent letters to the *Journal* in an endeavor to win some of the prizes awarded. But Choate received some very valuable publicity that he had not figured on in any of his calculations.

W. H. Sawyer, president of the East St. Louis & Suburban Railway System, including the East St. Louis Railway Company and eight other subsidiaries, watched the Human Hearts contest grow and finally concluded it would be a good thing for him to tie-up with, so he inserted advertisements in the *Daily Journal* calling attention to the human hearts of the motormen and conductors employed by the car company.

His ad copy called specific attention to the Human Hearts contest conducted by Choate.

In writing to the editor of the *Daily Journal* Sawyer said: "I guess I am advertising their picture, but in tying up my advertising with that of the picture I am getting the effect of all the costly publicity of the company, and so I find it a fifty-fifty proposition after all."

## Tie-ups With Banks Put Over on "Your Best Friend"

SPOKANE, Wash.—A number of tie-ups with local banks were obtained by the Auditorium theatre on "Your Best Friend."

Manager Charles W. York announced to the public through the medium of the Spokane Chronicle that every child born during the exhibition of the picture would be started with a savings account at a local trust company. According to Mr. York considerable interest resulted.

## "Remembrance" Tied Up with National Apple Week

BALTIMORE, Md.—National Apple Week was used to advantage by the Century theatre, one of the Whitehurst chain here, in exploitation of "Remembrance." One thousand apples were given away at the door through an arrangement with the local committee in charge of Apple Week.

Publicity was obtained through advertising, and the local papers ran stories in which the stunt was given space, the stories carrying the statement that the apples were given away "in remembrance," which linked up the picture nicely.

## Storm Experiences Contest Is Used on "The Storm"

HOUSTON, Texas—Manager Charles McFarland, of the Queen theatre, in conjunction with Universal exploitation representative Wakefield, exploited "The Storm" to good advantage.

Beginning one week in advance a story writing contest on "Storm" experiences started the campaign through the newspapers. Fifty dollars in prizes were given away for the best stories on "Storms" that had visited Houston.

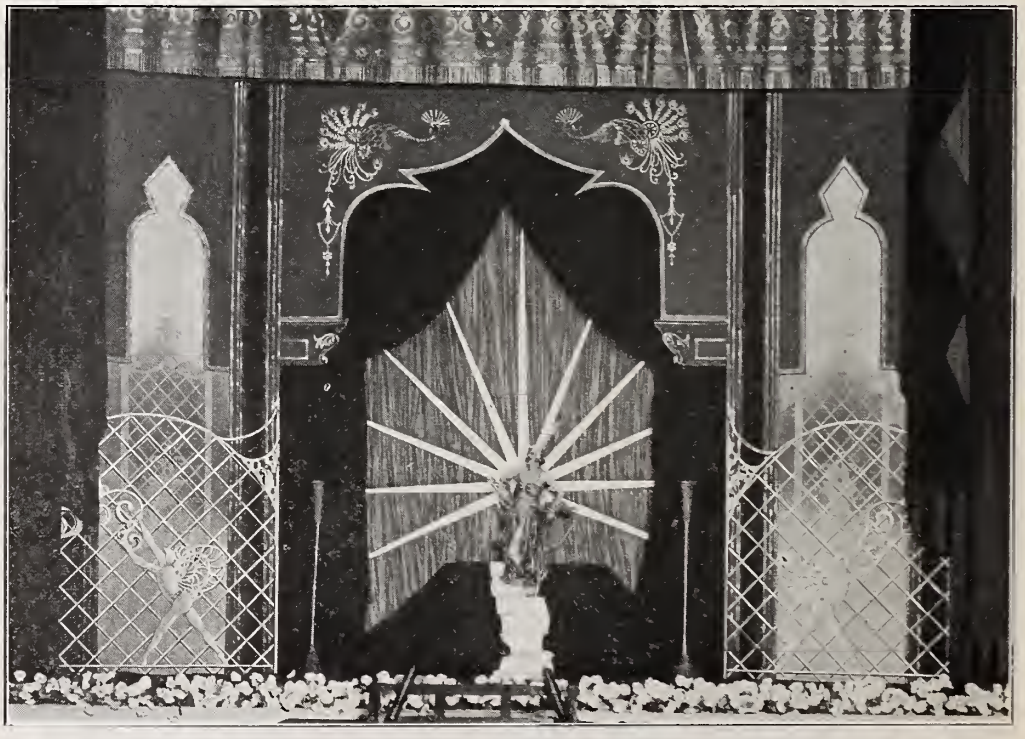
Teaser ads were scattered through the newspapers, also the weather column in the newspapers carried a similar announcement.

## Scratch Pad Exploitation Is Good Will Booster

Sandusky, Ohio.—George Schade, proprietor of the Schade theatre, has put into effect an exploitation stunt which goes into the homes and which should be a profitable good will booster. He has done this by the simple expedient of making up scratch pads, or tablets, that are used in every classroom in the country and then taken home for "home work."

Schade's tablets have been made up in regulation size in vast quantities, bearing advertising for the "Schade Theatre, Always a Good Show, the Home of First National Attractions" at the top. They were produced at a price that still gave the retailer a substantial profit. The fact that the cover front carried a photograph of the Schade theatre and that the pad was called "The Schade Theatre Tablet" was simply good civic boosting and helped, rather than hurt, their sale in Sandusky.

For exploitation results alone the idea would be worth a good investment. Combined with the fact that it is actually going to enable the exhibitor to break even, it furnishes a remarkable example of simple but effective exploitation. Five thousand tablets constitute the first order.



*This lavish prologue, with a setting done in old rose, pale green and gold, was presented by Manager Paul E. Noble of the Liberty theatre, Portland, on "Broadway Rose"*

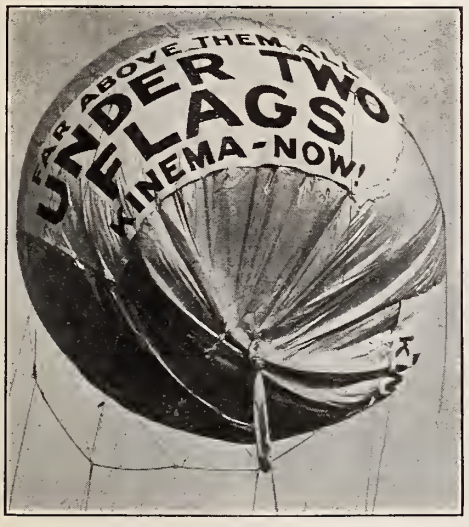
*Appropriate street ballyhoo on "East is West" prepared by Manager Richard Doering of the Arcade theatre, Paducah, Ky.*

## Pupils Excused from School to See "Sherlock Holmes"

Lynchburg, Va.—Manager Accrossinni of the Academy theatre obtained valuable publicity for "Sherlock Holmes" through a tie-up with the school board.

He arranged with the school board to give a special showing at ten o'clock Tuesday morning for every school child that wished to see it. The children were to be excused from school long enough to see the photoplay screened. The children were to pay the regular price for children's tickets to the Academy, 25 cents. Of this amount, 10 cents was to go to the theatre and 15 cents to the School Entertainment Fund. The pupils bought the tickets from their teachers, the latter retaining the school's share of 15 cents for each ticket.

A letter was sent to all students of the Randolf Macon College and the Sweet Briar School for Girls—a thousand young people being reached by this scheme. The police of Lynchburg attended in a body the Monday afternoon showing as guests of the theatre.




*Balloon sent aloft with signs on "Under Two Flags" for its showing at the Kinema theatre, Los Angeles, Cal.*

## "East Is West" Map Is New Treasure Hunt Angle

INDIANAPOLIS, Ind.—A treasure hunt with a unique angle was sponsored by the Indianapolis Times as an exploitation hook-up on "East is West" at the Circle theatre.

The hunt was tied up with the picture through passes and advertising, but to make the connection even more distinct a novel feature was introduced in the directions that were given for the location of the treasure.

The four corners of the globe were simply turned around with the result that this admonition was given: "Remember that north is south, south is north, west is east and EAST IS WEST."

The twist was an adroit method of bringing in the title of the picture but even more effective in arousing interest in the hunt by this angle.

## Cowboy Club Tie-Up Is Booster For "Cowboy and the Lady"

AUSTIN, TEXAS.—A tie-up with a local club at Texas University on "The Cowboy and the Lady" recently brought Manager R. P. Whitfield, of the Majestic theatre, good results in the way of publicity.

This club is known as "The Cowboys" and its official uniform is the regular cowboy's outfit, which includes the large sombreros, red shirts, bandanna handkerchiefs and leather breeches covered with white animal hair. This club is considered the most popular in the school. So this tie-up with them and the theatre was splendid publicity.

Mr. Whitfield gave this organization a theatre party. In return for this courtesy "The Cowboys" marched to the theatre in a body, each accompanied by his lady friend. Large banners, on which were painted the title of the picture, also the title of this organization, were carried by "The Cowboys" in their parade to the theatre.

Mr. Whitfield says that the newspapers gave it front page publicity.

## Dealers Aid "Laugh Week" for "Grandma's Boy" Showing

Houston, Texas.—Manager C. A. McFarland of the Queen theatre put over a comprehensive campaign on "Grandma's Boy," starting with heavy use of accessory paper around town.

The local officials were very co-operative in helping the local management to put over a "National Laugh Week" in Houston. Special cards were printed about "Laugh Week" which were distributed in the stores and hotels around the city. Newspapers helped to further this campaign with special stories. Also several merchants, realizing what it meant to have every one "smiling" during that week, headed their ads in the newspaper with the slogan, "It's National Laugh Week."

Three matinees were held for children during the week. The most successful was the matinee held on the day the Ringling Brothers' circus was in town, since a holiday was given to all school children. Mr. McFarland advertised in the newspapers and on cards the special matinee that would be held in the morning just before the circus parade.

*The Imperial theatre, San Francisco, obtained this display through a tie-up with a savings bank on "The Old Homestead"*

*Irish atmosphere, with shamrocks throughout, in lobby of Pantage's theatre, Memphis, Tenn., for "My Wild Irish Rose"*

## Perfect Lips Contest Exploits "Trifling Women"

Cleveland, Ohio.—A contest to find the young woman in Cleveland with the most perfect lips was used as an exploitation tie-up on "Trifling Women" for its showing at the Stillman theatre.

The contest for the young woman who could answer the requirement was a keen one, and the Cleveland *Press* carried photographs of those competing, as well as of Barbara La Marr, whose lips were used as a model of perfection.

The contest was arranged as follows: The *Press* announced that Rex Ingram, director of the photoplay, was desirous of finding an understudy to Miss La Marr, and had asked the paper to help find one. The chief requirement was that the young woman have as perfect lips as those possessed by the screen actress. The account continued to the effect that Mr. Ingram would award a prize of $50 to the lucky woman having the necessary requirements. Photographs were to be sent to the newspapers and a committee of Cleveland judges was to make the decision.

Groups of contestants were published daily, all calling attention to the contest as well as to the picture at the Stillman theatre.

*Richard A. Addison, publicity director of the Pickwick theatre, San Diego, Cal., arranged this attractive "Love's Redemption" display*

## Chinese Bridal Gown Displayed for "East Is West"

**BALTIMORE, Md.—Manager Guy Wonders of the Rivoli theatre, through the courtesy of a Chinese graduate of Johns Hopkins Medical college, obtained a genuine Chinese bridal costume, which was exhibited in the window of a leading department store, in connection with the showing of "East Is West." Three of the original sketches for Constance Talmadge were also shown.**

**The prologue used consisted of two singers in Chinese costume rendering the "Chinese Lullaby," against a background of silk curtains and Chinese lanterns.**

## Box-Office Made Arab Tent For "Burning Sands" Lobby

OKLAHOMA CITY, OKLA.—Manager S. S. Wallace, Jr., of the Capitol theatre, arranged a lobby display on "Burning Sands" that was simple yet most effective, consisting of three cut-outs, two of the cut-outs representing Arab soldiers standing on guard on each side of the lobby. Between these two Arabs in the centre of the lobby just in front of the box office was a cut-out of Milton Sills holding Jacqueline Logan in his arms.

The box office was covered to represent an Arab tent with an opening in the front for the cashier, this opening being in the shape of a pyramid. Yellow and red stripes were the colors used for the tent material and the title of the picture hung above the box office, being painted in corresponding colors.

**PRODUCERS Are Afraid to Quote Us**

They do not want you to know the Truth about their pictures, in advance. To get the Truth read

**Screen Opinions**

THE UNBIASED REVIEWING SERVICE!

A Real Investment CHICAGO, ILL.

## Vigorous Campaign Put Back of "Quincy Adams Sawyer"

Baltimore, Md.—When the New theatre staged the premiere of "Quincy Adams Sawyer" here, L. A. DeHoff, of the Whitehurst interests, and Leon Victor, Metro's publicity and exploitation man, put over some vigorous campaigning. One of the stunts was the serving of summonses upon prominent attorneys of the city, requiring that they appear "before Quincy Adams Sawyer at the New theatre."

Mayor Broening, Governor Ritchie and other officials, who also are attorneys, were among those upon whom the papers were served, and whenever possible Mr. DeHoff and Mr. Victor enlisted the services of an "honest-to-goodness" policeman to pass the papers. Good results were obtained from the stunt, and many of the "summoned" men were observed in the audiences.

A street ballyhoo also was used for the production, a small cabin mounted on a float being drawn about the downtown thoroughfares. This float bore appropriate advertising and was decorated with pumpkins, corn shocks and other typically Yankee and typically autumn trappings. The New's box office was buried in laurel, corn shocks and artificial chrysanthemums, and in the foyer stood an old-fashioned kitchen range, which gave all the appearances of having a good fire inside.

*The Palace theatre, Little Rock, Ark., used this animated windmill as a lobby display on "Queen of the Moulin Rouge"*

*At Last*,—the star and the production you've been waiting for—

# Pearl White

"Pathe's peerless, fearless Pearl," in

# "PLUNDER"

her new dynamic house-filling Patheserial, the climax of her illustrious serial career

Pathéserial

TRADE MARK

*Produced and directed by* GEO. B. SEITZ

*Written by* GEO. B. SEITZ *and* BERTRAM MILLHAUSER

# Pearl White

The country is hungry for this new Pearl White Patheserial.

Grandma and the kids, and all the family in between, devotedly followed Pearl White's past Patheserials, while the flood of admission money made music in the tills of ten thousand box-offices.

They are waiting for "Plunder."

Pathéserial

# in "Plunder"

Superlative box-office satisfaction to any exhibitor, anywhere.

The most successful serial star the business has ever seen in a production offering unparalleled opportunities for profits.

In star, story, cast, direction and production the Patheserial supreme.

Pathéserial

# Pearl White in "Plunder"

FOR five dazzling years Pearl White made Patheserial history.

She made her fame and achieved her popularity as a Patheserial star. The public wants her as such a star. Now, after an extended stay abroad, she returns to star in her greatest Patheserial.

Hundreds of exhibitors got their start on the road to independence by playing her in Patheserials. They still talk of the amazing profits they made.

The same brilliant and unapproachable combination of star, authors and director that created the never-to-be-forgotten "House of Hate" has made in "Plunder" a serial better than any of the past, for it is thoroughly modern, thoroughly censor-proof.

The unbeatable combination, then, has made the unbeatable Patheserial.

Pathéserial

TRADE MARK

PROGRAMS FOR THE WEEK OF DECEMBER 3RD

# With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

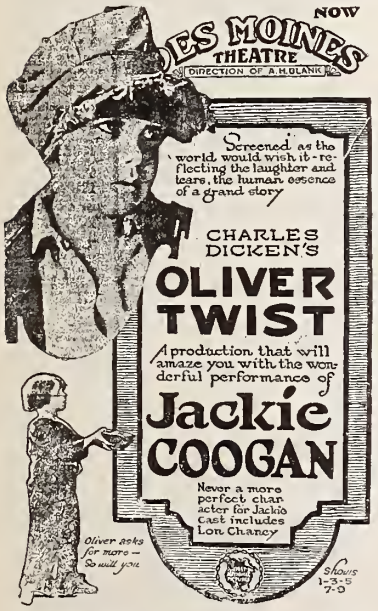
## NEW YORK CITY

**Capitol Theatre—**
Overture — "Mignon" — Capitol Grand Orchestra.
Scenic—The Split Outfit—Bruce Wilderness Tales.
Specialty — Dementia Americana "Kitten on Keys," Thalia Zanou, Alexander Oumansky and Capitol Grand Orchestra.
Current Events—Capitol Magazine.
Divertisements — Impressions of Ethelbert Nevin.
Feature—A Blind Bargain.
Musical—Interlude Solo for Flute.
Novelty—Reversibility and Relativity.
Recessional—Capitol Organ.

**Rivoli Theatre—**
Overture—The Carnival of Venice.
Current Events—Rivoli Pictorial.
Vocal—"Dreaming Alone in the Twilight" Duet.
Feature—Outcast, Elsie Ferguson—Paramount.
Musical—Piano Concerto.
Comedy—The Blacksmith—Buster Keaton.

**Rialto Theatre—**
Overture—"Manon" and Riesenfeld's Classical Jazz—Rialto Orchestra.
Current Events—Rialto Magazine.
Specialty—Danse Algerian—Lillian Powell.
Comedy—Pop Tuttle's Grass Widow—Dan Mason.
Vocal—"Sweatheart"—Mary Fabian.
Feature—A Daughter of Luxury, Agnes Ayres—Paramount.
Comedy — The Chickasha Bone Crusher—Reginald Denny.
Recessional—Organ.

**Criterion Theatre—**
Feature—When Knighthood Was in Flower, Marion Davies—Paramount—Continued indefinitely.


NOW
DES MOINES THEATRE
DIRECTION OF A. H. BLANK
Screened as the world would wish it—reflecting the laughter and tears, the human essence of a grand story
CHARLES DICKEN'S
OLIVER TWIST
A production that will amaze you with the wonderful performance of
Jackie COOGAN
Never a more perfect character for Jackie Cast includes Lon Chaney
Oliver asks for more—So will you
Shows 1-3-5 7-9

*Hand lettered "Oliver Twist" ad designed by the Des Moines theatre, Des Moines.*

See Mary Pickford Without Standing in Line!
1000 More Seats!
For the First Time in Theater History It Has Been Necessary to Show One Photoplay in Two Theaters at One Time to Take Care of the Record-Smashing Crowds.
STARTING TOMORROW
MARY PICKFORD
IN HER NEW TEN-REEL PHOTO-FEATURE
TESS OF THE STORM COUNTRY
At the California MAIN AT 8TH
And at Miller's MAIN NEAR 9TH
POSITIVELY THE ONLY SHOWING IN SOUTHERN CALIFORNIA THIS YEAR!
ELINOR'S SUPERB ORCHESTRA
4 GRAND CONCERTS TOMORROW

*Seven-column "Tess of the Storm Country" ad used by the California and Miller's theatre, Los Angeles.*

**Selwyn Theatre—**
Feature—The Birth of a Nation—D. W. Griffith—One week.

**Lyric Theatre—**
Feature — Douglas Fairbanks in Robin Hood—United Artists—Continued indefinitely.

**Astor Theatre—**
Feature—The Town that Forgot God—Fox—Continued.

**Mark-Strand Theatre—**
Overture — "Il Guarny" Mark-Strand Symphony Orchestra.
Novelty—Odds and Ends.
Specialty — "Danse Classique"—Fokine Ballet.
Current Events—Mark-Strand Topical Review.
Prologue—"Lorna Doone," Fenwick Newell, tenor.
Feature—Lorna Doone—First National.
Comedy—Lazy Bones—Clyde Cook.
Recessional—Organ.

## BROOKLYN

**Mark-Strand Theatre—**
Overture—"Les Preludes" (Liszt)—Mark-Strand Symphony Orchestra.
Vocal Solo—"Rolling Down the Rio."
Specialty—Original Piano Trio (a) "Anitra's Dance" (Fox trot arrangement) (6) Blue (Handman). In this number three pianos play simultaneously in interior set.
Current Events—Mark-Strand Topical Review, including Fun from the Press.
Musical—Symphonized Jazz, "Kitten on the Keys"—Mark Strand Symphony Orchestra.
Prologue — "Love Boat Scene" from East Is West.
Feature—East Is West—Constance Talmadge.
Recessional — Organ, "Within a Chinese Garden" (Stoughton).
Next Week—Lorna Doone.

## LOS ANGELES

**Kinema Theatre—**
Overture—Excerpts from "Madame Butterfly"—Kinema Orchestra.
Cartoon—Felix Gets Revenge.
Current Events—Topis of the Day—International Weekly.
Vocal—"Ming Toy," soprano.
Feature—East Is West, Constance Talmadge—First National.
Recessional—Organ.

**California Theatre—**
Overture—Symphony Concert Melody in F—California Orchestra.
Current Events — International Weekly—Fox News.
Cartoon—Friday, the Thirteenth.
Musical — "Souvenir" and "A Southern Wedding" — Orchestra.
Novelty—Topics of the Day.
Feature — Hungry Hearts—Goldwyn.
Recessional—Organ.

**Loew's Theatre—**
Overture—"After the Party"—Orchestra.
Current Events — International News.
Musical—Organ Solo.
Specialty—Ernest Belcher's Celeste Dancers presenting Ballet Batik.
Feature—Trifling Women—Metro.
Recessional—Organ.

**Superba Theatre—**
Overture—Orchestra.
Current Events — International News.
Novelty—Third Fish Patrol.
Comedy—Women First.
Feature—One Wonderful Night.
Recessional—Organ.

**Grauman's Theatre—**
Overture—"Fantasia of Opera Themes"—Orchestra.
Novelty — Pathe Weekly — Organ, "Reluctantly" with slides and voice.
Scenic—King Winter, first half; How autos are made, last half.
Specialty—Twenty piece Jazz Band Concert titled "Twenty Minutes in State Penitentiary."
Feature—Kick In—Paramount.
Recessional—Organ.
Next Week—The Young Rajah.

**Grauman's Rialto Theatre—**
Feature—When Knighthood Was in Flower—Marion Davies—Paramount—Eighth week.

**Grauman's Hollywood Theatre—**
Feature — Douglas Fairbanks in Robin Hood—United Artists—Seventh week.

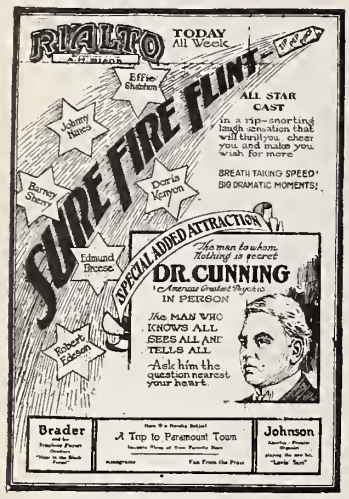
**Mission Theatre—**
Feature—Dr. Jack—Harold Lloyd—Pathe—Fifth week.

**Pantages Theatre—**
Feature — Slim Shoulders — Irene Castle — Hodkinson — and six acts of vaudeville in addition to nine people in fashion show.

**Hill Street Theatre—**
Overture—Hillstreet Orchestra.
Current Events — International News.
Serial—In the Days of Buffalo Bill—Universal.
Cartoon—Aesop's Fable—Pathe.
Comedy—Torchy's Feud—Johnny Hines.
Feature—Top o' the Mornin'—Universal.

TODAY and all week
Strand DIRECTION A. H. BLANK
Shows at 11-1-3-5-7-9
THE GHOST BREAKER
With WALLACE REID
LILA LEE AND WALTER HIERS
He was not afraid of spirits or women. So when a beautiful Spanish Princess turned him loose in her haunted castle — What started something that you'll howl at till it's finished.
A Paramount Picture
A Scenic with a new twist
"A ONE MAN REUNION"
Ship Ahoy!!!
"OCEAN SWELLS"
NEAL BURNS SYLVIA ASHTON
Silverman's Strand Orchestra

*"Ghost Breaker" ad prepared by the Strand theatre, Omaha. Note neat billing of short subjects.*




*"Sure Fire Flint" ad used by the Rialto theatre, Omaha.*

## BUFFALO

**Shea's Hippodrome—**
Overture — "Second Hungarian Rhapsodie."
Music—Organ recital.
Feature—Burning Sands, Wanda Hawley—Paramount.
Comedy—Puppy Love—Sunshine.
Current Events—Hippodrome Review.
Next Week—The Pride of Palomar.

**Lafayette Square—**
Overture—"An Operatic Nightmare."
Music—Organ recital, C Sharpe-Minor.
Feature—Evidence, Elaine Hammerstein—Selznick.
Comedy—"Snub" Pollard.
Scenic—Burlingham.
Current Events—Fox News.
Next Week—Moonshine Valley.

**Loew's State—**
Overture—Medley of Popular Airs.
Current Events—Pathe News.
Feature—The Face in the Fog, Lionel Barrymore—Paramount.
Comedy—Twin Husbands—Mr. and Mrs. Carter DeHaven.
Special—Mutt and Jeff cartoon.
Next Week—Forget-Me-Not.

**Mark-Strand—**
Overture—"William Tell," played on the Skinner organ by Herbert Alvin Houze.
Current Events—Kinograms.
Feature—Sherlock Holmes, John Barrymore—Goldwyn.
Next Week—The Sin Flood.

**Olympic—**
Overture—"Pique Dame."
Current Events—Universal News.
Feature—Lorna Doone—First National.
Comedy — Rookies—Brownie, the trained dog.
Next Week—The Jilt.

**Palace—**
Feature—His Wife's Husband—Betty Blythe.

## CHICAGO

**Chicago Theatre—**
Overture—"Pagliacci."
Music—Organ Solo, "Lost."
Current Events—News Weekly.
Specialty — Duet, "La Forza del Destino."
Feature — Sherlock Holmes, John Barrymore—Goldwyn.
Novelty—Literary Digest.
Next Week—Trifling Women.

**Tivoli Theatre—**
Overture—Paul Sternberg and his 27 musician marvels in "Amplified Syncopation."
Current Events—Weekly.
Music—Organ Solo, "Who Cares?"
Specialty—"Tulip Time."
Feature — The Dangerous Age — First National.
Next Week—Sherlock Holmes.

**Riviera Theatre—**
Overture—"Dance of the Hours."
Novelty—Literary Digest.
Specialty—The Dennis Sisters.
Current Events—News Weekly.
Specialty—In Old Madrid.
Feature — The Dangerous Age — First National.
Next Week—Sherlock Holmes.

**Roosevelt Theatre—**
Manslaughter—Third Week.
Next Week—Lorna Doone.

**McVicker's Theatre—**
Overture — Victor Herbert's Best Known Melodies.
Current Events—McVicker's News.
Music—Organ Solo, "Aida."
Specialty—Carlo Ferietti and his Neapolitan songs.
Feature—Clarence, Wallace Reid—Paramount.
Specialty—Harry Yerke's Flotilla Orchestra.
Comedy—Chop Suey.
Recessional—Organ.
Next Week—The Pride of Palomar—Paramount.

**Woodlawn Theatre—**
Overture—Woodlawn Grande Organ—Selected.
Novelty—Pathe Review.
Current Events—Woodlawn News and Views; Fun from the Press, Literary Digest.
Comedy—Our Gang.
Musical—"The Opera Mirror," by Theodore M. Tobani.
Feature — Rich Men's Wives — Al Lichtman Corp.
Recessional—Organ.
Next Week—Ghost Breaker.

**Randolph Theatre—**

"Lavish sets, daring gowns, effective production" N. Y. Sun.
"She's Irresistible!"
You'll see a new and greater Gloria Swanson in this picture. Gloria as a gay divorcee, tarnished by the tongues of scandal, shocking the gay European throngs with her daring—and breaking her heart in silence.
GLORIA SWANSON
In a dazzling fashion show and a mighty heart-drama of Carnival life in Monte Carlo and social snobbery in America.
"THE IMPOSSIBLE MRS. BELLEW"
Supported by
Conrad Nagel
—a Paramount Picture
VIRGINIA BELLS and BEAU
Five charming young girls and a personable young man in a dainty musical interlude.
Miller News and Review
Miller Comedy Creation
Miller Wonder Orchestra
MILLER THEATER

*Eye-catching ad on "The Impossible Mrs. Bellew" designed by Stanley Chambers of the Miller theatre, Wichita, Kans.*

Current Events — International News.
Comedy—The New Leather Pushers.
Feature—All Night.

## ST. LOUIS

**Missouri Theatre—**
Overture — Missouri Symphony orchestra.
Current Events — Missouri News and Views; Fun from the Press.
Feature—When Knighthood Was in Flower, Marion Davies—Paramount.

**New Grand Central, West End Lyric and Capitol Theatres—**
Overture — "The Forge in the Forest"—Orchestra.
Current Events—News and views; Topics of the Day.
Musical Special—"Mr. Gallagher and Mr. Shean" by Gene Rodemich's orchestra. (New Grand Central only.)
Feature — Tess of the Storm Country—Mary Pickford.

**New Rivoli Theatre—**
Overture — By Janssen's Concert orchestra.
Current Events — International news and views.
Comedy—Century.
Feature — Human Hearts — Universal.

**William Fox Liberty—**
Overture—Liberty Concert orchestra.
Current Events—Fox News and views—Educational.
Cartoon—Mutt and Jeff.
Comedy — A Night Out—Charles Chaplin and Ben Turpin—Reissue.
Feature—I Am the Law—S.-R.

**Delmonte Theatre—**
Overture — Humfeld's Delmonte Orchestra.
Current Events—News and views, Fun from the Press, Screen Snapshots.
Musical special—Joseph Sheehan and opera company in "Songs Your Mother Loved."
Feature—Secrets of the Storm Country—Talmadge Re-issue.

**Columbia Theatre—**
Overture — Columbia Concert orchestra.
Current Events—Fox news and views, Educational.
Cartoon—Mutt and Jeff.
Comedy — Out of Place — Al St. John.
Serial—Seventh episode of Speed.
Feature — Snow Shoe Trail — F. B. O.
Recessional—Organ.

## DETROIT

**Adams Theatre—**
Overture—"Il Guarney."
Current Events — Free Press Weekly.
Specialty—Lincoln Quartette.
Feature — The Young Rajah, Rodolph Valentino — Paramount.
Recessional—Organ.
Next Week—Same.

**Broadway-Strand Theatre—**
Overture—Orchestra.
Current Events—Screen Snapshots.
Feature—Shadows—Lon Chaney—Al Lichtman.
Recessional—Organ.
Next Week—Forget-Me-Not.

**Capitol Theatre—**
Overture—"If I Were King."
Current Events—Pathe Review.
Vocal—Baritone.
Feature—Pride of Palomar—Paramount.
Recessional—Organ.
Next Week—Lady of Luxury.

**Fox Washington Theatre—**
Overture—Orchestra.
Current Events—Fox News.
Feature — Under Two Flags — Priscilla Dean—Universal.
Comedy—Lazy Bones—Clyde Cook.
Recessional—Organ.
Next Week—Arabia.

**Madison Theatre—**
Overture—Orchestra.
Current Events—Madison Weekly.
Specialty — Waring's Pennsylvanians.
Feature—The Woman Conquers—Katherine MacDonald — First Nat'l.

*Distinctive "Under Two Flags" ad used in New Haven by the Olympia theatre.*

Recessional—Organ.
Next Week—The Forgotten Law.

**Orpheum Theatre—**
Specialty—Richard Bowen and his Orchestra of Entertainers.
Feature — Douglas Fairbanks in Robin Hood.

## KANSAS CITY

**Newman Theatre—**
Overture—"The Finale"—Orchestra.
Current Events—Newman News and Views.
Musical—Organ Selections.
Novelty — Coon-Sanders Novelty Singing Orchestra.
Specialty—Bartram and Saxton, harmony duo with Mrs. Leon Hinkle.
Feature—Tess of the Storm Country, Mary Pickford—United Artists.
Next Week—To Have and to Hold.

**Liberty Theatre—**
Overture—Selections.
Current Events—Pathe News and Fox News.
Musical—Organ Selections.
Novelty—Capitol Shots—Fun from the Press.
Comedy—Johnny Jones Comedy.
Specialty—Kuhn Chaquette Musical Minstrels.
Feature — The Kentucky Derby, Reginald Denny—Universal.
Next Week—One Week of Love, Hammerstein-Tearle—Selznick.

**Royal Theatre—**
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy—I'll Take Vanilla.
Specialty — Addison Fowler and Florenz Tamara, in an atmospheric prologue, "Heart O' Mine."
Feature — Singed Wings — Paramount.
Next Week—Minnie, Marshall Neilan—First National.

**Twelfth Street Theatre—**
Overture—Selections.
Current Events—Twelfth Street Screen Magazine.
Musical—Organ Selections.
Comedy—The Skipper's Sermon and Aesop's Fables.
Feature—The Face in the Fog, Lionel Barrymore—Paramount.
Next Week—The Sin Flood.

**Doric Theatre—**
Overture—Selections.
Musical—Organ Selections.
Feature—Nanook of the North—Pathé (Film originally opened for one week, but extended a week.)

## CLEVELAND

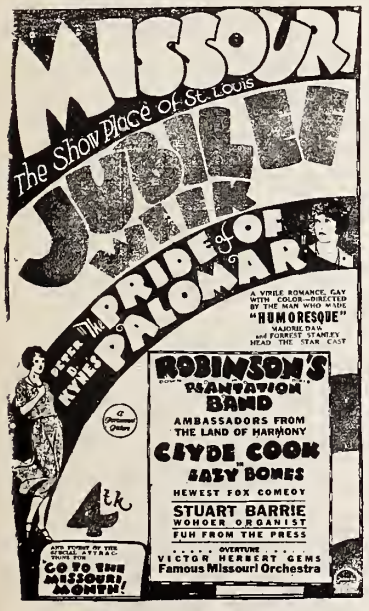
**Stillman Theatre—**
Overture—Love Song Selections from Victor Herbert with Violin Solo.
Feature—When Knighthood Was In Flower—Marion Davies—Paramount—second week.
Next Week—Same continued.

**Allen Theatre—**
Overture—Finale of Tschaikowski's Fourth Symphony—Orchestra.
Current Events — International News—Fun From the Press—Plain Dealer Screen Magazine.
Comedy—The Frozen North—Buster Keaton.
Feature—Pride of Palomar—Paramount.
Next Week—Minnie.

**Park Theatre—**
Overture—Gems from Victor Herbert.
Vocal—"The Jassamine Door," "Sunrise and You".
Current Events—Kinograms—Fun From the Press.
Comedy—Mud and Sand.
Feature—Love in the Dark—Viola Dana—Metro.
Next Week—Brawn of the North.

**Reade's Hippodrome—**
Overture—Medley of Popular Selections.
Current Events—Pathe News—Pathe Review.
Feature—Man From Hell's River—S. R.
Added Attraction—Louise Lovely in person in a skit A Day In The Movies with pictures taken at every performance, cast chosen from audience.
Specialties—6 Acts of Vaudeville.
Next Week—Shadows.

**Standard Theatre—**
Current Events — International News.
Comedy—Hello Judge—Lee Moran.
Feature—Another Man's Shoes—Herbert Rawlinson—Universal.
Next Week—The Jilt.


MISSOURI
The Show Place of St. Louis
JUBILEE
PRIDE of PALOMAR
A VIRILE ROMANCE, GAY WITH COLOR—DIRECTED BY THE MAN WHO MADE "HUMORESQUE"
MARJORIE DAW and FORREST STANLEY HEAD THE STAR CAST
PETER DE RYKER presents
ROBINSON'S PLANTATION BAND
AMBASSADORS FROM THE LAND OF HARMONY
CLYDE COOK in LAZY BONES
HEWEST FOX COMEDY
STUART BARRIE WONDER ORGANIST
FUN FROM THE PRESS
OVERTURE VICTOR HERBERT GEMS
Famous Missouri Orchestra
4th
GO TO THE MISSOURI MONTH!

*"Pride of Palomar" ad used during "Go-to-Missouri" month by the Missouri theatre, St. Louis.*

## OMAHA

**Strand Theatre—**
Overture — Descriptive Fantasce—Buccolosi.
Current Events—Selznick.
Feature—Clarence, Wallace Reid—Paramount.
Novelty—Lyman Howe's Hodge Podge.
Comedy—Chop Suey.
Special — Nebraska-Notre Dame Football Game.
Next Week—Omar the Tentmaker.

**Rialto Theatre—**
Overture—Pique Dane, Suppe—Orchestra.
Organ—Baby Blue Eyes.
Feature—The Impossible Mrs. Bellew—Paramount.
Comedy — Home Made Movies—Sennett.

**Sun Theatre—**
Feature—Flesh and Blood—Lon Chaney.
Comedy—Our Gang.
Current Events—Pathé News.

**Moon Theatre—**
Features — Stolen Moments and Two White Hands.
Next Week—Foolish Wives.

**Empress Theatre—**
Feature—The Five Dollar Baby, Viola Dana—Metro.
Five acts of vaudeville.

## BALTIMORE

**Rivoli Theatre—**
Concert—Rivoli Symphony Orchestra, Victor Herbert conducting.
Current Events—Rivoli News.
Feature—The Sin Flood—Goldwyn.
Novelty—Rivoli Screen Magazine.
Comedy—Fair Enough—Christie.
Recessional—Organ.
Next Week—White Shoulders.

**Century Theatre—**
Overture—Century Theatre Orchestra.
Current Events—Century Topical Review.
Comedy—Choose Your Weapons.
Interlude—Vocal Duet.
Speciality—Fashion Promenade.
Feature—The Impossible Mrs. Bellew, Gloria Swanson—Paramount.
Next Week—On the High Seas.

**Parkway Theatre—**
Overture—Parkway Theatre Orchestra.
Current Events—Parkway Topical Review.
Comedy—The Wise Duck.
Music—Interlude, orchestral numbers.
Feature—The Man from Hell's River—S. R.

**New Theatre—**
Overture—New Theatre Orchestra.
Current Events—Pathé News.
Comedy—Selected.
Vocal—Solo by boy impersonating Wesley Barry.
Feature—Rags to Riches, Wesley Barry—Warner Bros.
Next Week—The Five Dollar Baby.

ALLEN
GREATEST VALENTINO LOVE-DRAMA OF THEM ALL!
RODOLPH VALENTINO
in
"THE YOUNG RAJAH"
FROM THE NOVEL "AMOS JUDD"
ORCHESTRAL FEATURES
"Cappricio Italien" —P. Tschaikowsky.
"To a Wild Rose" —McDowell.
"What a Fool I've Been" Novelty arrangement by Philip Spitalny.
NEXT ATTRACTION
"To Have and to Hold"
An Eight-Reel Super Production With
Bert Lytell and Betty Compson

*The Allen theatre at Cleveland used this ad to announce "The Young Rajah"*

## WASHINGTON

**Crandall's Metropolitan—**
Current Events—Pathe News; Fun from the Press.
Cartoon—Hodge Podge, Lyman H. Howe.
Feature — A Tailor Made Man — United Artists.
Next Week—Lorna Doone—First National.

**Loew's Palace—**
Overture—Popular Hits: "Homesick"; "Say It with Flowers"; "Blue"; "Toot, Toot, Tootsie."
Current Events — Pathe News — Topics of the Day.
Comedy—Choose Your Weapons—Christie.
Feature—Clarence—Paramount.
Next Week—A Fool There Was—Fox.

**Loew's Columbia—**
Current Events—Universal News.
Feature—Trifling Women—Metro.
Next Week—Trifling Women, continued.

**Moore's Rialto—**
Extra Attraction—Creatore in program: "Cleopatra Overture," Mancinelli; "Amico Fritz," Mascagni; "Moraima," Espinosa.
Feature—Shadows—Al Lichtman.
Next Week—The Face in the Fog.

**Loew's State Theatre—**
Overture — Orchestra — "Rachmaninoff," Prelude in C sharp.

Wallace Reid
Agnes Ayres · May McAvoy
in
"CLARENCE"
William de Mille Production
BOOTH TARKINGTON'S inspiring stage comedy hit is happily and faithfully transferred to the screen with a cast of favorite stars who will make the characters live and with all trouble and no expense spared reels of pure joy for the whole family.
OHIO Theatre
Comedy—John Fox in "GINGER FACE"

*Catchy ad on "Clarence" used by the Ohio theatre, Indianapolis*

## BOSTON

Comedy — A Punctured Prince — Metro.
Feature—Love in the Dark, Viola Dana—Metro.
Current Events — Pathe News Weekly.
Feature—Clarence, Wallace Reid—Paramount.
Recessional—Organ.

**Loew's Orpheum Theatre—**
Overture—Orchestra.
Comedy—A Punctured Prince, Bull Montana—Metro.
Current Events — Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Feature—The Face in the Fog—Paramount.
Recessional—Organ.

**Modern and Beacon Theatres—**
Overture—Orchestra.
Comedy.
Feature—Dusk to Dawn, Florence Vidor—Associated Exhibitors.
Current Events — International News Reel.
Novelty—Topics of the Day—Pathe.
Feature—The Kentucky Derby—American Releasing.
Recessional—Organ.

**Boston Theatre—**
Overture—Orchestra.
Novelty—Aesop's Fable—Pathe.
Current Events — Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Feature—Arabia, Tom Mix—Fox.
Recessional—Organ.

## SAN FRANCISCO

**California Theatre—**
Overture—"Just Plain Folks"—Orchestra.
Current Events—Topical Review.
Novelty—Man vs. Beast—short subject.
Musical—Concert Offering Intermezzo from "Jewels of Madonna" and special piano solo.
Comedy—Railroading.
Feature — Anna Ascends — Alice Brady—Paramount.
Recessional—Organ.
Next Week—Ebb Tide.

**Granada Theatre—**
Overture—"Merry Wives of Windsor" on organ.
Current Events—Granada News Film.

Novelty—Selections from Pathe Review.
Comedy—Ocean Swells.
Specialty—Musical Number entitled "In Hawaii" in two scenes—orchestra and a singer.
Novelty—Fun from the Press.
Feature—The Glorious Adventure—Lady Diana Manners—Allied
Recessional—Organ.
Next Week—The Kentucky Derby.

**Imperial Theatre—**
Overture—"All for the Love of Mike"—Orchestra.
Current Events—Imperial Screen News.
Scenic—King Winter at Niagara Falls.
Musical—Special Concert including "The Serenade" and "To a Rose"—Violin.
Comedy—Lyman B. Lowe's Hodge Podge.
Feature—To Have and to Hold—Paramount.
Recessional—Organ.
Next Week—Tess of the Storm Country.

**Loew's Warfield Theatre—**
Overture—Selections from The Chocolate Soldier and After Every Party.
Current Events—Local Minute Views.
Specialty—Sherwood Jazz Orchestra.
Novelty—Topics of the Day.
Feature—Trifling Women—Metro.
Recessional—Organ.

**Grand Theatre—**
Overture—"The Sunshine of Your Smile"—Orchestra.
Current Events—Kinograms; Fun from the Press.
Feature—The Hound of the Baskerville—F. B. O.
Added Feature—Ridin' With Death—Fox.
Recessional—Organ.
Next Week—The World's a Stage.

**Tivoli Theatre—**
Feature—Lorna Doone—First National—Second Week.

**Curran Theatre—**
Feature—When Knighthood Was in Flower—Marion Davies—Cosmopolitan—Fourth Week.

## SEATTLE

**Coliseum Theatre—**
Overture—Rachmaninoff Prelude. Orchestra.
Current Events—Pathe News and Kinograms.
Scenic—King Winter at Niagara Falls.
Comedy—Pitter Patter.

STRAND
COMING—
BURNING SANDS
WITH MILTON SILLS
WANDA HAWLEY
ALL THIS WEEK—NO ADVANCE IN PRICES
DIRIGO FILMS, INC. OF THIS CITY PRESENTS
KATE DOUGLAS WIGGIN'S
STORY OF THE HEART
TIMOTHY'S QUEST
THE FIRST ALL MAINE PICTURE ON THE SCREEN
Made in Maine, Written in Maine, Plot Laid in Maine, Author Lives in Maine
Produced by Film Company With Headquarters in Portland
— AN EVENT OF LOCAL AND STATE INTEREST —
Don't Be Among Those Who Will Say!
Monday Evening Is All Maine Night
SWEETEST STORY EVER TOLD
— ADDED ATTRACTION —
WALLACE REID
"The Ghost Breaker"
Special All Maine Music by the Strand Symphony Orchestra

*The Strand theatre, Portland, utilized press book cuts in preparing this ad on "Timothy's Quest."*

*Clean cut art ad on "Broad Daylight," used by the New Cameo theatre, Pittsburgh.*

Feature—The Forgotten Law—Metro.
Recessional—Organ.
Next Week—Lorna Doone.

**Columbia Theatre—**
Overture—"Light Cavalry"—Orchestra.
Current Events—International News.
Comedy—Where's the Parade.
Novelty—Young King Cole.
Vocal—"Homesick."
Feature—The Wolf Law—Frank Mayo—Universal.
Recessional—Organ.
Next Week—All Night.

**Strand Theatre—**
Feature—When Knighthood Was in Flower—Marion Davies—Paramount—Third Week.
Next Week—Clarence.

**Blue Mouse Theatre—**
Feature—Tess o' the Storm Country—Mary Pickford—United Artists—Second Week.

**Liberty Theatre—**
Overture—Orchestra.
Current Events—News Weeklies.
Scenic—Pathe Review.
Cartoon—The Man Who Laughed.
Feature—The Young Rajah, Rodolph Valentino—Paramount.
Recessional—Organ.
Next Week—Brothers Under the Skin.

**Winter Garden Theatre—**
Overture—Orchestra.
Current Events—International News.
Novelty—Screen Snapshots.
Comedy—A Rip Snoring Night.
Feature—A Woman's Sacrifice—Vitagraph.
Recessional—Organ.
Next Week—Head Over Heels.

## DALLAS

**Palace Theatre—**
Overture—Forty-ninth Symphony Concert—Palace Orchestra.
Current Events—News Weeklies.
Scenic—Palace Tours.
Cartoon—Aesop's Fables.
Prologue—Bathing Beauty Review.
Feature—The Impossible Mrs. Bellew, Gloria Swanson—Paramount.
Comedy—The Old Sea Dog—Snub Pollard.
Recessional—Organ.

**Old Mill Theatre—**
Overture—Orchestra.
Current Events—Fox News.
Feature—Human Hearts—Universal.
Comedy—Supply and Demand.
Specialty—Old Mill Melody Men.
Recessional—Organ.

**Melba Theatre—**
Overture—Melba Grand Orchestra.
Feature—Shadows—Al Lichtman.
Comedy—Buster Keaton.
Specialty—California Quartette.
Recessional—Organ.

## NEWARK

**Branford Theatre—**
Overture—"The Force of Destiny"—Branford Symphony Orchestra.
Current Events—Branford Review of Events.
Novelty—Topics of the Day.
Vocal—"Yesterday and Today" and "Absent."
Scenic—Triumph's Ace High.
Specialty—Dorothy Keaton. "The Girl with the Banjo."
Comedy—The Frozen North—Buster Keaton.
Specialty—"Mona Sunshine."
Feature—The Woman He Married, Anita Stewart—First National.

## INDIANAPOLIS

**Circle Theatre—**
Overture—"In a Clock Store," Orchestra.
Scenic—Scenes in Wales.
Musical Organ Solo, "Carolina in the Morning."
Novelty—Literary Digest.
Current Events—Kinograms and Pathe News.
Feature—Oliver Twist, Jackie Coogan—First National.
Next Week—A Tailor Made Man, and The Blacksmith.

**Palace Theatre—**
Current Events—Pathe News.
Comedy—Aesop Fable.
Novelty—Sport Review.
Feature—Dusk to Dawn—Associated Exhibitors.
Vaudeville—Six acts Keiths.
Next Week—Rose o' the Sea.

**Apollo Theatre—**
Current Events—Fox Weekly.
Novelty—Fun from the Press.
Western—The Drifter.
Feature—Doctor Jack, Harold Lloyd—Pathe.
Next Week—Doctor Jack.

**Colonial Theatre—**
Current Events—Pathe News.
Comedy—Aesop Fable.
Feature—The Impossible Mrs. Bellew, Gloria Swanson—Paramount.
Next Week—Anna Ascends.

## ST. PAUL

**Capitol—**
Overture—"Mignon," Orchestra.
Current Events—International News and Daily News Pictorial Weekly.
Music—Organ Novelty, assisted by soloists in "My Buddy."
Comedy—The Educator, Lloyd Hamilton.
Specialty—La Parisienne, original French Revue.
Feature—The Impossible Mrs. Bellew, Gloria Swanson—Paramount.
Recessional—"Romany Love," Organ.

## DES MOINES

**Des Moines Theatre—**
Special Overture—"Les Contes d'Hoffman" by Des Moines Orchestra directed by Leon Dashoff.
Current Events—International News.
Feature—Sherlock Holmes, John Barrymore—Goldwyn.
Next Week—Skin Deep.

**Strand Theatre—**
Overture—Strand Orchestra.
Current Events—Educational Kinograms.
Comedy—Choose Your Weapons.
Vocal—"Homesick" and "Don't Send Me Posies," Joy Hulbert, soprano.
Feature—Woman Conquers, Katherine MacDonald—First National.
Next Week—The Young Rajah.

**Rialto Theatre—**
Current Events—Fox News.
Feature—On the High Seas, Dorothy Dalton—Paramount.
Next Week—The Outcast.

## CINCINNATI

**Walnut Theatre—**
Current Events—Pathe News—Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Feature—Human Hearts—Universal.
Next Week—The Sin Flood.

**Strand Theatre—**
Current Events—Pathe News.
Feature—My Friend, the Devil—Fox.
Next Week—Secrets of Paris.

**Capitol Theatre—**
Current Events—Capitol News.
Novelty—Man vs. Beast.
Feature—Clarence, Wallace Reid, Paramount.
Next Week—The Man Who Saw God.

**Lyric Theatre—**
Current Events—Selznick News.
Comedy—Pop Tuttle's Grass Widow—Dan Mason.
Feature—Pawned—Selznick.
Next Week—Thelma.

# How "The Dangerous Age" Swept Paterson

## *Here—for the First Time in a Trade Paper— Is Given the A. B. C. of a Local Campaign*

By ROGER FERRI

FIRST NATIONAL has communicated to every exhibitor in this country the information that its 1922-23 lineup of productions are the box office variety. And it intends substantiating and proving that statement beyond any shadow of doubt by telling the whole universe that it has entertaining features. And neither time, money nor effort is being stinted in merely telling this hard-boiled universe, but it is also aiming to bring everybody in it to the box office.

Which leads this writer to the task of completing the most pleasant assignment we have had in a long, long time, namely, that of trailing the Paterson, N. J., exploitation campaign of "The Dangerous Age."

Lining up the best possible products and telling exhibitors about it was only thirty-three and one-third per cent. of First National's program. The second third of the campaign was the alliance with Louis Mayer, who assigned Harry Reichenbach to spare nothing in giving theatre owners every co-operation possible. The remaining third constituted the successful consummation of the superlatively original exploitation of this money-making showman and tieing it up in such a fashion that sight of the exploited product would escape neither man, woman nor child and incidentally prove its mettle in good old dollars and cents at the telltale box office.

Unannounced he and his Assistant, Perry Charles, invaded this home of the silk industry and overnight securely took possession of it—City Hall, Mayor, citizens and newspapers.

**There was not a single man, woman or child who did not know that Monday, Nov. 21, marked the world premier showing of Louis Mayer's latest John M. Stahl production, "The Dangerous Age," starring Lewis Stone. Every police officer in Paterson and in every city or town within a radius of 20 miles, for that matter, wondered what "The Dangerous Age" was. And they came on Monday, Nov. 21—a date Paterson will not easily forget—and saw and laughed and sighed and cried and then emerged from Fabian Brothers' Garden Theatre satisfied that they had received their money's worth, pleased because things had not been misrepresented, entertained because it was a wonderfully entertaining picture they saw, enthused because pictures had been "sold" to them in a new, up-to-date, dignified, intelligent style, rejoicing because they had solved a mystery that for fully ten days had been the popular topic of conversation on the streets, in the stores, in the offices, restaurants, cars, hotels and home, and smiling because they had lost no time seeing the thing that they so strongly wanted to see, for advance reports were so alluring, so captivatingly human, for the bid for patronage had been made so teasingly that keeping away from the playhouse was impossible.**

### Explanatory

EXHIBITORS, producers and distributors are familiar with the exploitation campaigns which Harry B. Reichenbach has put over in the past and will always be found interested in anything which he promotes.

On this and the following nine pages, is stated a full and complete recital of the exploitation which Mr. Reichenbach planned for Louis B. Mayer's big new special production, "The Dangerous Age," during its recent premier showing at Fabian Brothers' Garden theatre, Paterson, N. J.

This story relates, step by step, what was done in advance of the opening date and follows the campaign through to its most successful termination.

The campaign represents not the theories of some one writing from a desk in New York, but the actual ideas and stunts that were used in putting the picture over.

It seemed as though a magnet attracted the whole of Paterson. Instead of the quiet, unassuming, conservative municipality it had been, Paterson, out of a clear sky and all of a sudden, arose, as if in unison, and bombarded the strongly guarded doors of the Garden, pressing to get in. But not even that manly Police Department of Paterson was powerful enough to conquer the populace that had been so rousingly awakened by an exploitation campaign that reached everywhere—in the offices and schools, in the shops and homes, in the churches, and, in fact, every place.

Paterson—and for this we have the word of Mayor Van Noort, who was born in that city and has lived there all his life—never greeted anybody or anything so royally as it awaited, impatiently, the advent of "The Dangerous Age."

The response to the exploitation was so great that even the smiling pilot of the house, Cameron Dooley, had to admit it was "the greatest sight I have ever seen." It was so great that the overflow from the Garden Theatre furnished capacity houses for opposition movie pavilions, for thousands were turned away.

And they didn't stop coming after the opening show, either, for the attendance on Tuesday was also great with every indication that the week would be the biggest any Paterson house has known.

The campaign did something more than permanently establish First National in Paterson; it did something more than bring an entire city to a box office; it went beyond accomplishing these tasks, for it injected life when life there seemingly was not and in the words, again, of Mayor Van Noort, it "convinced us Patersonians

(Advertisement)

# Civic Parade Played Up With Great Results

**This Line, Four Abreast, Stretched Two City Blocks from the Box Office—and Lasted Three Hours. 4,000 Were Turned Away.**

what great things we can do and how wonderful our city is."

An Horatio Alger could have received ample inspiration for material with which to write a story entitled "From Showman to Owner of a City" in what Mr. Reichenbach accomplished in Paterson. And he did own the city in every sense of the word, for there seemingly wasn't a single thing there that he wanted that he did not get. He conquered newspapers by intelligent tieups. Nowhere in Paterson was there a more enthusiastic booster of "The Dangerous Age" than Hissoner Van Noort. He won over the Chamber of Commerce to the man by enlisting the co-operation of every business executive there.

"The Dangerous Age" was everywhere. You just couldn't escape it.

Everywhere people for ten days before the world premiere showing, which was itself an event in that Director John M. Stahl, Cleo Madison, Edith Roberts and others representative of Louis Mayer and First National were on hand, Patersonians and their neighbors residing within a radius of 20 miles were asking:

"What is 'The Dangerous Age'?"

Newspaper editors editorialized on "The Dangerous Age."

Preachers discussed it from the pulpits.

**Screaming, screeching illuminated billboards at the helm of every road leading into Paterson blazed the trail and directed the attention of motorists, pedestrians and who not to the fact that "The Dangerous Age" was here—and later supplemented this announcement with the information that it was playing at the Garden Theatre.**

**For ten days every Paterson newspaper, every newspaper in six towns, carried prominently displayed stories on their front pages, all dealing with "The Dangerous Age."**

As one boarded cars there were artistically laid out cards announcing "The Dangerous Age." Twenty thousand heralds reached 20,000 hands and told of the advent of "The Dangerous Age." Five thousand one-sheets covered the territory as it had never been covered before. Twenty-four-sheets with attractive pictorial reading matter blazed in ideal locations on every road of any consequence and on roof tops. Hundreds of six-sheets and three-sheets were posted where they would escape the eye of no one. Attractive booklets were circulated by the thousand about the city, among men, women and children. Highbrows, lowbrows and highlowbrows all knew in plenty quick time that "The Dangerous Age" was coming.

Paterson has two morning newspapers—Morning Call and Times—and two evening papers—Evening News and Press-Guardian. There is one Sunday paper—the Chronicle. The combined circulation of these newspapers reaches virtually every English-reading and speaking home in Paterson. But "The Dangerous Age" didn't stop there; it enlisted the co-operation of every newspaper in the territory and among them were the Hackensack Record, Suffolk Independent, Hawthorne News, Clifton Times and others.

Space consumed in local newspapers for layouts follows:

| | Sunday Chronicle | Press-Guardian | Times | Call | News | Day's Total |
|---|---|---|---|---|---|---|
| Sun., Nov. 12... | 3 | .... | .... | .... | .... | 3 |
| Mon., Nov. 13... | .... | 3 | 3 | 3 | 3 | 12 |
| Tues., Nov. 14.. | .... | 3 | 3 | 3 | 3 | 12 |
| Wed., Nov. 15.. | .... | 3 | 3 | 3 | 3 | 12 |
| Thurs., Nov. 15. | .... | 3 | 3 | 3 | 3 | 12 |
| Fri., Nov. 16... | .... | 3 | 3 | 3 | 3 | 12 |
| Sat., Nov. 17... | .... | 42 | 42 | 42 | 42 | 168 |
| Sun., Nov. 18... | 42 | .... | .... | .... | .... | 42 |
| Mon., Nov. 19... | .... | 12 | 12 | 12 | 12 | 48 |
| Total ..... | 46 | 82 | 82 | 82 | 82 | 374 |

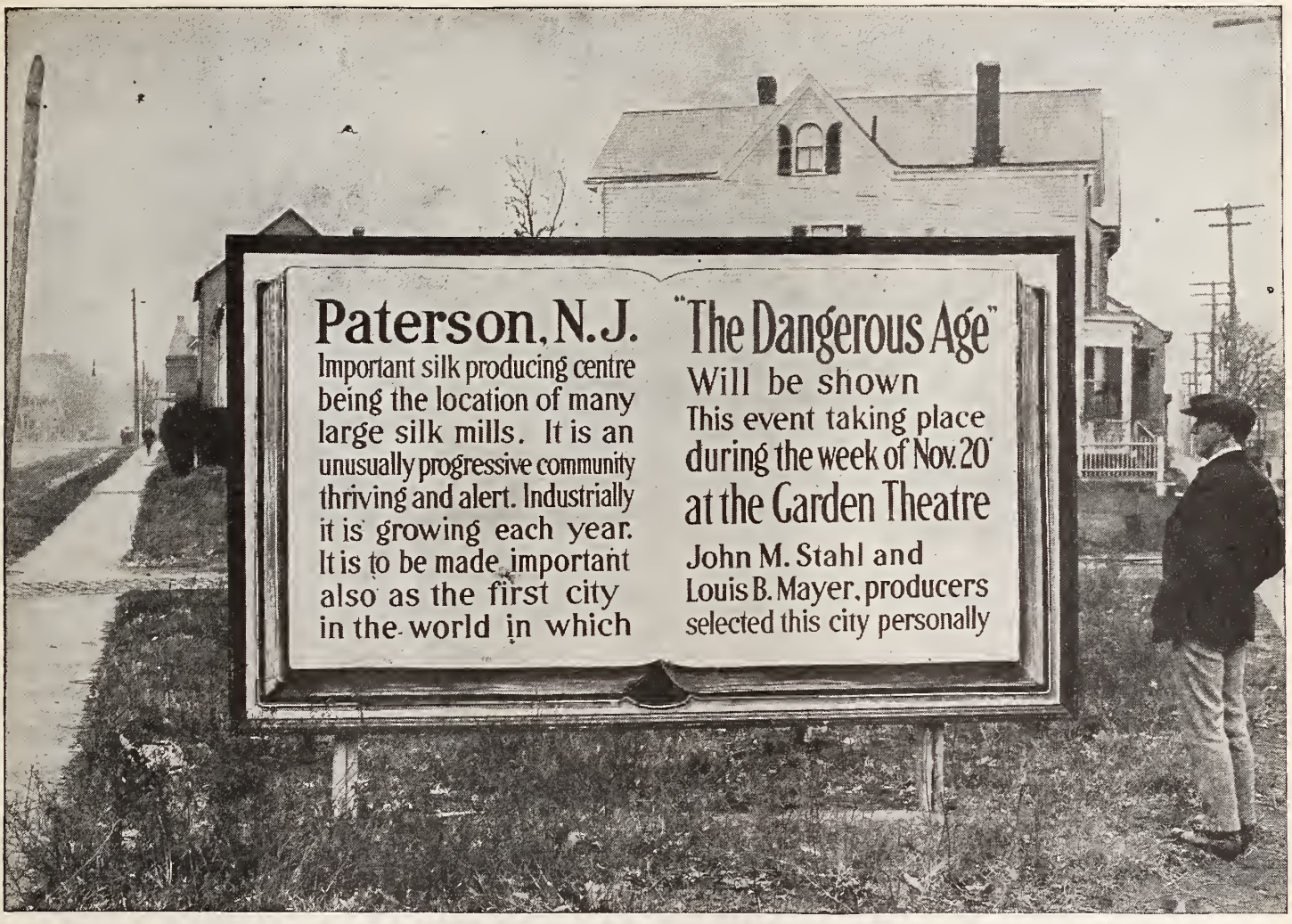
Bearing in mind that the text consumed 370¾ inches, the grand total of space obtained in the Paterson papers over a period covering nine days, including the space used for layouts, is 744¾ inches or about 84 inches a day for an average of about 21 inches daily in each paper—and included in this average is the Sunday Chronicle which gave a total of 60½ inches in two issues, Nov. 12 and Nov. 19.

And that wasn't the half of it, for he reached the non-English speaking population of the county through their

## FIRST NATIONAL SCORES

**As a consequence of the remarkable campaign conducted on Louis B. Mayer's John M. Stahl production, "The Dangerous Age," there is apparently not a man, woman or child in Paterson, N. J., and vicinity that is not now acquainted with the trade mark, "First National." While the campaign effectively brought seemingly endless lines of humanity to the box office of the Garden Theatre, it established a good will for First National attractions that is unpurchasable. Every business man and city official was made intimately acquainted with the policy of First National.**

(Advertisement)


Paterson, N.J.
Important silk producing centre being the location of many large silk mills. It is an unusually progressive community thriving and alert. Industrially it is growing each year. It is to be made important also as the first city in the world in which
"The Dangerous Age"
Will be shown
This event taking place during the week of Nov. 20
at the Garden Theatre
John M. Stahl and Louis B. Mayer, producers selected this city personally

THESE SIGNS AT CROSS ROADS ENTERING PATERSON—PAID FOR THEMSELVES THE FIRST DAY.

own mediums and by heralds, throwaways and cards written in their native tongue. Nothing or nobody was overlooked. The factories were carefully covered so that every workman and workwoman in the county knew that it was a question of just so many days when "The Dangerous Age" would overpower the city.

**The cost of this marvelous campaign—the greatest ever conducted in that every newspaper in Paterson, conservative and liberal alike, and in adjacent cities and towns were completely tied up with it in one way or another—was astonishingly small, for no unusual amount of advertising was carried. But what made this campaign even more remarkable than the low cost was the fact that for ten days in all the aforementioned papers front-page stories that ran over into the inside newsy sections were carried with the title "The Dangerous Age" prominently played up in the headlines.**

The campaign out-circused the circus without the typical circus ballyhoo. As an intelligent, sure-fire, effective campaign, dignified and concentrated on mediums that embraced the entire population. And without the services of the army of publicists, ballyhooers and billposters that circuses carry—receiving 21 times more space than all the circuses and carnivals that played Paterson this year, and this at less than one-tenth what it cost those wealthy combinations.

Following is the amount of space it obtained in the five newspapers, the inch space below recorded being that developed to strictly news stories involving contests, "news breaks," features and do not include the regular notices nor cuts used by the sheets, from Saturday, Nov. 11, to Monday, Nov. 20, when "The Dangerous Age" opened:

| | Sunday Chronicle | Press-Guardian | Times | Call | News | Day's Total |
|---|---|---|---|---|---|---|
| Sat., Nov. 11.. | .... | .... | 7 | .... | .... | 7 |
| Sun., Nov. 12.. | 8 | .... | .... | .... | .... | 8 |
| Mon., Nov. 13.. | .... | 11 | 8 | 5 | 4 | 28 |
| Tues., Nov. 4... | .... | 10 | 10 | .... | 10 | ... |
| Wed., Nov. 15.. | .... | 15 | 11 | 5 | 14 | 45 |
| Thurs., Nov. 16. | .... | 13 | 20½ | 15 | 5 | 53½ |
| Fri., Nov. 17... | .... | 16½ | 18¼ | 7 | 19½ | 61¼ |
| Sat., Nov. 18... | .... | 15¼ | 21¾ | 17 | 12½ | 66½ |
| Sun., Nov. 19.. | 12½ | .... | .... | .... | .... | 12½ |
| Mon., Nov. 20.. | .... | 7½ | 21 | 16½ | 14 | 59 |
| Total ..... | 20½ | 88¼ | 117½ | 65½ | 79 | 370¾ |

Instead of one front page story that usually greets a circus in town, the picture received thirty-five in eight papers in ten days, which is considerable of a record.

Thus it is shown, in cold figures, that for every line of advertising received brought four in return.

Of the total 370¾ inches of space in the news columns were about 210 inches on the front pages. And most of these front page yarns, which averaged three papers a day, were continued to the inside pages.

In addition to this news space two of the newspapers editorialized at considerable length on "The Dangerous Age."

**Inasmuch as 60 per cent. of the campaign was confined strictly to newspapers with all the editors wholeheartedly co-operating it is only right that we take this phase of the movement first and in detail, paper by paper. Then we will dwell on the billboard and miscellaneous campaign that reached out to everybody and covered everything. No street ballyhoo of any kind, however, was used.**

(Advertisement)

# Something New in a "Catch the Letter" Race

Carte blanche was given by Louis Mayer, whose only instructions were to make the whole world know his latest John M. Stahl picture was a winner. Before we go a step farther let us record right here that what we believe to be a record in ticket selling was registered when the two girls at the Garden box office at the Monday night supper show sold 379 tickets between 6 and 6.15 o'clock, an average of about 25 tickets a minute—with a line three blocks long waiting to get in.

Now to get back to the inauguration of the newspaper campaign and following it through until the very last show on the Monday opening.

Then came the visit to the newspaper offices. Interviews with the editors "sold" them 100 per cent., as we will prove to the reader by pointing out the extent of their marvelous cooperation. Then the word was given out: "Let 'er go." And from that time on "she" went a pace the dust of which will never blow away from the now thoroughly awakened city of Paterson.

With the Mayor and editors lined up, the campaign started in earnest on Saturday morning, Nov. 11, when the Paterson Morning Times broke with a two-column seven-inch story on the second page. The story introduced the first newspaper tieup with "The Dangerous Age." The heading and story follow:

## Want Ideas from Wives on Picture

**What is "The Dangerous Age?"**

**Is it when a man reaches his voting age or when he is about forty?**

**For the next two weeks Paterson is to hear and see a great deal of this "Dangerous Age."**

**Are the wives of the men of Paterson aware that perhaps their husbands have reached this age?**

**It has to come and how to overcome it is the problem.**

**The Morning Times is aware of the significance and importance of this stage in the average husband's career and has taken upon itself to ascertain by a contest just what the married women of Paterson really believe it the best way to overcome "The Dangerous Age."**

**A committee has been appointed consisting of His Honor, the Mayor, as chairman, the editor of The Times, and Charles Dooley, and a prize of $50 offered, to be divided $25 as first prize, $15 as second prize and $10 as third prize, for the three best letters submitted to The Times' office before Nov. 20 on this question that has taken the country by storm.**

**Lewis Stone was of the average type of married man, with a devoted wife, blind to his "Dangerous Age," insisting that he have his soft-boiled eggs for breakfast, instead of hard, that he dress with the seasons, advancing in the spring morning with a tablespoonfull of sulphur and molasses instead of on the wings of romance, a steady diet of minor irritations and insignificant happenings that rubbed the wrong way.**

**Whose fault is that? Is a man the child of destiny as he so often fondly believes? And at what age is it that it becomes truly dangerous? Is he at the top of his fame at forty?**

**What think you, married women of Paterson?**

## Want to Make Fifty Dollars?

**Lewis Stone has reached "The Dangerous Age" of life. Sickened with the motherly care of his devoted wife, the business call from his California home to the hustle and bustle of New York was welcomed as a relief of the steadfast daily routine of life.**

**It was a simple enough matter to mail the letter back home saying he was through, that the girl of his dreams had infatuated him even though she was a chance acquaintance, he knew that his future happiness lay before him.**

**Yet a brief half hour after, he would have given his very soul to retrieve it.**

**"Why, you are old enough to be my father," she had laughingly called after him as he stumbled, half blind with mortification and humiliation from the parlor of her home, as she snuggled closer to her lover.**

**Thousands of times have we seen letters dropped into the box without a thought of the strings of destiny that may be pulled and knotted by the contents.**

**How many of us have regretted the hastily scribbled notes written on the spur of the moment?**

**And what we wouldn't have given to recall it?**

**In "The Dangerous Age" there begins a continental chase that finally ends in California.**

**On Monday, November 20, will begin a chase that although not as country-wide as Stone's, yet of intense interest to Patersonians for The Press-Guardian has offered a cash prize of fifty dollars to any citizen of Paterson that intercepts one of twelve letters that will be mailed by Mayor Van Noort the Sunday before, and reaches The Press-Guardian offices first. A list of the twelve prominent New Yorkers who will receive the letters will be published in the previous Sunday Chronicle.**

**Was Stone successful? Will you be?**

The next day—Sunday—the Sunday Chronicle broke with a double column boxed story, shown above.

That day the first three-inch, one column, teaser ad was inserted in The Sunday Chronicle. The text follows: "Ask Any Married Woman What Is THE DANGEROUS AGE, Then Ask Her Husband."

Monday afternoon, Nov. 13 The Press-Guardian ran an 11-inch story on its first page with a continuation on page two. The story was headed in 24 pt. Condensed Hancock with a three-line 14 point pyramid step-head. In this story, the contest announced the preceding day in The Sunday Chronicle, which is published also by the Press-Guardian firm, was again explained in detail. However, this story disclosed the local engagement of "The Dangerous Age," which by this time had taken the town really by storm, for the publicity given by the newspapers, together with the circusing of the city and countryside with banners, paper, heralds and what not had started the ball swiftly rolling, so rapidly in fact that the famous Hall-Mills' dual murder case of New Brunswick, N. J.; the movements of Clemenceau, the opening of the special session of Congress and the German cabinet reorganization news issues became of secondary importance insofar as Patersonians were concerned. The exploitation was that effective journalistically.

The Press-Guardian front page story wound up as follows:

**"It is simply a matter of endurance, rush, speed and matter of approach. All you need to do is approach some of the persons to whom the letter is mailed, ask for it in the name of The Press-Guardian and return it as stipulated above—and earn ten nice shining gold pieces.**

**"If two persons should return the letters at the identical time, which is almost improbable, this fifty dollars will be divided equally between the presenters. Full details of the enterprise will be published each day in The Press-Guardian and next Sunday in The Chronicle.**

**"Watch each day for new angles and details."**

That same day three one-inch, one-column ads appeared in teaser form in The Times, Call, Press-Guardian and Evening News. These read as follows:

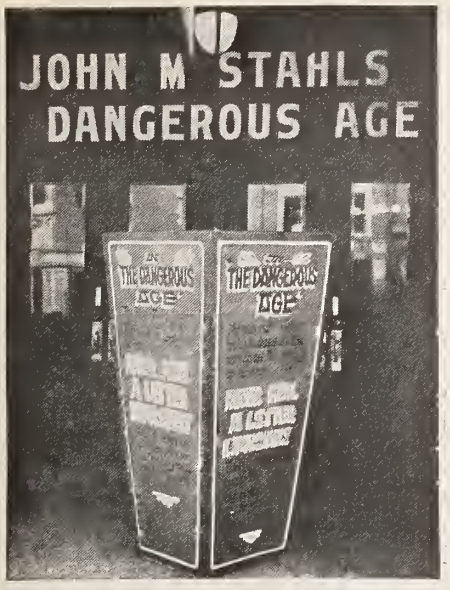
**(1) Young Married Women Ignorant of THE DANGEROUS AGE in a Man's Life Can Ask Their Mothers or Watch Fathers."**

**(2) There Would Be No Need for a Divorce Court If Every Woman Knew When Her Husband Reached THE DANGEROUS AGE.**

**(3) Even a Greasy Old Gypsy Woman Is Competition When He Is at THE DANGEROUS AGE. You Must Watch Him Every Moment.**

Tuesday The Morning Times continued its "Wives' Letter Contest"

(Advertisement)




**This Waste Basket 6 Feet High, Stood in Front of Theatre to Receive Impulsively Written Letters. One of the Themes of the Film.**

boosting the tieup with a two-column front page yarn eight inches in length. And conspicuous mention was made of the coming of the picture.

The other papers were giving equally effective space, for all were in one way or another hooked up day in and day out and for the full nine-days' advance work "The Dangerous Age" became a front page subject.

The teasers, too, were going over effectively and on that Tuesday the following ads were run:

**(1) When He Grumbles and Starts Making Excuses to Get Out Nights He Has Reached THE DANGEROUS AGE.**

**(2) If Your Husband Has Reached THE DANGEROUS AGE Watch Him Like You Would a Child. It Begins at 40 and Ends at 100.**

Editorially The Paterson Call that day ran the following featured story.

"Some times in the most outwardly happy married couple's life there is thrown the bombshell of divorce.

"That in ninety-nine cases out of one hundred could have been prevented were the wife aware of the dangerous age is seemingly a fact.

"Man may call himself the child of destiny, the plaything of fate or the apex of the eternal triangle, a vain seeker after harmony, romance and love, but it is the home ties that unweaving and unbinding themselves, play havoc with the bliss of a happily married woman.

"She becomes a mother to him rather than the girlhood wife of his dreams. The romantic cloak in which she appealed to him is left to fall when the duties of home and children begin to manifest themselves. She works herself to the very bone to satisfy his every whim and thought and yet when 'The Dangerous Age' comes he forgets.

"A pretty face and again a flirtation with his buried romance begins. It has to come to every man sometime in his life. Not that he welcomes it, for facing the situation in cold blood he realizes the foolishness of it all, but when he does, he lightly throws off all thoughts of care and years of his wife's self-sacrifices and madly plunges.

"What is 'The Dangerous Age?'"

The Evening News fell in line the following day with a one-column seven-inch story on the front page as follows:

## $4 For Single Copy of News $2 for 23 Others

### YOU MAY BE ONE OF THE LUCKY ONES-READ THIS STORY CAREFULLY—IT HAS TO DO WITH THE DANGEROUS AGE

"It has often been said, and truly so, that a newspaper is the greatest value offered to the public today. It costs more to manufacture a newspaper and the finished product is sold for less than any other known commodity.

"Through the co-operation of Louis B. Mayer, of the Louis B. Mayer Enterprises, producers of the famous film, "The Dangerous Age," which will be shown all next week at the Garden Theatre, 24 copies of next Saturday's edition of The News will be worth $4 and $2 each.

"It's all very simple and there are no strings attached to the offer. Next Saturday evening The News will publish twenty-four names of men and women selected at random from the city directory. The first name published will entitle its owner to $4 in cash. Each of the other twenty-three names will get $2 in cash.

"Watch The News on Saturday. If your name appears save the paper and at two o'clock Monday afternoon present your copy of The News at the box office of the Garden Theatre and cash it in. You will be paid without fail; all you have to do is to sign a receipt for the money paid you.

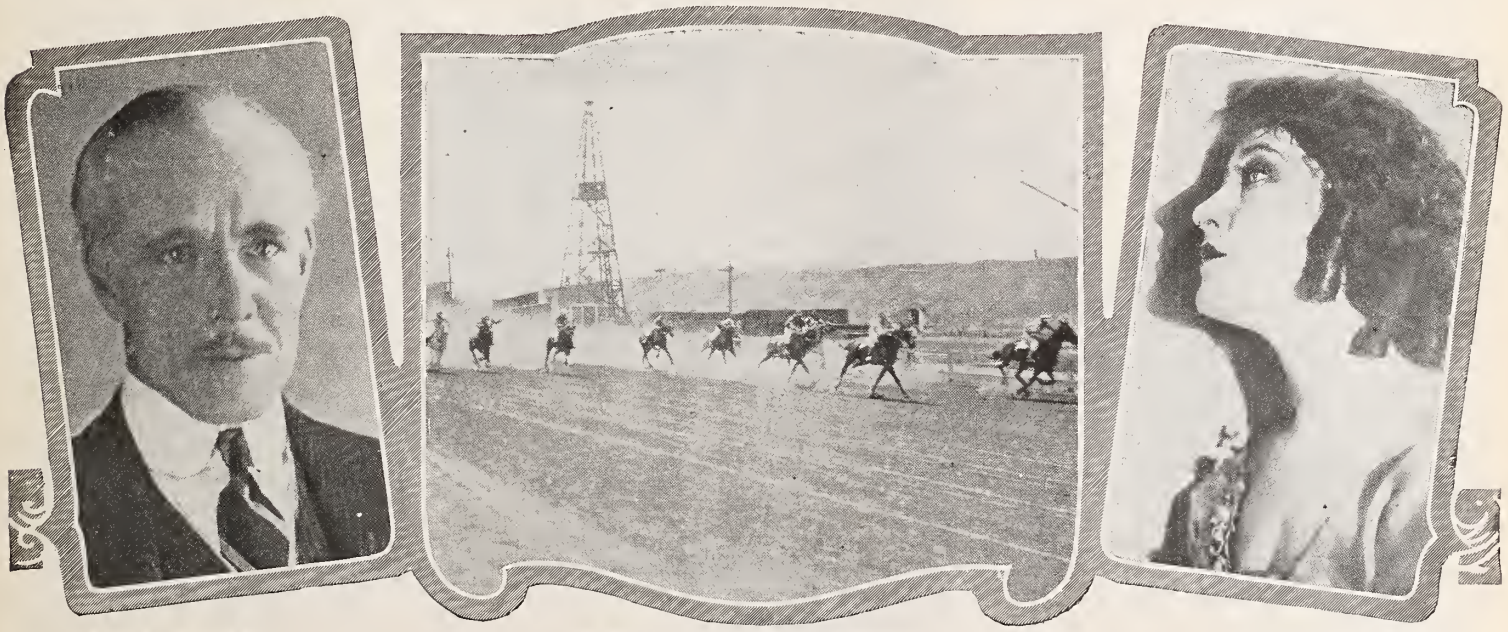
"This is a progressive age and 'The Dangerous Age' will mean money in your pocket. It pays to be a reader of The News."

With the contests all underway, the newspaper editorial staffs co-operated to the limit and each day the stories hooking up with "The Dangerous Age" and the Garden engagement were printed in conspicuous places, mostly the first or second news pages. The Wednesday teaser ad was a three by two columns and read as follows:

"You May Realize You Are Married to Him, but Does He? He Begins Forgetting When He Has Reached THE DANGEROUS AGE."

After Wednesday the local reportorial staffs seemed to fairly vie with one another, for the space increased. The rhetorical genius of the staffs were put on the jobs. Paterson was treated to a new novelty, that of a group of reporters working industriously trying to get over the best story. The picture was the winner.

The newspapers were deluged with queries from readers and soon the



LEWIS STONE — A Scene from "The Dangerous Age." — RUTH CLIFFORD

(Advertisement)

# A Teaser Booklet That Hits the Women →

had come back to her –
Louis B. Mayer presents
The John M. Stahl Production
"THE DANGEROUS AGE"
Directed by John M. Stahl—
A FIRST NATIONAL ATTRACTION—

**This Six-Sheet—Semi-Descriptive—Is an Attractive 4-Color Affair—and They Stop to Read It, Too.**

campaign spread so much so that instead of the usual one story, several of the papers stepped outside the bounds and devoted two stories, at times, to the issue, which was discussed in the form of letters to the editors.

But while the contests were taking care of themselves and arousing public curiosity as it had never before been aroused in Paterson, use was made of the "want ad" columns of the various newspapers, all the ads hooking up with the text in clever fashion, and resulting in wholesale responses by thousands of persons. These were all told to call at a certain newspaper and at the same time acquainted them with the fact that "The Dangerous Age" would be at the Garden Theatre.

Friday, The Morning Times began publishing letters from readers. Hundreds of letters were received from married women. The discussions among married women became so pronounced and heated that "The Dangerous Age" became discussed in every women's club. One woman, Mrs. Emma O'Connell, of 27 Hamburg street, Paterson, N. J., said there was "no such thing as the dangerous age in any man's life," but Mrs. A. W. disagreed with her, saying that her husband's "Dangerous Age" came "about a year after we were married and if I had not been on the job every minute of the time I would have been sunk. 'The Dangerous Age' is any time your husband gets mooning around the house, sitting up with sick friends or horses every other night and galavanting about town like a colt when he ought to be home in bed. It's up to the wife to see that she is a pal instead of a sparring partner." Another woman, Mrs. R. H., contended that "The first five years of a married man's life constitutes 'The Dangerous Age.' If you can get over that space, you need not worry over anything else."

Saturday came the big play in all newspaper advertising and stories, all the sheets breaking all previous records for free news space given the picture. The Morning Times devcted almost one and a half columns to letters received from readers who discussed "The Dangerous Age." The letters were interesting and varied. The News, Press-Guardian and Call all gave equally prominent and liberal space to news stories. And mind you, all the while, the regular show notices were being published in the theatre columns of the various papers.

The Press-Guardian contest, coming to a climax on Saturday, published the following:

## Race After Letters Starts Tomorrow

### Mayor Van Noort Will Mail Them and First to Return One Gets $50

"Tomorrow is the day. Tomorrow twelve specially printed letters with glaring words on the envelope will be mailed by Mayor Van Noort, of Paterson, at the mail box on Market and Washington streets, to the following persons in New York:—

"Nat Lewis, Paul Mooney, Adele, Best & Ormonde, Crane Simplex Company, Kraus Manufacturing Company, J. Robert Rubin, Finchley, Heeps, Inc., Slendaform Corporation, Capehart, Cary Company and Murphy & Brody.

"The addresses of these individuals will be published in tomorrow's Sunday Chronicle. The first person who reaches New York, approaches any of the firms or persons mentioned above, secures one of the letters, unopened, and returns it to the business office of The Press-Guardian, will be presented with $50.

"The receivers of the letters have been requested not to open the letters until after 12 o'clock Monday, so that one must work fairly rapid in order to secure the letter unopened.

"The mailing of the letters will occur at nine o'clock Sunday night. Mayor Van Noort will drop the twelve letters into the mail box, after which it is entirely up to you If you arrive in New York too late to retrieve one of the letters unopened you will not receive any reward.

"This unusual enterprise was prompted by the unique situation in John M. Stahl's motion picture drama, 'The Dangerous Age,' which opens at the Garden Theatre, Monday, etc., etc., dealing with the story of the picture, the entire yarn taking up a full newspaper column."

The Sunday Chronicle conspicuously ran a front page story on the "go-get-the-letter contest," adding the New

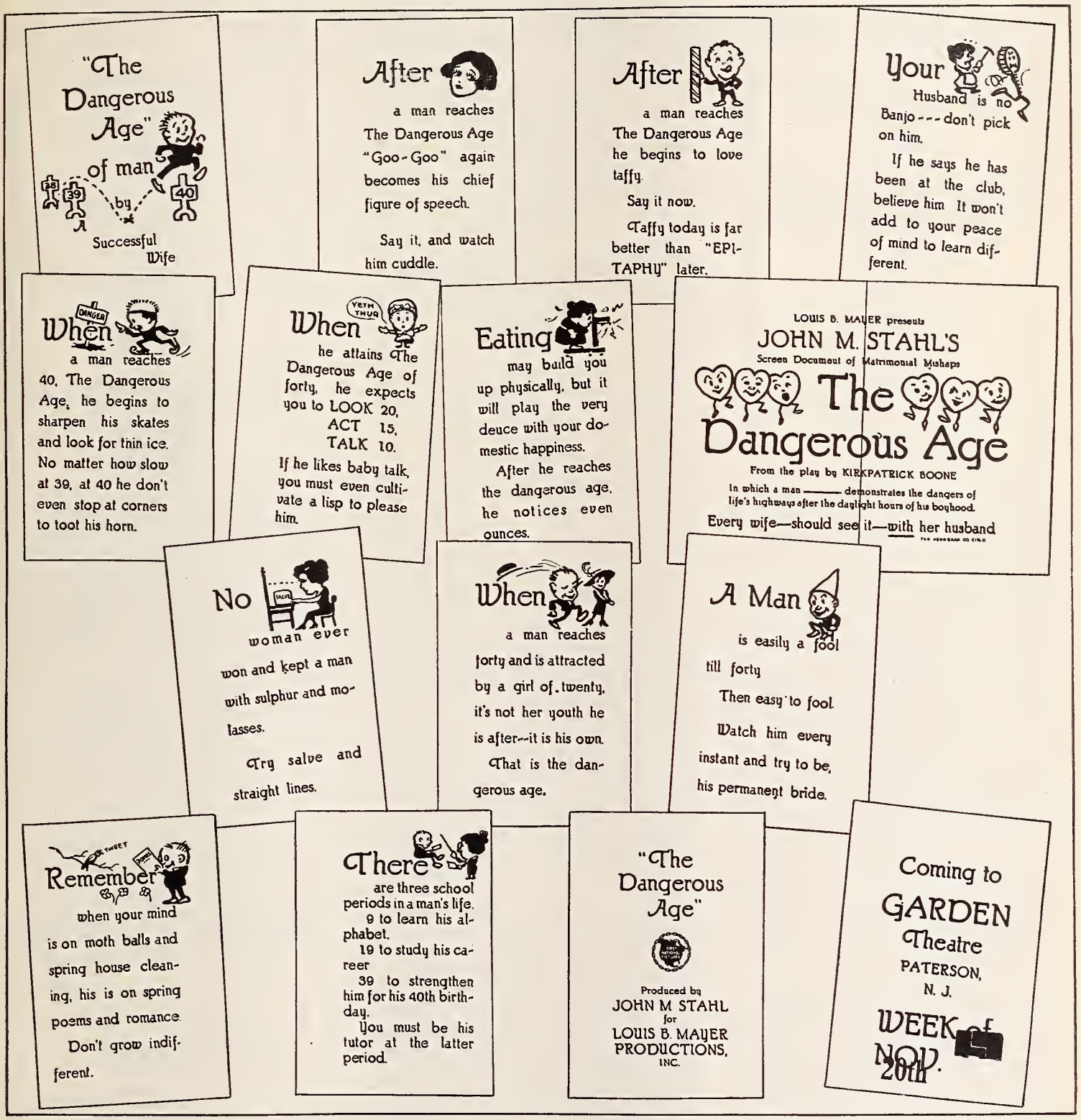
### UPSETTING THE DOPE

**The 5.30-7 o'clock (supper shows) are conceded bloomers in Paterson, N. J., show houses. The factories there suspend operations for the day at 6 o'clock, while the offices and municipal quarters shut up shop an hour earlier.**

**Showmen in Paterson never take the supper show seriously and an attendance of between 100 and 200 is considered rather high, for Patersonians are busily consuming their supper in that period. But seemingly a hungry stomach was ignored Monday night, for the supper show was as jammed as the last night performance of "The Dangerous Age."**

**The supper show Monday set a new record, for by 6.30 o'clock there was a line two blocks long, double file, waiting to get in. Eight policemen were rushed to the scene by Police Headquarters to handle the impatient, but enthusiastic crowd.**

(Advertisement)


"The Dangerous Age" of man
by
Successful Wife
After
a man reaches The Dangerous Age "Goo-Goo" again becomes his chief figure of speech.
Say it, and watch him cuddle.
After
a man reaches The Dangerous Age he begins to love taffy.
Say it now.
Taffy today is far better than "EPITAPHY" later.
Your Husband is no Banjo---don't pick on him.
If he says he has been at the club, believe him It won't add to your peace of mind to learn different.
When
a man reaches 40. The Dangerous Age, he begins to sharpen his skates and look for thin ice. No matter how slow at 39, at 40 he don't even stop at corners to toot his horn.
When
he attains The Dangerous Age of forty, he expects you to LOOK 20, ACT 15, TALK 10.
If he likes baby talk, you must even cultivate a lisp to please him.
Eating
may build you up physically, but it will play the very deuce with your domestic happiness.
After he reaches the dangerous age, he notices even ounces.
LOUIS B. MAYER presents
JOHN M. STAHL'S
Screen Document of Matrimonial Mishaps
The Dangerous Age
From the play by KIRKPATRICK BOONE
In which a man ——— demonstrates the dangers of life's highways after the daylight hours of his boyhood.
Every wife—should see it—with her husband
No
woman ever won and kept a man with sulphur and molasses.
Try salve and straight lines.
When
a man reaches forty and is attracted by a girl of twenty, it's not her youth he is after--it is his own.
That is the dangerous age.
A Man
is easily a fool till forty
Then easy to fool.
Watch him every instant and try to be his permanent bride.
Remember
when your mind is on moth balls and spring house cleaning, his is on spring poems and romance.
Don't grow indifferent.
There
are three school periods in a man's life.
9 to learn his alphabet.
19 to study his career
39 to strengthen him for his 40th birthday.
You must be his tutor at the latter period.
"The Dangerous Age"
Produced by JOHN M STAHL for LOUIS B. MAYER PRODUCTIONS, INC.
Coming to GARDEN Theatre PATERSON, N. J.
WEEK of NOV. 20th

**20,000 Booklets Such as Depicted Here—Were Given Away—and Not One Was Found on Floor or Pavement. Before the Week Was Up the People Were Quoting Sayings Gleaned from its Booklet.**

York addresses of the receivers of the letters.

Monday — opening day — brought all contests to a head. The News proudly devoted almost a column to announcing the 24 winners of its unique name contest. The Morning Times devoted considerable space, more than it devoted to internationally important news dispatches, completing its "letter writing contest involving the married women of Paterson." The Press-Guardian played up the winner of the "go-get-the-letter contest," which was won by W. Barlow, of 188 Genesee street, Paterson. The prize was $50.

The editors of The Press-Guardian, according to reporters' statements, were kept busy answering telephones from interested readers seeking to know who "won the contest." In the Monday afternoon edition of that paper appeared the following front page story:

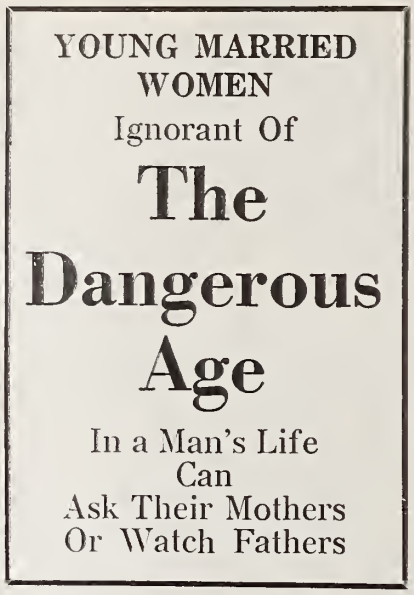
# Barlow First To Return Letter; Gets $50 Prize

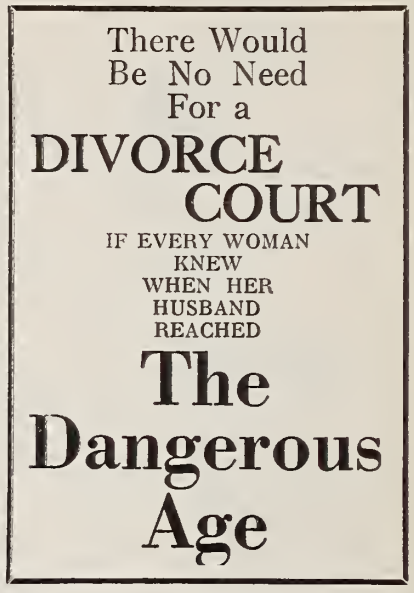
## Makes Thrilling Trip From New York to Press-Guardian in One Hour and a Minute

"W. Barlow, of 188 Genessee avenue, was the lucky winner of the $50 prize letter con-

(Advertisement)

# Using Every Possibility of An Ideal Title




test staged in connection with the showing of 'The Dangerous Age' at the Garden Theatre this week. He reached The Press-Guardian office at one minute past twelve o'clock today. He was the first person to return one of the six special delivery letters mailed by Mayor Van Noort last night.

"Macy Esterman, of 149 Broadway, came in second, arriving at the Press-Guardian office at 12.20 o'clock.

"Mr. Barlow, when informed he had won, immediately asked permission to phone his mother of his good luck. He then told how he left the office of the Crane Simplex Company, 200 West 59th street, exactly at 10.55 o'clock, when the letter arrived.

"Nick Harvey, well-known local sportsman, was waiting with his car. They dashed to the Weehawken ferry and just caught the boat. From Weehawken to Hackensack they made good time. Just this side of Hackensack they struck a bump and broke the rear end. Leaving Harvey, Barlow jumped on a bus for Passaic. There he just caught the 11.41 Erie train for Paterson. He ran from the Market street station to the Press-Guardian office, arriving there at 12.01 and winning the $50 prize for the first letter to be returned to this office.

"Mr. Barlow will be presented with the five ten dollar gold pieces at the Garden Theatre tonight.

"C. M. Donohue, of 120 Twelfth avenue, reported to the Press-Guardian at 12.51 o'clock with the third letter."

Monday's ad in all newspapers was a four-inch by three-columns one-size typed ad in 24-point bold face Gothic, reading:

"TODAY AND ALL THIS WEEK AT THE GARDEN THEATRE, LOUIS B. MAYER WILL OFFER JOHN M. STAHL'S DRAMATIC CAMEO OF MATRIMONIAL MATES AND MISMATES, "THE DANGEROUS AGE." IT IS WORTH THE WHILE OF EVERY MAN, WOMAN AND CHILD IN PATERSON TO ATTEND. IT ACHIEVES A POINT SELDOM REACHED ON THE SCREEN."

So much for the record-breaking publicity campaign reaching out to every newspaper. The rural papers were not forgotten and equally effective tieups were arranged with them.

Following the conferences with Mayor Van Noort, city officials and representative business men, Mr. Reichenbach, with the newspapers well underway with their campaign and the reportorial staffs working overtime, devoted his attention, temporarily, to the billboard question. For this purpose De Angeles' circus crew of bill posters were brought into action and they "sniped" everything within a radius of 23 miles. Nothing was overlooked. Spots that had never been plastered were adorned with cards, or paper, whichever was more appropriate.

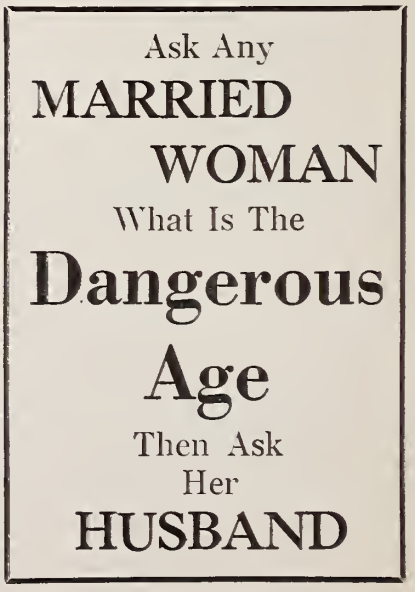
**Every road leading into the city of Paterson was covered. Not a single spot with any magnetic value was missed. Four thousand one sheets were plastered at locations where they attracted the eye. As one started on his way to Paterson from New York, either from the 33rd street Hudson tube station (uptown) or the Hudson Terminal (downtown) one's eye is arrested by a series of well-worded one-sheets. The same sight greeted one as he walked leisurely along in the tunnel leading from the Hudson tube stop at Erie Station in Jersey City to the Erie Station platform.**

And as the train chugged its way from Hackensack twenty-four and six-sheets held one's attention. Everything else seemed to have been forgotten, for not a single spot of any vantage value was ducked or muffed.

Going into Riverside and Clifton, N. J., each town about four miles from Paterson, boards, each 14x14, were erected at ideal locations cleverly advertising the engagement. No motorist could pass the spot without having his attention attracted to the brilliantly illuminated and attractive signs. For the first time, too, the Public Service property is Paterson were covered with neat book-layouts on "The Dangerous Age."

Local churches also were cleverly tied up with the production. The theme upon which the production is based was capitalized by clergymen using "The Dangerous Age" for the sermons with mention made by most of them that it was playing the Garden Theatre. School teachers at the public schools encouraged the children to write manuscripts on "The Dangerous Age" of children.

**The commotion stirred up by these dynamic tactics of Mr. Reichenbach and Charles resulted in the Paterson**




(Advertisement)

# Built for Teaser Purposes and Box Office Results

Even a Greasy
Old Gypsy Woman
Is Competition
When He
Is At
The
**Dangerous Age**
YOU MUST
WATCH
HIM EVERY
MOMENT

WHEN HE
GRUMBLES
AND STARTS
MAKING EXCUSES
TO GET
OUT NIGHTS
HE
HAS REACHED
**The Dangerous Age**

**The Dangerous Age**
In a Man's Life
Is the
Crisis in a
Woman's
BEWARE!
BE THERE!
BE FAIR!

**Rotary Club asking him to address it on Thursday, Nov. 16, but owing to an important engagement, Harry sent his assistant. The latter made an eloquent address that completely won the organization, which co-operated in many ways. The organization includes all the prominent business men of the city. A similar invitation came from the Chamber of Commerce which lined up 100 per cent. with Mayor Van Noort in passing along word of the engagement of "The Dangerous Age."**

All along the roads leading into Paterson were placed 24x8-inch black and yellow strips with the following text:

"Paterson just ahead: It is one of the world's greatest silk centres, a thriving community of homes and an industrial seat. Also—it is the first city in America to see THE DANGEROUS AGE for an entire week beginning Monday, Nov. 20, at the Garden Theatre."

Scores of novelties were distributed. Among the most helpful of these was a neat 3x2 booklet, cleverly laid out in fourteen pages. The text follows: "'The Dangerous Age' of man by a successful wife. (Page 1). After a man reaches The Dangerous Age 'Goo-goo' again becomes his chief figure of speech. Say it and watch him cuddle. After a man reaches The Dangerous Age he begins to love taffy. Say it now, Taffy is far better than 'epitaphy' later. Your husband is no banjo—don't pick on him. If he says he has been at the club, believe him. It won't add to your peace of mind to learn different. When a man reaches The Dangerous Age he begins to sharpen his skates and look for thin ice. No matter how slow at 39, at 40 he doesn't even stop at corners to toot his horn. When he attains The Dangerous Age of 40 he expects you to look 2, act 15 and talk 10. If he likes baby talk you must even cultivate a lisp to please him. Eating may build you up physically, but it will play the very deuce with your domestic happiness. After he reaches The Dangerous Age he notices even ounces."

Then comes a two-page spread as follows:

**Louis B. Mayer presents**
**John M. Stahl's**
**Screen document of Matrimonial Mishaps**
**THE**
**DANGEROUS AGE**
**From the play by Kirkpatrick Boone**
**In which a man . . . demonstrates the dangers of life's highways after the daylight hours of his boyhood.**
**Every wife—should see it—with her husband**

Continuing, the text follows:

"No woman ever won and kept a man with sulphur and molasses. Try salve and straight lines. When a man reaches 40 and is attracted by a girl, it's not her youth he is after—it's his own. That is the Dangerous Age. A man is easily a fool till forty. Then easy to fool. Watch him every instant and try to be his permanent bride. Remember when your mind is on moth balls and a spring house cleaning, his is on spring poems and romance. Don't grown indifferent. There are three school periods in a man's life, 9 to learn his alphabet, 19 to study his career, 39 to strengthen him for his 40th birthday. You must be his tutor at the latter age. The last page contains the picture title, producer and production names and the First National trade mark."

It was no wonder then, with this remarkable exploitation, overlooking as it did no medium, but embracing everybody who was anybody in Paterson, with every newspaper tied up, with every business man's organization boosting and clergy co-operatively effecting, that "The Dangerous Age"

You May Realize
You Are Married
To Him
But Does He?
He
Begins Forgetting
When He
Reaches
**The Dangerous Age**

## THE ECHO AND EXHIBITORS

**There was not a single exhibitor in northern New Jersey who did not know of the extensive campaign of First National and Louis B. Mayer on the John M. Stahl feature, "The Dangerous Age," at the Garden. Exhibitors in the smaller towns adjacent to Paterson could not help but feel the effect at the box office, for the campaign spread into their localities, with First National profiting exceedingly, for it brought the public of those places in intimate touch with its attractions. It is safe to say that First National attractions in Paterson, N. J., are considered as valuable by Patersonians as the bonds issued by the First National Bank of that city.**

(Advertisement)

when it opened Monday at the Garden did a record business.

Paterson is distinctively an industrial city. Six o'clock there means supper, but it didn't on Monday night, for promptly at 6 o'clock the record breaking line of three blocks started to form. It was the supper show that was on and for the first time in the history of the house the supper show was taxed to its capacity with at least 100 more folk waiting outside. By 7 o'clock the line had doubled and Manager Dooley had to summon additional police officers.

By 7.30 the entire street was choked, literally, with waiting humanity. Several thousands were turned away when the last show was started, thus driving them to other houses. The Tuesday business, however, continued in top form. John M. Stahl personally attended the premier and was introduced as were also the Misses Edith Roberts and Cleo Madison, who appear in "The Dangerous Age."

The Paterson Morning Call, Tuesday, Nov. 21, 1922.

# "DANGEROUS AGE" GIVEN PREMIERE

### Thousands Turncd Away From Garden Theatre Last Evening

Thousands of local theatre-goers attended the initial presentation of "The Dangerous Age," at the Garden Theatre yesterday afternoon and last evening. The film staged under the direction of John M. Stahl and featuring Edith Roberts and Cleo Madison, was released under the First National Exhibitors' circuit and after its presentation here will be shown in New York City.

Approximately 4,000 persons saw the performances yesterday afternoon and last night and it is estimated that nearly a like number were turned away. It became necessary early last evening for the management to appeal to police headquarters for aid in handling the crowd and Police Sergeant L. J. Dunn and a squad of men were sent to the theatre.

Included in the vast throng were prominent motion picture producers from New York City, all of whom desired to witness the mammoth motion-picture play, which until yesterday afternoon had been shown only in the production studios.

"The Dangerous Age" is one of those heart-gripping dramas of married life and shows the result of matrimonial mates and mis-mates in a most vivid manner. There is not a dull momen during the entire production and the audience is swayed with emotion throughout. There is a decidedly interesting moral story in the plot of the drama which should not fail to interest everyone.

The production will be shown at the popular Market street photoplay theatre during the current week and there is little doubt but that capacity audiences will witness every presentation. After finishing this week in this city the photoplay will be shown in New York City where thousands of theatre-goers are anxiously awaiting the initial performance.

## Ten Minutes at Market and Prince

By CAS.

Wm. Desmond Taylor was about 45 when he was shot to death by an unknown hand.
Dare-Devil Jack Bergen met his death at 26.
Harry K. Thaw, at 24 killed Stanford White to avenge his wife's honor
McCormick, the multi-millionaire was 58 when he started courting Ganiva Walska the prima-donna.
What is the Dangerous Age

Cartoon, One of Many That Ran in Paterson Daily Papers

The Morning Times, Tuesday, November 21, 1922.

### Crowds Storm Garden to See Movie Stars and Wonderful "Dangerous Age"

A masterpiece was shown at the Garden Theatre last night.

"The Dangerous Age."

A much mooted and talked about subject was this Dangerous Age before its world's premiere last night and a much talked about subject will it remain for the balance of the week.

With superb photography, a sex plot treated in masterly fashion by John M. Stahl, a cast balanced to a hair's breath and its interest held until the very end, "The Dangerous Age" is bound to cut a wide swath in classical moviedom throughout these United States.

Edith Roberts, starring in "The Dangerous Age," Cleo Madison costarring with Miss Roberts and John M. Stahl made their personal appearances and were received enthusiastically by the crowds.

(Advertisement)

# Pre-release Reviews of Features

## "A Daughter of Luxury"

### Paramount—Five Reels

*(Reviewed by Laurence Reid)*

A LITTLE different treatment of the Cinderella pattern is exposed here and the results are so excellent that it will be accepted as something worth while. Leonard Merrick, the author, knows how to put over the intimate touch. And his stories breeze through with a whimsical flourish. It is a credit to the director that he has preserved the delicate charm and brought forth all the captivating humor which is interwoven into the action without making it appear that it is unnecessary to the plot. There is no striving to create sensational episodes for the sake of adding drama. You cannot call it exciting. It conquers for its charm and whimsicality—without once calling upon sticky sentiment as is customary with the Cinderella formula.

It is a luxurious setting which Paul Powell has provided the story, which reached the stage as "The Impostor" before it was picturized. We look upon a girl who is up against it—a girl of gentle breeding who shakes hands with poverty pending the settlement of her father's estate. She is ejected by her landlady for non-payment of rent. She wanders in front of a hotel, where a rich man makes her acquaintance. Now, any girl who is cold and hungry isn't going to worry about the moral issue. So she accompanies him to his room, where there is warmth and food. There is a neat flash of humor all through this action. When his relatives intrude he is forced to pass her off as his sister-in-law—a rich heiress. Which introduces a family of social climbers, who take her to their home for the purpose of marrying her off to their son. The youth is of different stuff than his parents. He is not a fortune hunter. So they fall in love with one another.

What follows presents a series of adventures in which the heroine unmasks the father of the boy as a fraud, who would burglarize his own home to collect the insurance. The real heiress turns up and complicates matters, but the Cinderella has the whip hand by this time. And father is forced to grant his consent. The estate is settled and she becomes a real heiress after all. Agnes Ayres presents her cameo beauty and wears some striking gowns in the bargain. A neat little picture.

The Cast

Mary Fenton.....Agnes Ayres
Blake Walford.....Tom Gallery
Ellen Marsh.....Edith Yorke
Bill Marsh.....Howard Ralston
Loftus Walford.....Edward Martindel
Mrs. Walford.....Sylvia Ashton
Red Conroy.....Clarence Burton
Mary Cosgrove.....ZaSu Pitts
Charlie Owen.....Robert Schable
Winnie.....Bernice Frank
Genevieve Fowler.....Dorothy Gordon
Nancy.....Muriel MacCormic

By Leonard Merrick and Michael Morton. Scenario by Beulah Marie Dix. Directed by Paul Powell. Photographed by Bert Baldridge. Produced by Famous Players.

*The Story*—Treats of a girl reared in luxury and suddenly left destitute. She accepts her trials with a keen sense of humor. Among her experiences the girl is forced to pose as a wealthy heiress and is involved in a burglar insurance fraud. Has romance eventually and all ends well.

*Classification*—Comedy drama detailing adventures of girl left destitute. Adapted from stage play, "The Imposter."

*Production Highlights*—The comedy vein. The work of the players, all of whom are admirably suited for their parts. The production values. The dramatic climax.

*Drawing Power*—Best suited for high class houses. Second class downtown houses should appreciate it.

Scene from "One Jump Ahead," Pathe two reeler featuring Leo Maloney.

## "One-Eighth Apache"

### Arrow-S. R.—Five Reels

*(Reviewed by Stuart Gibson)*

HERE is a story which jumps from the northwest plains, where Indians still circulate freely and the gentlemen all carry guns, to the bright lights of New York, and back again. During its course it unfolds some deep-eyed villainy, some "woman-stuff" which would be balm to the heart of the cynically inclined, and Roy Stewart in the nearest thing to evening dress in riding clothes ever seen upon the screen. "One-Eighth Apache" should be guaranteed to tickle the craw of the wild-and-woolly fanatic and the small boy—but somehow it doesn't seem quite the thing for the "spot" of a more sophisticated type of observer.

There is some fairly good acting, and some very fine scenery, and the direction seems to be capable. George M. McDaniel makes a most lovable villain as Tyler Burgess; he's an utter scamp in the film, but a look at him shows you that he ought to be doing pleasant "friends of the family" rather than scoundrels. Kathleen Kirkham, who is the leading woman for Mr. Stewart, is pictorial and a good actress, while Wilbur McGough's characterization of Charlie Longdeer is very good indeed.

The Cast

Charlie Longdeer.....Wilbur McGough
Tyler Burgess.....George M. McDaniel
Joseph Murdock.....Richard La Reno
Brant Murdock.....Roy Stewart
Mrs. Courney Biddle.....Eleanor Hancock
Norma Biddle.....Kathleen Kirkham

Photographed by Harry Gerstall.

*The Story*—Brant Murdock is engaged to Norma Biddle. She is visiting with her mother at his father's home in the northwest. Burgess learns that Brant's veins contain Indian blood, his mother having been a squaw. Burgess is in love with Norma, and after trying otherwise to stop the marriage, he tells her of his knowledge. In trying to prevent the revelation, Brant's father fights Burgess, and is killed. Norma turns from Brant, and he goes to war. She marries Burgess and moves to the west. Brant returns to his old home after the war and, meeting her, is horrified. Later he sees Burgess, learns that his father has been killed unfairly, and is seeking Burgess to kill him when Charlie Longdeer fires the needed shot first.

*Classification*—Rather unnatural melodrama of "the great open places."

*Production Highlights*—Fine "shots" in the woods country. The fight in which Murdock is killed. The struggle between Brant and Burgess in the saloon. The concluding sequence ob blizzard-scenes in which Burgess dies.

*Exploitation Angles*—Would you marry a man with Indian blood? There's a chance for that sort of campaign. The idea of two men's struggle for a woman's love can also be used.

*Drawing Power*—Neighborhood and small down-town houses.

## "The Great Night"

### Fox—Five Reels

*(Reviewed by Laurence Reid)*

YOU'VE seen this one before—it being a favorite pattern with producers when likely stories are scarce. But since it calls for farcical treatment, it doesn't behoove anyone to take it to task if it fails to intrigue the imagination. Most pictures based upon the humorous wheeze are apt to appear mediocre unless carrying novelty and imagination. These qualities are lacking in "The Great Night." It simply tells of a youth who must marry by a certain date to inherit a fortune. Recognize it? The idea has served comedy producers for many seasons and is at its best when compressed into three reels. There are no new twists exposed here. The youth puts on his disguise or rather is forced to because of the flock of women who would marry him. The announcement gets into the papers which accounts for the feminine urge. To get out of his predicament he asks a police officer to make a cop out of him and put him on night duty to evade the girls. And his "beat" takes him to a lunch counter and behind it is the GIRL. He works fast and conquers her with his ardor, and she agrees to marry him by the specified time, though she is ignorant of his identity.

A note of melodrama is put over here—just to spice it up a bit. He stumbles upon a gang of crooks and his delay in arresting them makes him late for the ceremony. The girl has disappeared. Some mystery is released here to intrigue you, though it seems out of place. Eventually the girl bobs up in his apartment, which is perfectly proper since she is the niece of his valet. The ceremony is performed per schedule and the story ends. Were it not for the fact that everyone in the cast works hard to put it over, it would not travel far as entertainment. At that it is best suited for small downtown houses and in those neighborhoods which cater to program releases.

William Russell has had far better pictures; there is no doubt that he will have many better ones in the future. Eva Novak makes a spirited heroine.

The Cast

Larry Gilmore.....William Russell
Mollie Martin.....Eva Novak
Papita Gonzales.....Winifred Bryson
Robert Gilmore.....Henry Barrows
Jack Denton.....Wade Boteler
Simpkins.....Harry Lonsdale
Green.....Earle Metcalfe

By Joseph F. Poland. Directed by Howard M. Mitchell. Photographed by David Ables. Produced by Fox.

*The Story*—Young man must be married by a certain date to inherit a fortune. The anouncement gets into the papers and he is besieged by women. He disguises himself and falls in love with a waitress. She doesn't know his identity, but agrees to marry him. Before he is able to go through with the ceremony several complications occur. In the end he accomplishes his mission—getting married and finding a fortune.

*Classification*—Comedy-melodrama carrying story based upon familiar plot. Some excitement and adventure.

*Production Highlights*—The comedy spirit. The spirited performance of the star. The scene when he becomes a policeman and woos the girl. The action in the concluding reels.

*Exploitation Angles*—This title suggests a campaign with teaser ads. You might suggest something of the plot—asking your patrons if they would do as Larry Gilmore did here to win his inheritance.

*Drawing Power*—Suitable for program houses which cater to family clientele.

## "Forsaking All Others"
### Universal—Five Reels
*(Reviewed by Laurence Reid)*

THIS is such an appealing little story which is so recognizably real that it seems a wonder that it hasn't been thought of before. No matter where you live you will find its counterpart. Here we have the selfish mother and her mollycoddle son—the former jealous of every girl the boy favors with a glance and particularly antagonistic toward his sweetheart. This type of woman is very common, yet she has been entirely neglected by screen writers while they have painted the exaggerated virtues of those mothers who are ever performing the big mission of self-sacrifice. So put up a mark for novelty in this snug little drama of the heart and home.

It's told with a minimum of effort—which is to say that no false notes are struck off in favor of melodramatic hokum and action. What it has to say it says with emphasis right where it belongs, on the characterization and the conflict. Comes a time when the mother takes the boy away—she resorts to subterfuge to accomplish this, feigning illness to put over the trick—to keep him from the girl. Then he rebels. He actually becomes desperate and in his highly impressionable state it is no wonder that he falls for the blandishments of a designing wife. This is the type of woman who can offer a real conflict with the mother. And the latter realizes it. The jealous husband intrudes to offer a few complications. But the real point becomes evident when the mother appreciates the danger of her son's affection. She enlists the aid of the sweetheart to rescue him.

The picture is well told and builds easily and surely to its conclusion. It may be obvious; you may be able to put your finger on the climax almost from the start, yet at the same time you are conquered by its simple note, its little heart tug, and the breath of sentiment and romance which flavors it is in nearly every scene. The situations are natural and effective. The comedy moments are delightful as expressed by Colleen Moore, who, while she hasn't much to do, accomplishes her effort with genuine feeling and charm. Cullen Landis is excellent as the youth. The cast comprises June Elvidge and David Torrence. The settings are adequate.

The Cast

| | |
|---|---|
| Penelope Mason | Colleen Moore |
| Oliver Newell | Cullen Landis |
| Mrs. Newell | Mrs. Wallace |
| Dr. Mason | Sam De Grasse |
| Enid Morton | June Elvidge |
| Mr. Morton | David Torrence |
| Cyrus K. Wharton | Melbourne McDowell |
| Mrs. Wharton | Elinor Hancock |
| May Wharton | Lucille Rickson |

By Mary Lermer. Scenario by Doris Schroeder. Directed by Emile Chautard. Photographed by Charles Stumar. Produced by Universal.

*The Story*—Youth with doting, selfish mother who is unable to see why her son should fall in love. She is antagonistic toward every girl he looks at. She takes him away from his sweetheart. Desperate, he becomes an easy prey of a designing wife, whose angry husband is hot on her trail. Finally the mother wakes up to the danger of the situation and begs the sweetheart to rescue him.

*Classification*—Heart interest story which will be accepted as real. Carries strong flavor of romance.

*Production Highlights*—The human appeal. The genuine resemblance to a slice of life. The deep understanding of the roles as interpreted by Colleen Moore and Cullen Landis. The good settings and photography. The comedy moments.

*Exploitation Angles*—The theme of this picture can be found in every locality. Would advise playing it up. Make a bid for the family trade. Ask your patrons if they think it is proper to interfere with the ways of romance. Expoit Colleen Moore and Cullen Landis.

*Drawing Power*—Once seen will be appreciated by thinking audiences.

Snub Pollard is the hero-comedian of "Newly Rich," Pathe two-reel comedy.

## "Kick In"
### Paramount—Seven Reels
*(Reviewed by Charles Larkin)*

GEORGE FITZMAURICE has given the screen many fine productions, but none that equal "Kick In" in story value. There's a real plot here. One that grips throughout its entire 7,000 feet. And speaking of all-star casts, it would be hard to beat the personnel of this feature. The play has been picturized before but this one is a big improvement over its predecessor.

Crook plays always appeal, especially when they are good ones. "Kick In" is a good one. Mr. Lytell assumes the role of "Chic" Hewes, which John Barrymore introduced in New York in 1914. It's a colorful role that gives the star ample opportunity to prove that he is a real artist. Miss Compson is as easy on the eyes as ever and in addition offers some emotional fireworks in this picture.

The picture has been mounted with the usual Fitzmaurice lavishness. The interiors showing the Brandon home are most elaborate. Some of the dramatic situations are the automobile accident in which a child is killed, the attempt of "Chic" to rob the district attorney's safe and the shooting of Monohan by Frou Frou, the finding of Benny fatally wounded and with a stolen necklace in his pocket and the attempts of "Chic" to dispose of the body without discovery by the police. The cabaret scene equals those in "On With The Dance," a former Fitzmaurice offering. "Kick In" is entertainment every inch of the way. It is well worth a place among the best pictures of the year.

The Cast

| | |
|---|---|
| Harvey Brandon | John Miltern |
| "Chic" Hewes | Bert Lytell |
| Handsome, the Yegg | Charles Stevenson |
| Jimmy Monohan | Jed Prouty |
| John Stephens | Charles Ogle |
| Frou Frou | Kathleen Clifford |
| Jerry Brandon | Robert Agnew |
| Mrs. Brandon | Mayme Kelso |
| Molly Brandon | Betty Compson |
| Benny | Gareth Hughes |
| Myrtle | May McAvoy |
| "Whip" Fogarty | Walter Long |

Adapted by Ouida Bergere from Willard Mack's play. Directed by George Fitzmaurice. Photographed by Archer Miller.

*The Story*—"Chic" Hewes, released from jail, decides to follow the "straight and narrow." He gets a job, but following a robbery by one of his gang, he is summoned to "headquarters" to tell what he knows. He refuses to act as a stool pigeon. Consequently the police decide to "get" him. They get him fired from his job. "Chic" becomes acquainted with the District Attorney's daughter when her brother runs over a child. "Chic" decides to pull one more job and rob the district attorney to get funds to pay the mother "decent" damages. Tense action follows before he wins in the end and gets the girl.

*Classification*—A thrilling crook play well known to American theatregoers.

*Production Highlights*—The fine direction of George Fitzmaurice. The notable cast. The auto accident. The wonderful lighting and photographic effects. The tense action and suspense.

*Exploitation Angles*—This is Willard Mack's well known play made famous by John Barrymore and Jane Grey and you should play up the fact that it is a George Fitzmaurice production. Also play up the half dozen or more stars.

*Drawing Power*—Suitable for the finest houses in the land, anytime.

## "When Love Comes"
### F. B. O.—Six Reels
*(Reviewed by Laurence Reid)*

AN OFTEN told story is this—which hardly calls for six reels to give it proper expression. Since it is based upon a theme of misunderstanding with an interloper brought into the plot to give it substance, it is safe to say that it will appeal to one's sentiment if it does not excite one's imagination. The background is a rural village, the central characters, a couple of young romancers. The youth is timid, the girl is eager for affection. She is of the old-fashioned school. But because she is unable to explain why she couldn't meet him at the station he goes away and the girl carries her cross for five years until the love light is rekindled in her eyes in his home-coming.

It seems as if some incident should have been shown of his other affair. The scenes until he returns feature the plight of the girl, who has become an outcast of romance—a pitiful, forlorn figure. The boy comes back with a three-year-old child in his arms. And they pick up the threads of their broken romance. Everything is progressing in fine fashion until his wife appears in the role of a trouble-maker. Her entrance into the simple plot seems arbitrary—as if she is needed to enliven it with drama. There is conflict which culminates when she enlists the attention of the villagers that her husband is a scoundrel. And like most screen mobs of the rural village they condemn very easily without giving the youth a chance to appear in his own defense.

The denouement can be anticipated from the start—yet there is a heart tug to it which is appealing—brought forth largely by Helen Jerome Eddy's sincere performance as the sorrowful girl. The wife must be eliminated, however, which calls for a melodramatic flourish for a climax. She will denounce him before the world and the place to do it is at the ceremony attending the opening of the dam. The waters break through a new channel carrying the unfortunate woman to sure death. The heroine attempts to rescue her which brings the hero to the task of rescuing both of them. The wife confesses her sin before she dies and the young people are happy again. The picture does not always ring genuine, but it is good for any program house. The atmosphere is good.

The Cast

| | |
|---|---|
| Jane Coleridge | Helen Jerome Eddy |
| Peter Jamison | Harrison Ford |
| Aunt Susie Coleridge | Fannie Midgely |
| Marie Jamison | Claire Aubrey |
| Jim Matthews | Joseph Bell |
| Rufus Terrance | Gilbert Clayton |
| The Coleridge Twins | Buddy Messenger and Molly Gordon |
| David Coleridge | J. Barrows |
| Ruth | Fay McKenzie |

Scenario by Winifred Dunn. Produced by Ray Carroll. Directed by William A. Seiter. Photographed by Lucien Andriot.

*The Story*—Bashful youth in small town thinks girl favors another. Finally proposes and asks the girl to leave with him, but she is prevented from meeting him by the death of her father. Five years elapse and the girl is broken-hearted over her lost romance. The youth in the meantime has married. He returns to the town and brings his child, telling his old sweetheart that his wife has proved unfaithful. She accepts his love, but the wife turns up to make things unpleasaant. In the end the latter confesses her mistake and dies through an accident.

*Classification*—Heart interest story having a rural background. Based upon broken romance and misunderstanding.

*Production Highlights* — Sincere work of leading players. The appropriate atmosphere. Scenes when child appears. The moment when other woman intrudes. The rescue at the dam.

*Exploitation Angles*—Would put this over with teaser lines telling of its heart throb. Feature the human interest. Build up a campaign upon theme—asking your patrons if they would act as the characters do here.

*Drawing Power*—A good, little attraction for the neighborhood theatre.

## "Broken Chains"

### Goldwyn—Seven Reels

*(Reviewed by Charles Larkin)*

IF THERE are any medals lying around waiting to be awarded to "best pictures of the year," let the gentlemen of the jury step right up front and tack a few on this one. There will be none to dispute the verdict.

"Broken Chains" is the best picture Goldwyn has released this year and this company has offered the industry a goodly quota of really great productions. It is the climax of Allen Holubar's career as a director of action. It presents the gifted Colleen Moore in one of the most remarkable bits of character portraiture the screen has ever seen. It brings back Ernest Torrence, who was on everybody's lips following his appearance in "Tol'able David" and who in this picture sends shivers up and down the spinal column with his villainy. We fail to recall few roles that equal his interpretation of Boyan Boone. It introduces Malcolm McGregor as a new star of filmland and shows him in a series of fistic combats with Boone that are the acme of realism. It is a picture that carries more suspense throughout its entire length than a dozen ordinary productions. It's nothing less than a living, breathing thing that seems to spring right off the screen. Its dramatic moments will thrill you as you have never been thrilled before. Its love theme will strum at the heart strings.

Most folks know that this is the scenario that won the first prize in the Chicago Daily News contest. And be it said right here that Mr. Holubar has done justice to the story. It's a prize photoplay as well as a prize scenario. The feature has been given an appropriate setting, many of the exteriors beings gems of scenic grandeur. The plot starts with a bang. We are shown, in a realistic holdup scene, that our hero is a coward. Then we are transported into the wide-open places of the west and shown the primitive passions of men at full play. It should meet with world-wide approval and the plaudits of those who have been demanding bigger and better pictures. It's the victory of the screen!

The Cast

Peter Wyndham.....Malcolm McGregor
Mercy Boone.....Colleen Moore
Boyan Boone.....Ernest Torrence
Hortense Allen.....Claire Windsor
Pat Mulcahy.....James Marcus
Mrs. Mulcahy.....Beryl Mercer
Slog Sallee.....William Orlamond
Butler.....Gerald Pring
Burglar.....Edward Peil
Gus.....Leo Willis

By Winifred Kimball. Directed by Allen Holubar. Scenario by Carey Wilson. Photographed by B. C. Haskins.

*The Story*—Suddenly becoming conscious of the fact that he is a coward, Peter Wyndham, is unable to assist Hortense Allen, a beautiful young neighbor, when a burglar enters his home and robs her of her jewels and kills a butler who goes to her rescue. Humiliated and ashamed of his actions, he flees from the scene and goes to his ranch in the West. Finally conquering his cowardice he goes to the rescue of little Mercy Boone who is kept chained in a lonely cabin by a cruel wretch.

*Classification*—A powerful drama of the West overflowing with adventure and tense, dramatic moments. A masterpiece in the true sense of the word.

*Production Highlights* — Allen Holubar's greatest work for the screen to date. The characterizations offered by Colleen Moore, Malcolm McGregor, Ernest Torrence and a very excellent supporting personnel. The scenes attending the holdup in the McGregor mansion. The greatest physical combat (between Boyan Boone and Peter) recorded on the screen since the days of "The Spoilers."

*Exploitation Angles*—This picture has had wide publicity as being the winning scenario in the Chicago Daily News contest. Tell patrons about it and the romance surrounding the writing of the story.

Scene from the Universal chapter play "Around the World in Eighteen Days," starring William Desmond

## "Table Top Ranch"

### William Steiner-State Righter—Five Reels

*(Reviewed by D. I. Gest)*

IF a movie fan who witnesses "Table Top Ranch" can't guess the outcome before the first half reel is finished he has never witnessed a Western. It is a typical cowboy melodrama and doesn't depart a fraction from the usual formula—the sure-shot, 100 per cent he-man hero; the deep-dyed rancher villain and the girl. Somehow producers think it is necessary to turn out Westerns in that way. "Table Top Ranch" is strictly up to regulation.

Neal Hart is a likable, energetic, dependable sort of chap and it is a pity that he occasionally doesn't receive an original story to work on, so that his admirers can see what he really can do. Asking him to work in the strictly according-to-formula Westerns is about as thrilling as Man o' War in a morning workout. It doesn't display his real Derby qualities.

Paul Hurst is the author and prepared the scenario of "Table Top Ranch" and also had charge of the direction. He doesn't show us any new angles. The plot, as said before, is far from original. There is little to keep the spectators in suspense. A few gun fights and a little dynamiting. Somehow the hero always shoots straight and the villain misses, no matter how many shots he fires. Needless to say, the dynamite placed in the path of the hero simply stuns him momentarily. His recovery is speedy and he is "fightinger" than ever.

The early reels are given over to establishing the plot and giving the spectators some data on the exact location of the mesa on which Kate Bower's sheep range. The subtitles are rather long and somewhat obscure in their meaning. There should be some cutting there.

When Hurst has introduced the hero, the villain and the girl, you know what will happen. As usual, there is the fight on the ledge. And there the only departure from rules takes place. Instead of hurling Palque Powel into the yawning chasm, John Marvin hands him over to the law.

The Cast

John Marvin.....Neal Hart
Palque Powel.....William Quinn
Kate Bowers.....Hazel Maye

Story scenario and direction by Paul Hurst; photographer, J. Badaracco. Produced by William Steiner.

*The Story*—Kate Bowers owns "Table Top Ranch." Neighboring ranchers led by Powel objects to her sheep. John Marvin is her friend. Follow the usual fights; the vain attempts to kill the hero and his rescue of the girl. The villain and his band are given into the hands of the law.

*Classification*—A typical Western.

*Production Highlights*—Attempt to dynamite hero. The fight on the ledge.

*Exploitation Angles*—Title could be played up. Hart's name is worth a play, as Western fans like him. Wouldn't go big in the way of exploitation. Just the customary treatment for Westerns.

*Drawing Powers*—Will take with those who like Westerns. A side-street or neighborhood picture.

## "Outcast"

### Paramount—Six Reels

*(Reviewed by Laurence Reid)*

A GENUINE slice of life is recorded in this adaptation of the play in which the star, Elsie Ferguson, scored such unbounded praise. She has brought to the screen characterization a reality—a humanity, and the same ineffable charm which must be accepted—which will be accepted as one of the finest things ever caught by the camera. Here is the human heart throb as revealed in this soul-stirring drama—a drama of a misspent life. Here is true romance—the romance of a girl who becomes a bit of human flotsam—a girl who takes to the streets through being deserted by her husband and her baby dead. Life is hopeless indeed.

Then through a man's practical joke, the heavens part and the sunshine radiates her soul. The man who "shot" her with a seltzer siphon is in need of sympathy, too. He has also become a victim of broken romance. He takes her in and they become great pals. And he appreciates that his burden is light compared to her's. This simple story of two souls attempting to find an expression of solace, sympathy and communion comes mighty close to humanity. It is a heart drama which strikes out straight and true, never veering from its logic to become sensational—never pointing toward a melodramatic effect for the sake of enlivening it with action. It's a study in the psychology of the soul. And its insight into the search for expression by two weary people is so simply expressed that it tugs at the emotions with sure strokes of life.

Miss Ferguson's performance is truly wonderful. She achieves the effect of seeming the perfect creature she pretends to be. This is sincerity of the highest order. It is positively one of the greatest contributions to the silver sheet. Her mute suffering when she thinks that her lover has discarded her is rich with pathos. There is no straining for sentiment. It is as if she could step right out of the canvas and carry her cross to the street. Very few actresses can make you feel that. Her performance carries imagination. It is as if you could read her soul—so well does she live her part. Perhaps the ending is picturey, yet it doesn't seem arbitrary in view of what has gone before. It's a vital story, well done in every particular—a picture which deserves a place with the better things. We think you'll agree with us.

The Cast

Miriam.....Elsie Ferguson
Geoffrey Sherwood.....David Powell
Tony Hewlitt.....William David
Valentine Moreland.....Mary MacLaren
John Moreland.....Charles Wellesley
Nellie Essex.....Teddy Sampson
De Valle.....William Powell

By Hubert Henry Davies. Scenario by Josephine Lovett. Directed by Chet Withey. Produced by Famous Players.

*The Story*—Girl, disillusioned with life through effort to gain a livelihood, turns to the streets. She is accosted but aid comes to her by a man who invites her to his apartment. There she discovers that he is also deep in despair. When she shows him that his plight is not so bad as hers he becomes interested in her, and eventually they become great pals and fall in love.

*Classification*—Human interest story carrying a real slice of life. Adaptation of play of same name with star in original role.

*Production Highlights*—The moral value. The scene when girl is rescued. The moment when she arouses man's sympathy. The romance. The fine production. The work of Elsie Ferguson and David Powell. The dramatic climax.

*Exploitation Angles*—Would advise ballyhooing fact that it is an adaptation of highly successful play, mentioning that the star appeared in the original stage production. Would suggest using a mail campaign. Should be exploited for its realities.

*Drawing Power*—Should draw in high class houses everywhere. Will be enjoyed particularly by feminine audiences in all kinds of theatres.

# Opinions on Current Short Subjects

## "Plunder"

(Eighteen Episode Serial—Pathe)

THAT Pearl White would return to the serial field under Pathe banner, in a chapter-play out-thrilling those responsible for her popularity in this class of motion picture, was not only hoped for but expected. "Plunder," a thrill-a-minute" story by Bertram Millhauser, directed by George B. Seitz, serves the purpose with gratifying results and, judging from the first three episodes, will prove to be absorbing to the very end. It is endowed with all the serial requisites, action, speed, cast, production and moves just as a George B. Seitz production might be expected to move, with characteristic skill—gradually gaining in tempo until the end of each episode leaves curiosity at the boiling point, with a desire to go in quest of one's lost breath. Granting that Pearl White carries honors as the star, the supporting cast deserves due credit for splendid work and the cameramen for unusual effects.

Pearl Travers, much sought after heiress, owns controlling stock in the Century Building, New York. It has been discovered by an unscrupulous few that the building was created upon a site, where, three hundred years before, a treasure chest was buried. In this was the plunder of successful pirates, who brought their spoils to the shores of Manhattan Island, but were interrupted when attempting to bury it, by invading Indians. In order to maintain control and guard her fortune, Pearl survives various encounters which complications lead up to. A plot necessary to provide enough of these to hold through eighteen episodes is laid in the first three, and "on the go," "Plunder" is all that could be desired as a serial photoplay.—*LILLIAN GALE.*

## "The Man With the Twisted Lip"

(Educational—Two Reels)

STARTLING in plot, shrouded in mystery and gripping in interest is the story by Conan Doyle, which relates of the dual personality of Neville St. Clair, who, under the guise of respectability, maintained a residence, posed as a business man and deceived all who came in contact with him. A devoted father and husband and law abiding citizen during such time as he was at home, proved to be a London beggar, fraud, a habitue of the underworld, when Sherlock Holmes was called upon the case of the mysterious disappearance of St. Clair, and his evident murder.

In this story the method of tracing criminals by thumb prints is employed by the great detective, who runs the case to the bottom and then faces the grave duty of explaining the imposter's deception to his frantic wife. It would seem, however, that the detective was also a peace-maker, since before his work is done, he has re-united the couple and secured the weak man's promise to forsake such unworthy methods of securing money, and to become Neville St. Clair, a respectable business man for good and all.—*LILLIAN GALE.*

## "Wanted a Story"

(Pathe—Two Reels)

ALTHOUGH particularly well adapted for the entertainment of junior audiences "Wanted A Story" will have a general appeal since it is so cleverly worked out and altogether well done. It embraces a cast of clever children, all of whom deliver unique characterizations, with Johnny Jones the star, supported by Gertrude Messinger, Ben Alexander, Kenneth Green and Turner Savage. The story is an inesting delineation of how the producer of "kiddie comedies" were discouraged regarding their inability to secure a suitable story for their next picture, and having about decided to give up in despair were interrupted by the entrance of a young woman who claimed to have written a story especially for the junior cast. The players are then called in to listen to the reading of the prospective play, and from thereon they are depicted as in their respective roles. There is one cut-back to indicate the interest those concerned are taking in the reading, and as the story is one about how these children were victims of shipwreck but had such a good time out of it that they forgot to hail a passing ship with a distress signal, the comedy situations are most amusing and intensely interesting. In keeping with the forerunners of this series, the photography, direction and assembling is splendid.—*LILLIAN GALE.*

## "Ben-Her"

(Film Booking Offices of America—One Reel)

HERE is a novelty that *is* a novelty. The producers have hit upon the idea of burlesquing the long introduction which usually precedes a feature picture. "Ben-Her" is "directed by chance," "passed up by the bored censors," "hindered by lack of capital" and produced by "Agony Pictures." It is, according to the caption "a Fighting Production," and the author "acknowledges his indebtedness to all the furniture houses."

These and many more just as good constitute the greater part of the picture. There is little pictorial matter—just a series of "gag" titles. We prophecy success for this bit of nonsense. It is sure-fire. Audiences will like this kind of satire, and the wise showman will be glad to grab this novelty—because it is just that. Nothing like it has ever reached the screen. It should get more laughs than the average two-reel comedy.—*LAURENCE REID.*

## "One Jump Ahead"

(Pathe—Two Reels)

LEO MALONEY has become identified as the hero of the Range Rider Series, and in "One Jump Ahead" gives one of the best performances as the admirable westerner. There is nothing particular new about the story, but it is so filled with action that it grips the interest and introduces a distinct scenic value, showing horsemen going over trails seemingly beyond trespass.

Maloney is a Ranger on trail of a gang of desperados who make it their business to appear as cattle buyers, paying cash for stock, then waylaying the man to whom money has been paid, with a view to robbing him.

In this instance the ranchman is protected by Maloney as an officer of the law, and a prospective son-in-law, since there is a pretty daughter also, in consideration. There is a good cast, embracing splendid types for the parts, thrilling fight scenes and enough love interest to lend further attraction. A thoroughly clean entertaining type of "western" two reeler.—*LILLIAN GALE.*

## "The Chickasha Bone Crusher"

("Leather Pusher" Series—Two Reels)

PLENTY of humor, plenty of punch, plenty of action characterizes "The Chickasha Bone Crusher," the latest of the new "Leather Pusher" series which Universal is exploiting. Here we have Reginald Denny as champion of the world, traveling with a circus and meeting all comers. He is to be knocked off his feet within a certain time limit or forfeit a wad of money. The action is exceedingly breezy and will delight the boys who worship the manly art. The show hits Chickasha, Oklahoma, and a big cowboy takes up the challenge. He is bigger than the champion but the bigger they are the harder they fall. And he is floored time and again—not only by our hero, but by his own momentum when his fists strike nothing but the air. The circus jumps to New Orleans and the cowboy is determined to wrest the crown from the champion. But his wife is eager to have him back on his ranch. So there enters a bit of a plot in which the battle is fought in the dressing room. The rancher takes the count again and acknowledges his defeat. "The Chickasha Bone Crusher" carries a wallop and is realistic and full of pep and spirit.—*LAURENCE REID.*

## "The Beryl Coronet"

(Educational—Two Reels)

A TALE by Sir Arthur Conan Doyle furnishes the foundation for this two reel detective story-film. Eillie Norwood and Hubert Willis hold their own in the respective roles of Sherlock Holmes and Dr. Watson. There are a few players necessary to impersonate other characters involved. All are very satisfactory.

This time Holmes is visited by the head of a banking firm, who describes a mysterious attempt at the theft of the Beryl Coronet, which the banker happened to be holding as a client's security. What happened is described on the screen up to the point of Holmes taking the case; thereafter, his method of unraveling the mystery, taking place in action. It would appear the man's own son was the thief, but with the detective's keen insight, proof is secured which lays the crime at the feet of a fortune hunting young peer, who also had designs upon the inheritance of the banker's niece. There is sufficient action to hold the interest of detective story enthusiasts and the subject is well done.—*LILLIAN GALE.*

## "The Natural Born Liar"

(Bruce-Educational—Two Reels)

THERE is an amusing trend to this scenic, which takes up the adventures of two prospectors, finding one absorbed in keeping the Sabbath and the other acting as cook. Over the gorgeous northwestern hills, at a distance, approaches a horseman, whose destination proves to be the camp. In hospitable fashion the prospectors invite the ranger to share their provisions. The "natural born liar," who enjoys the description of imaginative experiences of a thrilling nature, entertains his guest by relating episodes that bring into the picture views of such places as the traveler has covered, lending the desired scenic value, and illustrating the extent of the cook's imagination, which is responsible for the main title of "the natural born liar."—*LILLIAN GALE.*

# Regional News From Correspondents

## Buffalo Briefs

Buffalo neighborhood houses are adding vaudeville acts to their film bills and finding it a paying proposition. The past week the Victoria tacked on D'Amico, piano accordeonist. The Regent offered Dainty June, juvenile screen star, and her company of child players. The Central Park had several acts of vaudeville. It's something different and that always helps.

The new Strand in Jamestown, N. Y., will be ready for the entertainment of Furniture City fans early in January, according to Mike Woods, who visited the local Film Row the other day. The new Strand will be one of the finest houses in this neck of the woods. It will be operated by Peterson & Woods.

In putting on "The Buffalo Express Follies" as a special added attraction at the Loew State the past week, Manager Al Beckerich was able to get an avalanche of publicity in the Express and in addition brought in a lot of business, consisting of friends of the many local folks in the cast.

Harold B. Franklin, head of Paramount's theatre department and former manager of Shea's Hippodrome, dropped off last week end for a brief visit with Mike Shea and some of his local friends on his way back from the Paramount meeting on the coast.

Al Becker, head of the Becker Theatre Supply Company, announces the installation of two new Simplex machines in the new Legion theatre in Wayland, N. Y. He has also installed Mazda equipment at the Craig Colony at Sonyea, N. Y., and two new Simplex projectors in the local Elmwood. Al is now located in his new store on Pearl, near Franklin Street.

Mayor Frank X. Schwab made a personal visit to the local motion picture houses last Sunday evening to see if the managers were observing the fire regulations. He made the tour unannounced. After the trip he said that he was well pleased with conditions as he found them and had no complaint to make on the way the large crowds were handled.

William E. Whiston has resigned as assistant manager of the Olympic to accept a position as manager of a Pittsburgh theatre.

## Around Buffalo's Branches

J. R. LEVEE has succeeded Col. P. H. Smith as manager of the Buffalo Warner Brothers exchange in the Beyer film building at Pearl and Tupper. Mr. Levee has been in Buffalo before. Four years ago he was manager of the local World Film office. He has also been with United Picture Theatres of America in St. Louis and with Paramount at the home office in New York. He resigned from the latter company a few weeks ago to go with W. B. Two special representatives are now working in the Buffalo territory. They are Martin Solomon, formerly with Universal, and Jerry Sobel, recently field superintendent with Ringling Brothers- Barnum & Bailey circus. Col. Smith went to New York last week. He has not as yet announced his plans for the future.

Henry W. Kahn, manager of the Metro exchange, held a sales conference in his office, Saturday, December 2. He announces that a kettle will be placed in front of the film vault Christmas week. Exhibitors, who come in crying about poor business, will be invited to step into the vault and help themselves. The next day when they return the films, they can drop a few coins in the kettle to help pay the expenses of the exchange, says Mr. Kahn. Kahn Weeks are now being observed. This big booking event opened December 3 and will continue until December 16. Everything is booked solid in the key cities for these two weeks. Ted O'Shea, Metro salesman, is a lucky cuss. He had spare tires stolen off his Henry-built twice in two weeks. It is said that one burglar tried to get the car off the spare time, but was unsuccessful.

## Kansas City Film Row News

Another familiar figure is lost to Kansas City's film colony—Roy E. Churchill, manager of the Kansas City F. B. O. branch, who last week resigned to take charge of the Goldwyn office in Omaha, Neb. Mr. Churchill, who formerly was with Goldwyn in Dallas, Texas, not only leaves behind a host of friends, but an enviable record as a branch manager, as well.

Don Woods, assistant manager of the First National exchange, has been appointed manager of the Kansas City American Releasing Corporation office. Mr. Woods, although the youngest branch manager in Kansas City, has had fourten years' experience in the film industry, having started with the Electric theatre in Laredo, Mo., and graduating to the booking department of the Universal Kansas City branch, from where he was promoted to assistant manager of the First National office. He will be succeeded by L. J. McCarthy, the "high powered" salesman who

Robert Carnie, former manager of the Alamo theatre, one of Kansas City's leading suburban houses, has joined the Midwest Educational forces in Kansas City and will serve as a special representative.

The Kansas City American Releasing Corporation office has moved to its new location in the Bauer Building, 111 West Eighteenth Street, where ample office space is available.

## Kansas City Tid-Bits

There are too many seats in Wichita, Kas., according to Stanley N. Chambers, directing manager of the recently organized Consolidated Amusement Company; therefore, the Wichita theatre, included within the control of the new company, has been closed.

Warwick T. Boles and George Minor, who have been operating the Lewis theatre in Independence, Mo., have purchased the house from John E. Lewis, it was announced Wednesday.

A crowd of job seekers hung close to the stove in the Kansas City, Kas., branch of the state free employment bureau last Monday. The telephone rang and the crowd heard Charles R. Mills, superintendent, reply:

"You say you want two men to act as sheiks?"

Further conversation was drowned out by a rush of feet towards the wicker window. Then a rumble of voices broke forth, offering acceptance.

"Don't crowd, gentlemen," Mills said. "Those who qualify for this job must be ex-service men and good horseback riders."

"I'm your man," said a tall fellow in the rear.

"Me, too," yelped another. "I've been in Algeria."

"I don't know what a sheik is, but I can ride," came from a third.

Mills explained that his caller was a motion picture exhibitor who wanted two ex-service men who were good riders to wear costumes of sheiks and ride about the city to exploit "The Sheik."

Approximately 3,000 bundles of old clothes, the "standard" of admittance charge to the Mayor Cromwell—Jackie Coogan "Warm Clothes Matinee" at the Doric theatre, Kansas City, last Saturday, were received at the ticket window from children who saw "Oliver Twist." In the 3,000 bundles were 20,000 separate garments, which were turned over by the Allied Charities to the Provident Association for distribution.

Roy Piece, a Kansas City youth indicted by the grand jury last week on a charge of shooting David Harding in an attempted holdup of the Liberty theatre, Kansas City, was arraigned in the criminal court at Kansas City, Tuesday, his bond fixed at $5,000 and trial set for December 11.

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## Carolina Chatter

Ernest G. Stellings, for the past two years manager of the Grand theatre, Wilmington, N. C., one of the Howard-Wells houses, has accepted a position as manager of the New Garden theatre at West Palm Beach, Florida, owned by Carl Kettler. He has already gone to the Florida resort city to assume his new duties and Mrs. Stellings will follow him after the holidays.

R. D. Craver, of the Broadway, Charlotte, recently attended the annual convention of the American Association of Bottlers. Craver, besides owning a film exchange and several theatres, operates the Midas Mineral Springs on his "ranch" near Charlotte and supplies thousands of gallons of table water daily to Charlotte consumers.

W. E. Stewart, of the Pastime theatre, Concord, was a Charlotte visitor during the past week.

Ross Barkley, formerly manager of the Crescent, Statesville, S. C., has been appointed manager of the Garden, Bennettsville, S. C., recently purchased by Mr. French, of Rockingham, N. C.

J. L. Goodenough opened his new Branwood theatre at Greenville, S. C., the past week. The opening attraction was Universal's "Human Hearts" which he put over with a whale of an exploitation campaign.

D. M. Bain, publicity and booking manager for the Howard-Wells theatres in Wilmington, N. C., was extended a special invitation to attend the annual banquet given by the Charlotte Film Exchange Managers Association last week, this being, so far as known, the only invitation issued to other than those connected with the exchange end of the game.

## Cincinnati Close-Ups

The Lyric theatre, Vine street picture house, which is owned by the Vine Street Lyric Theater Company, headed by I. W. McMahan and Jerome M. Jackson, will become the home of light opera on December 24, under the management of the Dunbar Opera Company.

For several months past the Lyric has been operated as a picture theatre under the receivership of P. W. Scarborough. It was rumored at various times that offers had been made for the theatre by interests high in theatrical circles. At one time negotiations were practically completed for its sale to the Fox Film Company, which planned to use the theatre as an outlet for their productions in Cincinnati. The deal ultimately failed, and the house was continued by McMahan and Jackson until it was placed under a receivership.

Edward Ritchie, the attorney representing the Dunbar interests, stated that the season of opera will be conducted without a lifting of the present receivership of the property, but that a decree of sale has been entered for the entire property.

The change of policy at the Lyric theatre removes from the Cincinnati theatrical field a partnership that long has been active in motion picture circles, as the names of I. W. McMahan and Jerome Jackson have been identified with motion picture activities, both in the exchange and exhibitor field, for the past nineteen years.

The recent purchase of the Gifts theatre by Williams Bein from McMahan and Jackson was made for Jules Frankel and associates, according to an announcement just made. Mr. Bein acted as personal representative for the Frankel interests and will be identified with them in the management of the house. The new owners, who also operate the Empress theatre and a group of motion picture houses, have taken charge of the Gifts, and will continue to operate as a first-run house.

Max Stearn, theatre owner of Columbus, Ohio, and Miss Leila Rusk, of Columbus, were married at the Hotel Gibson, Cincinnati, recently. Many Cincinnati and Columbus friends were present. Following a box party at the Grand Opera House members of the wedding party were the guests of Attorney Lem. S. Miller at a dinner at the Hotel Sinton.

# With the Des Moines Branches

W. H. WILEY, who was engaged in the theatre supply business, not in Des Moines, and Frank Crawford, formerly Universal salesman, are now employed on the sales force of Paramount pictures.

The F. B. O. offices recently opened in Des Moines have the following members on the office staff: Jimmy McGivern, office manager, who was formerly at Oklahoma City with Universal; William Benjamin, better known as "Benny," branch manager, who comes from the Omaha F. B. O. and also from service as a Universal man; S. Aronowitz, special representative, who has been in Des Moines before with Pathe and Famous Players and who was once an exhibitor at Newton, where he furnished ad copy that was read by all the exhibitors around; Miss Pike, stenographer, formerly with the A. H. Blank offices of Des Moines; Miss Elman, biller, daughter of John Elman, manager of the U-Muz-U theatre of Des Moines; Mrs. Slater, cashier; W. R. McEwen, salesman, who was with Argus enterprises when they had their branch office in Des Moines; Paul Fine, salesman, who used to own and travel with "Yankee Doodle in Berlin" and was also with United Artists, and W. R. Smith, salesman, who was a special representative in Kansas City and Omaha.

Mr. Plues of the Pathe office has ben making time on his trip into the territory. He just about covered the state in a Tuesday to Saturday run last week.

Mr. Plues, who used to live in the Sunny South, says that this cold weather peps him up.

# Around Charlotte's Film Row

THE new Charlotte exchange of Enterprise Distributing Corporation is exceeding the fondest expectations of W. K. Jenkins, division manager. Already additional prints have been ordered out on many of its pictures. Jimmy Hicks is in charge of the office.

Many Carolina exhibitors who know Dave Prince of the Lynch organization have congratulated him upon being chosen to represent Southern Enterprises, Inc., at the recent Los Angeles sales conference of Paramount.

R. D. Craver, of the First National Exhibitors' Circuit, reports the purchase of a new series of the Felix cartoons.

M. J. Sparks is traveling the Carolina territory for American Releasing Corporation, pushing George Beban's "The Sign of the Rose."

Charles Simpson, Universal exploiterer, has been assisting J. L. Goodenough in opening his new Branwood theatre at Greenville, S. C.

Frank Bryan and Jack London, of the Charlotte First National office, went to Atlanta Thanksgiving day to witness the Georgia Tech-Auburn game.

E. F. Dardine, Charlotte manager of the Universal office, entertained over last week end Ed Pearce, of the Amuzu, Winston-Salem, taking him out on the farm.

E. E. Heller, manager of the Charlotte Pathé office, has just completed a special trip throughout the Carolinas.

R. C. Price, formerly booker in the Charlotte Universal office, has accepted a similar position with the new Enterprise Distributing Corp.

# In Omaha's Film Center

ROY E. CHURCHILL is the new branch manager of the Goldwyn Distributing Corporation. For the last three years he was manager of the Kansas City office of the F. O. B. Company. He is well known among distributors and exhibitors throughout the Missouri Valley territory.

H. F. Lefholtz, manager of the Universal branch, reports that he is meeting with splendid success in promoting "Joy Week," which will be held from December 25 to 31. He is making a drive to book Universal Century and Universal one-reel comedies.

C. L. Peavy, who has been appointed to the managership of the Cleveland branch of the W. W. Hodkinson Corporation, was formerly manager of the Omaha branch of the Educational Film Corporation.

H. B. Gray, former manager of a movie house at Spencer, Iowa, is now traveling out of the Omaha Pathé branch.

John Morphet, traveling auditor for five years out of the New York office of the Metro Film Company, is now identified with the Omaha branch, representing the sales department in the Eastern Iowa territory.

E. N. Orschel has been transferred from Sioux Falls to the Omaha Universal office. He will cover the North Platte territory in Nebraska.

Charlie Raymond, new exploitation man for the Goldwyn branch, is beginning to make his presence felt in this territory. He put over a neat tie-up in connection with "Remembrance," at a time when a horticultural show was in progress. Florists fell into the line with admonitions to "wear a flower for Dada and see the picture at the ——," and Victrola shops boosted the old songs.

## Springfield, Ill., Slants

Ed. Maisel, once the owner of the Capitol theatre, is now manager for W. W. Watts' Princess, Springfield's largest motion picture theatre. Ed. has had lots of experience and should be able to deliver the goods.

H. T. Loper, owner of the Kimbark theatre, Chicago, and the Lyric of this city, was in Springfield for the installation of the new Hope-Jones Organ.

Lewis Swain has been engaged by the Lyric as organist.

Pete Bohnhorst is the new musical director at the Princess. Pete is a violinist of note and has a large following here.

Lee Burnstine spent several days in St. Louis around the last of November. The boys are beginning to wonder who she is.

Marc McDermott, one of the oldest of motion picture favorites, appeared in person at the Majestic starting with Thanksgiving Day.

John Kreider is a great assistant to Frank Sands at the Vaudette. Without John, Frank would be badly handicapped at times.

The Strand is using a lot of space to announce the coming of "Nero," Fox's biggest spectacle.

"Human Hearts" went big at the Strand. The Strand has been "clicking" quite regularly of late with its attractions.

George Koehn of the Empress says he has the best of Paramount and First National attractions booked and expects his patrons will like what he has in store for them.

Ben Rovin still continues to do well at the Amuse-U. Still continues to show only those pictures that are sure to get the money. Ben knows his business.

The Lyric held over "The Prisoner of Zenda," making an eight days' engagement, and one of the most profitable the house has ever had.

The Gaiety has been doing well with special Saturday morning matinees for children. The Vaudette held one Thanksgiving morning.

Louis Kerasotes has resumed his duties at the Savoy after his marriage and honeymoon. Louie will have to watch his nickels now.

## Washington Briefs

Tuesday's meeting at the York theatre of the Crandall chain was attended by nearly 600 school children sent to see the Safety Drive film, "Don't Get Hurt," made by Manager Nat Glasser. Dr. David Covell, of the Trinity Diocesan Community House of Washington, spoke on the theory of more active co-operation of children in being their brother's keepers, in the matter of safety from traffic dangers. Mrs. Locher informs us that this is the first week of devoting the Crandall playhouses to community betterment. The next movement is in aid of the Juvenile Protective Association and the Municipal Playgrounds. Mrs. Bertha Taylor Voorhorst and Mrs. Susie Roots Rhoades, with the Crandall Playground film shown, Nat Glasser having made them for Mrs. Locher and Mrs. Rhoades, last summer at the District's Municipal Playgrounds. Mr. Glasser had to make a second screening of the safety film at the York, Tuesday to accommodate the overflow. Mrs. Bolland and committee, representing the Children of the American Revolution attended the York showing.

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Fallas Brouche, manager of the Metropolitan, has spread himself in interior decoration since the birth of a young hopeful, and is receiving congratulations on the way he has toned up the house with real cut flowers. "Mums" were the theme during the football season, and now American Beauties are filling the lobby with their beauty and fragrance. Visitors from out of town are surprised to learn that these are real flowers, not the artificial or papier mache kind.

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Nelson B. Bell, of the Metropolitan, after showing us the booking list for the next few weeks at Crandall's, said, with apologies to Coue, "Every way, in every way, they are getting better and better." However, Harry M. and Nelson B. have no monopoly on the better booking idea, as all of Washington's fiirst run houses are stretching every nerve to secure really praiseworthy bookings for the seat of government. Therefore, the remark refers to all District photo-premiere houses.

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All houses here have done a good business Thanksgiving Week, despite the opening of Poli's and the New National. Apparently the assembly of Congress for the third and fourth sessions of the retiring 67th, and the consequent influx of tourists and holiday visitors, the Saturday football crowds, and the usual custom of suburban dwellers to winter in the city, all add to the box-office music.

# Around Washington's Exchanges

E. A. SHERWOOD, formerly of First National's sales force, has opened an office at 809 Mather Building as manager of Harry M. Crandall's "Exhibitors Film Service." All Associated First National releases prior to "The River's End" are to be handled through Sherwood's office, of which state right exchange Mr. Sherwood is manager and Mr. Crandall is president. Sherwood forecasts a revival of the original Talmadge and other First National masterpieces.

Fred Ballinger is to be manager of the Washington office of Federated Films, according to Office Manager Miss Mathews, who drives to work in her new Ford now.

Pathe salesmen had a "pep" conference Saturday.

The Washington Photoplay Company, through Manager L. K. Holland, denies a widely published story to the effect that they had suspended operations and declares they are still "shooting."

Last Friday night week Thad Jones, manager of the Mather Building, staged a Film Row oyster roast. Such heavy eaters as Sam Flax, Tracy Cunningham and Ed McShane, now on J. Beaver's Preferred Pictures sales force, and other flicker row celebres were on deck and ruined the oyster crop.

Samuel Galanty, popular manager of Hodkinson and recently made treasurer of the Film Board of Trade, is leaving Washington. Nothing is known as yet as to his successor.

Leo G. Garner of the Reliance Exchange announces that his partner and sales manager, Fred G. Ballinger, has resigned as of December 2, and has assumed a position with B. Oletsky, of Baltimore and Washington. Ballinger is a graduate of the old General Film Company days.

Walter Decker, Frederick film purveyor, is at his office after a week in bed with a severe cold.

# With the Seattle Branches

"TRIFLING WOMEN," the Metro sequel to "Prisoner of Zenda," has been booked through the local office with the Jensen Von Herberg circuit, according to a recent announcement. The "Prisoner of Zenda" played to two weeks' capacity business here at the Strand during the month of August, and it is thought probable that Manager H. B. Wright will also get "Trifling Women" for his house.

L. K. Brin, president of the L. K. Brin exchanges, handling Warner Brothers features in this territory, left the city last week for a short business trip to Denver, Portland, Salt Lake City and other cities in that territory, where he will inspect his new exchanges and make preparations for the booking of his first picture, "Rags to Riches." It will be shown in this city at either the Liberty or Coliseum theatre.

R. V. Anderson, sales manager of the International News reel film feature, spent the past several days in this city, completing arrangements for increased bookings of the service and increased activity on the part of cameramen in this section. Mr. Anderson is on a tour of the country increasing facilities for distributing the reel. Ten local theatres at the present time are using the International News as a regular part of their program, and

First prints of "The World's A Stage" are anxiously being awaited in this city by Al Rosenberg, president of the De Luxe Feature Film Corporation, who will handle booking of the picture in this territory. "Shadows," the second Al Lichtman production to be handled by De Luxe, is rapidly being booked

A party of several cameramen, headed by W. R. Mills, former Hollywood photographer, were visitors on film row here during the past few weeks. The party has been spending several weeks taking pictures around Seattle and the Pacific Northwest country for the Burlington railroad system.

## Seattle News

Frank Jacobs, local photographer, who makes the Liberty News for Manager Leroy V. Johnson's Liberty theatre each week, got a big scoop last week, and is showing the results on the Liberty screen this week.

Jacobs was on the scene at the local aviation field when Lieut. Frank Tyndall, a local army aviator, took off for a trial spin in a new monoplane. A few moments after he was up, Tyndall's plane crashed in Elliott Bay from a heighth of several thousand feet, as a result of crumpled wings. Tyndall made his escape by parachute, and landed safely on the waterfront.

After Jacobs had taken a few shots of the take-off, he was about to leave when he saw the accident. He immediately got his camera into play and, although over two miles from the scene, he got some wonderful footage of the falling plane. As soon as it hit the water he packed his camera in his car and was off to the spot where Tyndall landed. He arrived there as the aviator touched the ground, and got the first shots of him as he arose from the ground, tangled in his parachute and still dazed.

When screened at the Liberty, the footage of the falling plane was shown twice, to accustom the audience with the shot, which showed the plane as a small speck, falling through space and landing in the bay with a splash.

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Vic Gauntlet, publicity and exploitation director for John Hamrick's circuit, returned to this city a few days ago after a two weeks' trip around the Tamrick circuit in Washington and Oregon. Gauntlet reported business conditions as generally improved, and was pleased with the showings around the territory he visited. At present

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"When Knighthood Was In Flower" opened November 18 at Manager H. B. Wright's Strand theatre, part of the Jensen Von Herberg circuit. Immense crowds greeted each performance, and indications were that the picture would hold for about three weeks at least. Five performances were being given daily, with prices ranging from 25 cents to $1.10. The eight-piece Strand orchestra under S. K. Weinland was augmented to fifteen pieces for the engagement.

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L. O. Lukan, one of the best known film men on the Pacific Coast, has resigned the position he has held for the past year or more as manager of the western division of all Associated First National Pictures exchanges and has accepted the position of general manager of the Blue Mouse circuit of theatres.

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## Canadian Bulletins

The Allen Theatre Managers' Association at Toronto, Ontario, has elected the following board of officers for 1923: Honorary president, J. B. Cronk, manager of the Toronto Allen theatre; president, Harvey Williams, manager of Allen's Beach theatre; vice-president, R. L. Downey, manager of Allen's St. Clair theatre; secretar·· B. Whitham, of the Allen head office; treasurer, George Morell, manager of the Allen's College theatre, Toronto. The association holds regular weekly luncheons in the King Edward Hotel, Toronto, to exchange ideas and to encourage friendly spirit.

The reopening of the Hippodrome at Toronto, Ontario, as the leading theatre of the chain of houses controlled in Canada by the Famous Players Canadian Corporation, proved to be a gala event. The feature attraction was "The Young Rajah," this being shown during the week of November 27. Official announcement was made that paid admissions for the first day's performances totalled 7,325, which was claimed as the largest single day's attendance at an exclusive moving picture theatre in Canada. The artistic and luxurious furnishing of the Hippodrome, as compared with its simplicity of appearance when under the control of M. Shea, aroused wide interest and comment. For the week of December 4, "The Masquerader" was the film attraction.

The Princess theatre, Calgary, Alberta, has been reopened as a municipally owned playhouse under the management of W. J. Reid. The name of the theatre has been changed to "Variety Theatre" and it has been leased from the city by D. G. Walkley under an arrangement whereby a percentage of the receipts week by week will go into the civic treasury. For the reopening the Variety theatre was thoroughly renovated and redecorated. The house had been taken over by the city some time ago for non-payment of taxes.

Frank Gilbert has sold the Manitou theatre, Manitou, Manitoba, to John Buckham and has moved to Souris, Manitoba, where he has purchased the moving picture theatre from Alex. McIntyre, who has retired from business.

A large organ has been installed at the Capitol theatre, Victoria, B. C., which is under the direction of the Famous-Players Canadian Corporation, and the orchestra has been discontinued. As a mark of appreciation on the part of the music-loving public of Victoria, Leslie Grossmith, musical director of the house, was presented on his retirement with a testimonial letter containing the signatures of more than a hundred prominent local people.

## Baltimore Brevities

Victor Herbert as guest conductor was the boast of the Rivoli theatre this week, the famous composer appearing three times daily to direct a short concert by the Rivoli Symphony Orchestra in his own compositions. Manager Guy L. Wonders arranged for Mr. Herbert's appearance, which gained tremendous advertising and extensive news stories and photographs during the week.

Baltimore exhibitors already have begun their campaign against daylight saving as a possibility in this city next summer, and several are running slides asking the voters to consider carefully before marking their ballots on the question at the municipal election next spring. Daylight saving last summer here is estimated by the exhibitors to have lost them thousands of dollars.

Edward A. Lake has been appointed manager of Loew's Hippodrome, combined picture and vaudeville house in Baltimore, in place of Robert Wayne. Mr. Lake has for eight years been connected with the Loew interests.

He goes to Baltimore from London, Canada, where he was manager of the Loew theatre.

# In Cleveland's Film Center

J. J. CRANDALL, field representative for Associated Exhibitors and temporarily in charge of the Cleveland exchange of the company, ate his Thanksgiving turkey with his family in Washington, D. C.

Mark Goldman, manager for Select out here, says he knows what the Ohio exhibitors want. They want the latest Select release, "One Week of Love." And to prove his contention he showed booking dates in every key city in the territory.

George Erdmann, local office manager for Associated First National, filled up his gasoline tank and honked his way through the central part of the state, during the week just ended.

Thanks to A. J. Koerpel, Goldwyn district manager, and Nat Baruch manager of the Cleveland exchange, 600 orphans, inmates of the Jewish Orphan Asylum had a real Thanksgiving. Not only did the youngsters enjoy a Goldwyn feature, "Hungry Hearts," but they also enjoyed the ice cream, cake and candy that was abundantly distributed, with the compliments of Messrs. Koerpel and Baruch.

The Great Western Film Exchange, owned and operated by Fred Schram and Lee Chapman, made a purchase of interest to Ohio exhibitors when they acquired "The Country Flapper," a new Dorothy Gish feature, for distribution in Ohio and Kentucky.

E. C. Fielder, vice president and general manager of the Progress Pictures Company, just returned from a tour of the territory with the glad tidings that exhibitors are open to sales arguments, provided the product for sale is good. And Fielder brought home a nice little stack of signed contracts.

A. A. Schmidt, general manager for Universal Film Company, was in town last week. This was his first appearance since pulling up stakes here almost a year ago when he went to New York to assume the position he now occupies. If Schmidt was as glad to see the folks as the folks were to see him, then the visit was a complete success all around.

Robert Cotton, president of the Film Board of Cleveland, and Howard Christman, secretary of the organization, went to Pittsburgh one day last week to address the Film Board Board of Trade of Pittsburgh. Cotton gave a brief but convincing resume of the efficient work done by his association, and urged the Pittsburgh association to operate along similar lines.

Grant B. Miller, inspector of the Cleveland Post Office, is working with the Film Board of Trade of Cleveland to secure better parcel post service for motion picture exhibitors. Miller has agreed to spend some time at the Film Building and to work out a method of handling films so that they may be delivered to exhibitors with the least possible loss of time. This is the first time that the local Post Office Inspector has been made to interest himself in film shipments to the extent of personally investigating conditions.

Senator James Walker is booked to speak before the City Club of Cleveland on December 16. The subject is listed as "Censorship." Elaborate preparations are under way for the entertainment of the senator during his visit here.

The best essay on "Educational and Recreational Value of Motion Pictures" written by an eleventh or twelfth grade pupil of public schools of Akron during the week of December 1, which has been set aside as Better Films Week, will be rewarded by a $100 bond as a prize offered by Mrs. C. Franz, representing the motion picture department of the Daughters of the American Revolution. All Akron organizations, including the Rotary, Kiwanis and Lion Clubs will participate in stimulating interest in better pictures during the first week of December.

# In the Canadian Film Centers

JOHN WARD, of Winnipeg, Manitoba, formerly a local exhibitor, has secured the appointment of special salesman with the First National exchange in Western Canada.

W. J. Melody, representing the Fox Film Corporation in the Maritime Provinces, recently made a public appearance in St. John, N. B., when he rendered a solo at a local theatre in conjunction with the presentation of First National's "Smilin' Through." Mr. Melody sang the song "Smilin' Through" and made a distinct hit. Fifteen years ago he appeared regularly as a singer of illustrated songs in his own theatre in St. John, which was practically the first moving picture house east of Quebec. Incidentally, he is leaving shortly to join the Toronto office of the Fox Film Corporation.

F. H. Davey has been appointed manager of the Calgary office of the Canadian Educational Film Company, replacing Mell Edwards. The appointment of Mr. Davey was made by S. Brint, of Winnipeg, western supervisor of the Educational Film Company.

## St. Louis Flashes

The Liberty Theatre, Union, Mo., has ehanged hands. The new owners are Harsefield & Kloppenberg. Recently they sold the Ozark Theatre, St. Clair, Mo., to William Casey of St. Clair. Al Rabenick formerly owned the Liberty.

The William Fox Liberty Theatre, St. Louis, will stage a benefit for the Veterans of Foreign Wars the week of December 9. The net proceeds will be used for assisting needy veterans.

Oscar A. Kantor, Paramounteer, enlisted the aid of city officials in Centralia, Ill., and Owensboro, Ky., recently when he put over exploitation campaigns for "Manslaughter." He used "No Accidents Week" to get needed publicity without cost.

King Baggott, a St. Louis product, is home to help put over "Go-to-the-Movies Week" December 3 to 9. He left town fifteen years ago to cast his lot with the movies, then an infant industry. His success as an actor and director is acknowledged. While in town he will witness "Human Hearts" at the New Rivoli Theatre. He directed the picture. He is the guest of Barney Rosenthal, resident manager for Universal.

"Robin Hood" will have its St. Louis premier on Christmas Day. Douglas Fairbanks has leased the Pershing Theatre from the St Louis Amusement Company for a week's run on his picture. It may be held over longer.

A special orchestra will be brought on from Chicago and the presentation will be identical with that given in Chicago.

Mail orders for tickets will be accepted on December 11 and thereafter and the advanced box office sale will open on December 18. The general admission will be $1.

$10 in cold eash.

That 's what it cost two wise guys to attempt to put over the old short change racket on Miss Gertrude Wadley, cashier of the Majestic Theatre, East St. Louis, Wednesday evening, November 29.

Approaching Miss Wadley the men ordered two tickets for the show, tendering $20 in payment. She thought it unusual and when the men immediately decided they didn't want to see the show and asked for the $20 bill she immediately became suspicious.

As the men shoved in their change she noted there was but $10. She demanded the balance. They claimed there was $20. Miss Wadley then called manager Harry Redmond and the men fled, minus $10.

Visitors of the week included H. W. Lewieke, St. Clair, Mo.; Tom Reed, Duquoin, Ill.; E. B. Vandiver, Star Theatre, Kenneth Mo.; and Leo Bernstein, Capitol Theatre, Springfield, Ill.

Leon De La Mothe, director, and the cast of the Mid West Productions will present a "Day in the Movies" at the Columbia Theatre the week of December 18.

The moving picture theatres of St. Louis contributed liberally to

the Saturday and Sunday Hospital Association's collections for the sick poor Saturday, December 2. Collection boxes were installed in 29 motion picture houses and in six vaudeville and dramatic houses. The movie theatres obtained contributions from 11,453 persons, $1,741 being obtained. This was slightly behind 1921 when $1,755.79 was collected from 11,245 persons. The so-called legitimate houses obtained $770.03 from 4,831 persons against $966.43 from 6,759 contributors in 1921. The Missouri Theatre led with $369.47 from 2,017 patrons, an increase of $76.07.

## Connecticut Jottings

Walter Griffith, until recently connected with the S. Z. Poli theatrical interests, has been named manager of the Bristol (Ct.) theatre. Mr. Griffith's latest connection with the Poli circuit have been as manager of combination vaudeville-motion picture houses at Meriden and Waterbury, Conn. .

Structural steel used as Framework for the old Crown theatre at Hartford, Conn., on the site where the new Crown now stands, was the basis of a $775.50 judgment granted last week by Judge Edwin C. Dickinson in the common pleas court in that city. The judgment was against the Woodman Club, Inc., of that city and in favor of Otto Lehman, owner of the building. In the action, it was alleged that the club bought the steel work for construction of the club house on Washington street in that city for $1,000, paying $100 down. A total of $250 has been paid, it was claimed, and Lehman sued for the balance, with interest.

William W. Roberts, former New York and Bridgeport, Conn., newspaperman, publicity for Poli's new Palace theatre in the latter city since its opening, has resigned. Excepting that he is to handle the publicity for the approaching Bridgeport Community Chest drive, he has announced no plans for the immediate future.

## Southwestern Items

Lyric Theatre Amusement Co., Tulsa, Okla., has been incorporated with a capital stock of $10,000. I. K. Harvey, W. L. Hensley and R. O. Hensley, all of Morris, Okla., are the incorporators.

The Ardmore Park Amusement Co., Ardmore, Okla., was incorporated with capital stock of $25,000. U. S. Jones, W. R. Highnight, and A. Eddleman, all of Ardmore, are the incorporators.

William M. Smith has purchased the uncompleted Edwards building at Tulsa, Okla., at cost of $250,000 and will finish completion of the building in the near future. The Orpheum theatre will be located on the ground floor of the building.

The new million dollar Majestic theatre will be opened at Houston, Tex., Christmas week, according to announcement of Karl Hoblitzelle, president of the Interstate Amusement Co. The opening bill has not as yet been decided upon.

## Pennsylvania Bulletins

A partial victory has been won by the motion picture theatre owners of Palmyra, Lebanon County, Pa., in their fight against the proposed borough tax of $150 a year on every motion picture theatre.

An ordinance providing this tax was passed by the borough council, but the theatre men made such strong arguments in opposition to the levy, pointing out that it would force small theatres out of business that Burgess Ream vetoed the measure. Immediately afterward the council adopted a new measure reducing the tax to $50 a year, and this ordinance became at once effective.

Flames destroyed the Rialto motion picture theatre in Renovo, Pa., early on the morning of November 24. The building, which was totally destroyed, contained also a store and several apartments. The loss is estimated at $50,000.

Announcement is made of the sale of the Orpheum motion picture theatre in Hummelstown, a suburb of Harrisburg, Pa., to the Hummelstown Community Athletic Association. The structure will be remodeled for use for basketball contests and as a dancing floor and meeting place for various community welfare organizations.

Peter Magaro, manager of the new Regent theatre, Harrisburg, entertained 3,500 poor children of the city with a free motion picture show on the morning of Thanksgiving Day. So crowded was the theatre that in many instances two children sat in a single seat. The films shown included Charley Chaplin and Jackie Coogan features and a thriller by Bill Hart.

## New England Paragraphs

A novel series of motion pictures for children have been shown the past week at Tremont Temple at morning performances. They were animal movies, depicting such stories as "Buster Bear's Disobedient Twins," and were accompanied by a talk by Thornton W. Burgess, author of "Bedtime Stories," which appear in the Boston Herald every day. The proceeds of the performances went to the aid of the South End Music School.

The Massachusetts M. P. T. O. A. held a lunch and meeting last Tuesday week at noon at the Copley Plaza hotel, the presiding officer and toastmaster being President Jacob Lourie.

Fay's theatre, Providence, R. I., was the locale of the showing of "The Lure of the North," the performance being held Friday morning of last week under the auspices of the better films committee of the Rhode Island Council of Women. Mrs. Charles J. Fletcher, chairman of the committee, made arrangements, through the bureau of commercial economics, Washington for the presentation, which was accompanied by a lecture by L. O. Armstrong, explorer in the United States and Canada for more than 40 years. Members of the council and all affiliated clubs, with their friends, the local American Legion Post, and children from several schools were invited guests. Members of the Wounded Veterans' Association were ushers.

A film under the title "Matty Wins His Greatest Game," is being shown throughout the state of Rhode Island until Christmas, as a modern method of stimulating interest in the sale of Christmas seals, which began last Friday. The picture is distributed by the Rhode Island Tuberculosis Association and shows the entire life of Christy Mathewson. At the end he makes an appeal for the seal sale with which tuberculosis associations are combatting the white plague.

## Eastern New York Briefs

According to a report going the rounds of this city, Select will shortly close its exchange here, although the manager Emil Wilkinson, is to be retained by the company. It is said that Goldwyn will take over the rooms now occupied by Select, for an exchange, which it will open here.

William Berinstein, manager of the Colonial and the Hudson in Albany, has just acquired a plot of ground in Little Falls, and will build a theatre there in the near future. Mr. Berinstein also handles two houses in Elmira, making his headquarters in New York.

Business was so heavy at the Clinton Square in Albany, on Thanksgiving Day, when Fred Elliott run "What's Wrong with the Women," that the money-till broke from the weight of silver that had come through the ticket window. Next to "Broadway Rose," this feature panned out better than any other shown at the house this fall.

The Albany in Schenectady, put on a very good prologue this week, in connection with the showing of "East is West." Local young women were employed to impersonate Geisha Girls. It was the first prologue given in Schenectady in many months.

The annual meeting of the Albany Theatrical Managers' association will be held shortly after the forepart of December.

Stephen E. Boisclair is being featured by Oscar Perrin, of the Leland, in Albany, for his magnificent solos at the organ. Mr. Boislair came here from Bridgeport, Conn., where he served as organist at the Dawes theatre.

## Rhode Island Notes

Jacob Conn, owner of the Gaiety theatre in Providence, has disposed of the Star and Sterling theatres in Concord, N. H., but this does not mean says Mr. Conn that he is to abandon all hope in that city. He has recently purchased a large building there and intends to remodel it into a business building and theatre with a capacity of at least 1,600.

Meyer Harzberg, treasurer of Fays' Theatre, is recovering from a bad injury received in Fall River last week when he fell down a flight of stairs while on his way to look at a picture in one of the Fall River show houses. It was at first thought he had received a skull fracture, but close examination revealed that his hurts were confined to the scalp.

HODKINSON has it!
~
The Sensation of a Century
The Greatest Title Since "The Birth of a Nation!"
BULLDOG DRUMMOND
The Greatest Melodrama Since "Go and Get it!"

# Comedies, Short Subjects & Serials

## Bible Pictures Booked for Showings

WITH the idea of definitely combatting those elements hostile to motion pictures, and raising program standards as well, Finkelstein and Ruben have booked "The Voice of the Land" series of Bible pictures which are distributed by American Releasing, for Minneapolis, St. Paul and Duluth. The initial picture of the series was shown November 25.

"The Voice of the Land" series of one-reel pictures was produced in the Holy Land by the Geographic Film Co., Inc., of Cincinnati. Bible lands as they are today, with every place mentioned in Biblical history, are the content of these pictures. They are earning the endorsement of clergymen and educators and such exhibitor organizations as Finkelstein and Ruben.

## Short Subject Depicts Water Supply System

"Spending 600,000,000 a Day," the Urban Popular Classic released by Vitagraph, shows New York's water supply, its source and its uses—the system that provides New York City with 615,000,000 gallons of water a day, an average of 100 gallons per person. It presents picturesque and interesting scenes in the Catskill Mountains, 125 miles distant from New York, from where the water supply starts; the famous Croton water-shed with its area of 375 square miles, various reservoirs, including the Kensico reservoir, only 30 miles north of New York City, and even the small reservoir in Central Park. It shows how the millions of gallons of water are brought into the city itself, and then a series of "shots" shows the uses to which the water is put in the biggest city in this hemisphere.

## Rialto in N. Y. Plays Gerson Comedy

Dan Mason in the role of an amateur detective fills the two reels of the latest Plum Center comedy on the Film Booking Offices of America program. It is titled "Pop Tuttle, Deteckative," and is the fifth of this comedy series to be produced by the Paul Gerson Pictures Corporation, of San Francisco.

Mason takes a correspondence school course in the art of sleuthing, and his adventures and final triumph as he follows the mysterious stranger around town, make this picture one of the most amusing of the series.

The Rialto theatre in New York is playing its second Plum Center comedy, "Pop Tuttle's Grass Widow," a recent release on the F. B. O. program.

## "Joy Week" Short Subject List

### Universal Announces Long List for Week of Dec. 24th to 30th

TO meet the mid-winter demands and to provide a strong program for the week of December 24 to 30, which Universal has characterized as "Joy Week," that film company has arranged a selection of short subjects for release during the present month. In addition to the especially chosen features for the regular release schedule, several additions have been prepared, outstanding among which are two "New Leather Pushers" and two new editions of "The Mirror."

The month's output from Universal exchanges will include four Universal comedies of one reel each and four new Century Comedies of two reels each. The comedies will consist of two featuring Lew Sargent, the boy comedian, and two featuring Neely Edwards, tramp comedian, who has made his "Nervy Ned" series popular in the short subjects field. The Sargent comedies are "A Rip-Snoring Night," released December 4th, and "A Dog Gone Day," released December 18th. Both are from the "messenger boy series," which Sargent is making for Universal. The Neely Edwards comedies are "Rail Birds," for December 11th, and "Where's the Parade?" for Christmas Day.

The four Century comedies for the month, in the order of their release, are "Women First," "A Small Town Derby," "Me and My Mule" and "The Tattle Tail." These comedies are released each Wednesday.

The two new "Leather Pushers," to be released in December, mark the beginning of a new series of six of the two-reelers made from H. G. Witwers' funny prize ring stories, picturized by Harry Pollard, Universal director, with Reginald Denny in the leading role. The first of the new series is called "Young King Cole" and was released December 4th. The succeeding units of the series are to be released at fortnightly intervals, so the second one, "He Raised Kane," will be released December 18th.

International News Reel Corporation is releasing two new issues of "The Mirror," No. 3 on December 4th and No. 4 on the 18th. "Mirror" No. 3 is titled "The Birth of Aviation" and shows the Wrights: and other aeronautical pioneers making the first bird-hops of history. These are contrasted with the latest models in military and commercial planes. "Mirror" No. 4 will deal with the world-stirring pomp and ceremonies attending the death and burial of King Edward VII of Great Britain and the crowning of his successor, the present King George V, and the investiture of the present Prince of Wales.

The Universal short subjects for December also include "The Siege of the Lancashire Queen," a two-reel Fish Patrol picture, starring Jack Mulhall and taken from one of Jack London's stories. "Kings of the Forest," a two-reeler, starring Roy Stewart, will be put on the market December 18th. It is another of the lumberjack stories, detailing the life, loves and adventures of the logging camp.

Added to these two short dramas, Universal has re-edited and retitled two of Harry Carey's most popular pictures of several years ago. They are "The Texas Sphinx" and "The Golden Bullet," originally three-reel westerns which have been quickened to two reels. They will be released on December 9th and 30th, respectively.

## "Rod and Gun" Series Released

### Hodkinson Names Titles and Release Dates of Single Reel Sport Films

TITLES and release dates for first four of the series of six sport films entitled "Days Afield with Rod and Gun," produced by Mr. Eltinge E. Warner, publisher of the sporting magazine *Field and Stream,* and distributed through the W. W. Hodkinson Corporation, are announced.

"The Goose" is the title of the first, scheduled for release on December 24th. This film deals with a goose "Safari" on the lower Mississippi. The January 21st release is "The Quail," in which hunting for Bob White in the sedge and pine woods of the Mississippi Valley is shown. The third of the series, which will be released February 18th, has for its subject "Salmon Fishing with a Dry Fly on the Restigouche River in New Brunswick." The fourth release, on March 18th, will show "Duck Shooting on Waponeca Lake." The remaining two of the series are yet to be announced.

These single-reel productions, it is said, will have a widespread ap-

Mr. Warner, working in co-operation with the Branch Exchanges of the Hodkinson Corporation, has managed to perfect an unusually strong tie-up through the columns of his magazine, *Field and Stream.* By making a powerful appeal to fishing and hunting clubs, sportsman's supply stores, arms and ammunition manufacturers, etc., petitions bearing the names of sportsmen have been turned over to exhibitors for their use in exploiting the "Rod and Gun" series.

## Exploitation Campaign For One Reel Subject

EDUCATIONAL FILM EXCHANGES, INC., in collaboration with Scientific American, has arranged an elaborate exploitation campaign on the one-reel subject, "Via Radio." A. C. Lescarboura, managing editor of Scientific American, is sending material for talks on this picture to every broadcasting station in the United States, and several of the most powerful stations are among the many that will broadcast this material to the millions of radio listeners. Scientific American will also carry a story on the instructive value of the picture, advising everyone interested in radio, either as a science or as an amusement, to see the production. The story will appear in the January issue.

Educational has prepared a comprehensive advertising campaign incorporated in a combination press sheet and broadside for exhibitor use. In addition to the posters, lobby photos, cuts, mats, slides, etc., a specially designed window card will be issued.

"Via Radio" is a topic of intense interest to millions of people throughout the United States, and these eagerly devour every word printed about their favorite amusement.

## Burr Completes Third of Comedy Series

The third of the "All-Star" Comedies being produced by C. C. Burr for release through the W. W. Hodkinson Corporation has just been completed and will shortly be ready for distribution through the nationwide releasing unit of the latter company.

Titled "A Social Error" and featuring in its cast Ray McKee, Charlie Murray and Mary Anderson, all of whom have appeared in the first two releases "Faint Heart" and "The Four Orphans," this production with its splendid supporting cast which includes Flora Finch, Georgia Russel and an unusually large array of other players, is said to be a most pretentious one not only in cast and story but in the magnitude of its sets as well.

## National M. P. League Lists Hurd Comedy

Included in the current bulletin issued by the National Motion Picture League as recommended for family showing is "Railroading," the latest Earl Hurd comedy distributed by Educational.

## Century Comedies Announced for January

WHAT is described as "an exceptionally fine program" is offered by Century for January, including on January 3rd, "American Plan," with Lee Moran, Blanche Payson and Betty May, under the direction of Al Herman; January 10th, "Sting 'Em Sweet," featuring Brownie and the Wonder Dog, supported by Jack Cooper, Ena Gregory and Jack Earle, directed by Al Raymaker; January 17th, "Hee Haw," featuring Arthur Trimble and Harry Sweet, in search of a home, directed by Al Herman; January 24th, "Farm Follies," which tells the story of a stranded theatrical troupe where the girls are forced to earn their keep on the farm, much to the worry of the farmer's wife, played by Blanche Payson. Jack Cooper and "The Century Beauties" also appear in "Farm Follies," and January 31st is the release date for "Atta Boy," a baseball story starring Lee Moran directed by Al Herman.

## "Colonel Heeza Liar" Returns to Screen

J. R. Bray, president of Bray Productions, Inc., announces the return of "Colonel Heeza Liar" to the screen for a farewell tour in a series of single reel adventures under the general title of "Bray Comedies," to be released through the W. W. Hodkinson Corporation. His first appearance will be on December 10 in his own version of "Treasure Island." Other releases will follow at intervals of four weeks.

"Colonel Heeza Liar" was the leading character in the first animated cartoons to appear in motion picture theatres. The Colonel made such a hit that the series of cartoons under his name ran for several years. It was finally abandoned under pressure of more urgent work by the Bray Studios of a more or less scientific character.

Tremendous advances have been made in the motion picture art during the Colonel's retirement, as the new series of comedies will be so far in advance of the old as to be unrecognizable except for the familiar features of the Colonel himself and his fertility of resources in escaping from hopeless situations.

## "Bridle-Grooms" New Hallroom Boys Comedy

It's just as essential these days to have good stable manners as good table manners, say Percy and Ferdie in their newest Hallroom Boys comedy—and this release, number nine on the new series and titled appropriately, "Bridle-Grooms" indicates that the Hallroom Boys are "there" in this respect.

Harry Cohn and Director Noel Mason Smith have made a comedy said to be replete with funny situations.

Sid Smith is featured as Percy, and George Williams assists him as his side-kick, Ferdie.

# Pathe Dec. 17 Program Listed

### Eleven Subjects of Varied Natures Outlined in Holiday Entertainment

IN the Pathé release program for Dec. 17 of eleven subjects—including Pathé News Nos. 102 and 103 and Topics of the Day No. 51—the Johnny Jones Series is represented by a novel production entitled "Wanted: A Story," in 2 reels. It consists of an introductory scene in which a young woman author reads her scenario to the producing management in the presence of the young star and his supporting cast who are to decide the question of acceptance or rejection.

The scenario pictures the whole company with a "flivver" and various articles of furniture on a raft finding refuge from a shipwreck on a "cannibal island." The children set up house-keeping on the shore; their ingenuity enables them so to amuse the natives that they come to no harm; on the contrary, their "fairy story" lives are so pleasant that they stop looking for a passing ship to rescue them.

A real novelty for the screen in the Oregon Trail Series romance and reality picture of the sheep industry produced by the Kiser Studios, Inc., and entitled, "Fleeced for Gold." The romance part is a mere thread, showing a girl who won't marry the youth she loves until he "does something." The western sheep ranch operated by his aunt gives him his chance. Soon he is manager of the enterprise—the operation of which is pictured in detail. Thousands of sheep, with shepherds and their dogs, are shown among the hills, in the folds, counted, washed, shorn, branded, and the bales of wool carted away.

The Hal Roach comedy offering in the 1-reeler called "Fair Week," with Paul Parrott andJobyna Ralston. Parrott is Farmer Appleknocker's hired man. He carries a large roll of bills at the County Fair, and falls for the "shell game."

In the Harold Lloyd 1-reel comedy re-issue, with Bebe Daniels and Snub Pollard, called "Heap Big Chief," after the hero has outwitted all his savage foes he is seen surrounded with an embarrassment of fair savage affection.

"Henry's Busted Romance," Aesop's Film Fable deals with a wiser and better husband—after a series of "vamping" experiences, all with the usual animal characters.

Pathé Review No. 186 shows some rope-climbing at Chimney Rock, N. C., pictures Florida natives taming man-eating sharks, in "Living Paintings" presents another illustration of the marvels of motion picture expert camera work, and shows the "City of Watchers," Bonifacio, Corsica, in Pathecolor.

# Fox News Has Excellent Staff

### Pictures of Mustapha Kemal and Turkish Dictator's Staff Obtained

IT has been announced that Fox News has established a foreign department which will devote its entire time to obtaining pictures of news events of international interest in all parts of the world outside of the United States.

With camermen in Europe, in the Orient, in Africa and in South America, it is conceded that this organization is among the best of its kind in the industry today. Starting with a comprehensive plan of action, the co-operation of the workers of every department and a staff of 1,000 cameramen in the field, Fox News has steadily increased its service until at the present time it controls a large number of the best cameramen of the world. Practically every city in America of more than 25,000 population is represented by a Fox cameraman. Seventy-eight have been added during the past year.

The cameramen of the New York staff often are sent to other countries to film events and novel features of particular interest to the American public. Free lance cameramen in all parts of the world carry Fox News credentials and they are pledged to send to this news reel at least one subject each week.

Approximately 60,000 feet of negative are submitted each week from which the Fox News editorial forces select the two news reels. Only negatives of subjects of national interest and of exceptional quality are accepted. With the addition of the foreign desk, the points in all the other parts of the globe will be covered to better advantage. For this purpose John Pakerson, editor of Fox News in Paris, has been called to America for conference and will bring with him Frederick Fesneau, who has been covering the Far East and the Turko-Grecian War.

Fesneau has just scored what probably is the biggest "scoop" of the year in obtaining pictures of Mustapha Kemal and his staff at the Turkish Dictator's headquarters at Brousse, Asia Minor.

## Messinger and Earle Make Appearances

Buddie Messinger Century's newest star and Jack Earle, the seven foot three giant who appears with Baby Peggy in her fairy tales, made personal appearances at the Symphony theatre, Los Angeles, in connection with Joe Bonner's Revue given at that theatre at the same time as two pictures he appeared in, one a feature, "Affinities," the other a Century Comedy, "A Small Town Derby." In the feature Bonner played the comedy role opposite Colleen Moore and John Bowers.

Through the courtesy of Julius and Abe Stern, heads of Century Comedies, Bonner appeared in a special revue, and Messinger and Earle made curtain speeches. Some of the "Century Beauties" such as Betty May, Jeanne Hope and Lois Boyd appeared also.

## Resume of Recent News Reels

Kinograms No. 2203:—New York, a pictured presentation of the great need of proper schooling for the nation's children; "Mad Monk" Ilidor comes to America; ex-army refugees here from Europe; Chicago, Harding Girls' Club starts Supreme III on journey to platter at the White House; Palo Alto, Cal., Stanford students in football rally; Cleveland, Ohio, oldest man on this team is —8!; St. Martin, Pa., Girl champs out for hockey team; Jacksonville, Fla., they're the "original jazzers;" New York, America sees its first sky-writing —the letters are half a mile long!; Chicago welcomes "Tiger of France"; Minneapolis, Michigan defeats Minnesota eleven.

Pathe News No. 96:—Hiroshima, Japan, America helps promote physical education in Japan; London, England, Britain honors war dead on fourth anniversary of armistice; In the Limelight, Washington, D. C., "Big Four" of army meet in conference to discuss problems of War Department; New Haven, Conn., Crimson humbles Blue in dramatic Bowl battle; West Hoboken, N. J., Mechanical flying device can make "angels" of all of you; Peking, China, "Spirit Fete" keeps ghosts in good humor; Philadelphia, Pa., America's navy defeated, but America's army is the victor.

Pathe News No. 97:—Constantinople, Turkey, "peace and independence," demands the populace; New York City, "sky-writing" introduced by British aviator; London, England, unemployed seek audience with Premier Bonar Law; Lausanne, Switzerland, allied envoys meet Turks and Greeks in negotiations for a peace treaty; Over the Alps mountains, the plane vies in altitude with the loftiest ranges—15,000 ft. above sea-level.

Kinograms No. 2202:—Spot of signing of Armistice marked; Washington, one day with the unspeakable Turk; New Haven, Harvard defeats the Yale eleven; Southampton, England, choice immigrants sail for America; New York, Clemenceau pays tribute to Grant; Washington, Sarah LeFevre, aged five, sells President Harding Christmas supply of anti-tuberculosis seals; Kansas City, exclusive among live stock meets at the national show; San Francisco, sixth of a mile around tank—will hold 10,000,000 cubic feet of gas; Washington, golf and politics go hand in hand; Personalities in the News, Mrs. Nicholas Brady; Mrs. O. H. P. Belmont; George M. Cohan to make round trip on the "Majestic."

Selznick News No. 1096-C:—San Francisco, Cal., new safety bathing suits; Wilmington, Cal., theatre man gives matinee, price five cans; Woman's Supplement, What the Fair Sex is Doing, Fashions; Bessemer, Ala., 84 killed in mine blast in Alabama; Brussels, Belgian king pays tribute to unknown hero of the nation; Philadelphia, Pa., army triumphs over navy.

Fox News, Vol. 4, No. 17:—New York City, Columbia student wins intercollegiate cross-country race; London, England, royalty pays tribute to war dead; Rome, Italy, Prince Gaetani appointed ambassador to U. S.; Kansas City, Mo., $500,000 auditorium opened with live-stock show; Barcelona, Spain, European speed kings in grand prix auto road show; Seattle, Wash., Chinese junk crosses Pacific in 120 days; Stuttgart, Ark., fourth annual rice festival is celebrated; St. Louis, Mo., beautiful flowers exhibited at chrysanthemum show; Geneva, N. Y., largest horse in America; Grand Island, Neb., sportswoman has wild leopard for pet; Philadelphia, Pa., army defeats navy, 17-14, in spectacular football game.

Fox News, Vol. 4, No. 18:—Pope Pius celebrating Mass in Vatican; Boston, Mass., motion picture censorship big issue in Bay State; New York City, destitute A. E. F. men and families arrive; Columbus, N. M., thousands of starving cattle driven to pasture in Mexico; Seattle, Wash., newly invented lumber stacker big labor-saver; Lausanne, Switzerland, great powers meet Turks to decide Near East question; Whitefield, N. H., sheep races fast horse; San Francisco, Cal., Ft. Funston's anti-aircraft gunners "save" city from airplane attack; Lake Charles, La., "younger set" gives dollies an airing; Ft. Worth, Tex., city government answers Red Cross roll call; Chicago, Ill., Georges Clemenceau given tremendous welcome on arrival from east; "The Tattler."

# Production-Distribution Activities

## "Shadows" Booked Over Loew Circuit

"SHADOWS," the first of the Tom Forman Productions for Preferred-Lichtman release, has been booked over the Loew circuit beginning January 8. The deal just closed by the Al Lichtman Corporation includes all of the theatres on the Loew circuit in Greater New York and involves close onto 100 days.

The picture opens at the Hippodrome, Cleveland, and at the Broadway-Strand, Detroit, next week, for week stands in each city.

## Columbia Classes Are Shown "Shadows"

The classes in studio technique and photoplay construction at Columbia University were given a showing of "Shadows," an Al Lichtman release on Monday, November 27th.

Arrangments were made for the students to see this picture in order that they might ascertain what sort of material producers are seeking. Following the showing, it was decided to submit to a committee a number of original scripts which are to be written by the members of the classes. This special committee will decide on the three best. These are then to be turned over to Preferred Pictures, Inc., producers of "Shadows" to ascertain whether or not they contain suitable material for production use.

## Montana's Next is "They Call It Dancing"

"They Call It Dancing" has been selected as the title of the next Bull Montana comedy, according to information received at the New York offices of Metro Pictures Corporation, distributors of this series of comedies, from Hunt Stromberg, their producer. In it the comedian will be seen as a distinguished dancing master, at the head of a school of classical dancers. The famous Denishawn dancers will appear in the picture.

With the announcement of the title of Bull's next picture comes an explanation of the comedian's sudden and recent devotion to the terpsichorean art. Bull has been busy taking dancing lessons and is said to have developed a remarkable proficiency.

## Laemmle Policy Radical Change

### Universal Chief Inaugurates "Look Before You Book" Plan for Exhibitors

CARL LAEMMLE, president of the Universal Pictures Corporation, this week inaugurated one of the most sensational and radical policy changes which has struck the motion picture industry in many years. He has taken the first step in a move to assure a "look before you book" policy on the part of exhibitors. He has gone even farther than this by making it obligatory for exhibitors to see certain Universal pictures before booking them.

Taking "The New Leather Pushers," a new series of six two-reelers made from H. G. Witwer's popular prize ring stories, as a working tryout for the new policy, Mr. Laemmle has instructed all Universal exchanges that no bookings are to be taken on any of the six new pictures, until the prospective purchaser has seen the entire six. "The New Leather Pushers" series was chosen because, in a limited way, it corresponds to series of big feature productions. The six pictures, made by Harry Pollard, with Reginald Denny as the star, are listed as Universal Jewel productions.

Mr. Laemmle long has preached a "look before you book" policy to exhibitors and has been foremost in facilitating Universal's exhibitor patrons to adopt this policy. He has consistently inveighed against the fallacy of booking a year or six months' supply of pictures at once and has time and time again urged the theatre owner to have pictures screened before contracting for them.

## Goldwyn Scores Publicity Stunt

### Half Dollars for a Quarter Gain Space in Newspapers for "A Blind Bargain"

GOLDWYN'S publicity force kicked another exploitation goal last week with "A Blind Bargain," repeating their coup for "Brothers Under the Skin" of a week or two ago. Howard Dietz and Eddie Bonns wanted another big splash for "A Blind Bargain."

With the connivance of W. R. Ferguson they engaged a man named Jack Cohen, of 58 Manhattan avenue, to sell half dollars at the price of twenty-five cents to sophisticated New Yorkers. The half dollars were in small envelopes marked "Blind Bargain," and Cohen attempted to sell them in front of the Capitol theatre and along Broadway. The curious crowded around him and listened to his spiel, but they didn't buy—not even one. They were afraid of being gold-bricked—for a quarter.

Patrolman Harty of the West Forty-seventh street precinct, chased him off Broadway, but Cohen returned, hoping, as had Dietz and Bonns, that the policeman would place him under arrest. After chasing him away twice, Harty finally did arrest the man for peddling without a license and he was tried before Magistrate Rytteberg in the West Side Court and fined $2.

The stunt was good "human interest" stuff, and the reporters went to it. They told how Cohen had bet with a friend of his from St. Louis, William Wolf, a shoe salesman living temporarily at 544 West 163d street, that the average New York man was perfectly willing, even anxious, to be plucked if there was any chance of getting something for nothing, or doubling his money. Wolf said they were the hardest boiled birds in the world and that they had been left in the water too long. They wagered $200 each that Cohen couldn't, within fifteen minutes, sell a Broadway crowd $50 worth of half dollars at twenty-five cents each. Cohen was trying to sell the coins at half price when he was arrested with all of the 100 half dollars in his possession.

## "Monte Cristo" to Have London Showing

To the number of Fox Film masterpieces now being shown in England will shortly be added their magnificently produced screen version of "Monte Cristo," adapted from the world-famous novel by Alexandre Dumas. According to a recent announcement, it will commence a special season at a leading London theatre in the very near future.

## "Bulldog Drummond" In Fox Houses

AN important booking announcement has been made by the W. W. Hodkinson Corporation to the effect that the Fox Circuit has booked the melodrama "Bulldog Drummond," adapted from the stage success by "Sapper" and featuring Carlyle Blackwell and Evelyn Greeley into 17 theatres in Greater New York and vicinity.

This contract covers 12 theatres in New York City and Brooklyn, among them being some of the largest and best of the Fox Circuit.

Furthermore, it is stated that this contract covers theatres controlled by Fox in New Jersey and Connecticut. Among the most important of these are the New Britain Theatre, New Britain, Conn., American, Paterson, N. J., Terminal and American, Newark, N. J. and Liberty Theatre, Elizabeth, N. J.

It is further announced that Bim's Schuyler, 103rd Street, West End and Standard have also contracted for this Hodkinson release.

## "Quincy Adams Sawyer" Approved in Wires

Arthur H. Sawyer, of S-L Pictures and supervising director of Associated Pictures Corporation, has been the recipient of a flood of congratulatory telegrams and letters since the screening of "Quincy Adams Sawyer" by Metro in New York, prior to its general release throughout the country. Under the personal supervision of Mr. Sawyer, Clarence Badger wielded the megaphone in the production of the initial Associated Pictures Corporation offering.

## London Concern Wants Big U. S. Pictures

American firms with big productions have an opportunity of disposing of their product in the United Kingdom by communicating with Victor Saville, Ltd., of 42 Cranbourne Street. London, England. This concern is anxious to purchase outright features of merit. Big productions only are wanted and they are wanted immediately.

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## Burr Rapidly Disposes of Territory

EVIDENCE of the rapidity with which C. C. Burr is disposing of territory on his various features was illustrated this week when it was announced that Johnny Hines' latest feature "Luck" was sold to Sam Zierler of Commonwealth Pictures for New York State and Northern New Jersey; to Skirboll Brothers Gold Seal Productions of Cleveland, for Ohio and Kentucky; to Columbia Film Service of Pittsburgh, for Western Pennsylvania and West Virginia territory, and to Metro Film Exchange of Philadelphia for Eastern Pennsylvania and Southern New Jersey.

"Blind Justice," now definitely titled "The Last Hour," was also purchased by Metro Film Exchange for its territory as was "Fires of Youth" and "Secrets of Paris," both C. C. Burr products.

"Secrets of Paris" which has just completed a record-breaking week at Fays theatre in Providence, has been sold to Skirboll Brothers Gold Seal Productions of Cleveland, Major Film Company of Boston for the entire New England States, Supreme Film Company of Los Angeles for distribution on the coast, and all foreign rights with the exception of Alaska and Newfoundland to William Vogel, New York City.

## "Adam's Rib" Nearing Completion

Cecil B. De Mille is said to have outdone himself in "Adam's Rib," by Jeanie Macpherson, his latest Paramount picture, which is now nearing completion at Paramount's West Coast studios.

The Chicago Board of Trade, with its wheat and corn pits, was reproduced with fidelity to make real the scenes where Milton Sills wins and loses a fortune in grain trading.

Colorful in more ways than one is the revolution in which Theodore Kosloff as the King of Morania, is overthrown.

Then there is the natural history museum where Elliott Dexter and Pauline Garson start a pleasing romance. This is the set which Jesse L. Lasky called an "adequate refutation to the argument that there's 'nothing new in pictures.'"

## Latest Johnny Hines Picture Finished

After seven weeks it was announced this week that production on Johnny Hines' latest feature comedy-drama "Luck" produced by C. C. Burr at the latter's Glendale Studio, was completed and has gone into the cutting room for final assemblage and titling. This task will probably consume another two weeks with the result that "Luck" will be ready for showing about December fifteenth.

# "Dangerous Age" Has Big Week

### Paterson Exploitation Will be Followed by National Advertising

AFTER the unusual exploitation given "The Dangerous Age" at Paterson, N. J., the latest John M. Stahl film concluded one of the biggest weeks that city has ever known. The week concluded by showing standing room at each and every performance during the evenings and exceptional business during the afternoon shows.

Cameron Dooley, the house manager, designates it as one of the most satisfying weeks he has ever known.

The Louis B. Mayer offices, where Paul Mooney holds sway as executive head, are becoming more active this year than has been their wont during the past.

Where formerly Mr. Mayer permitted his press and advertising details to be handled by the concerns through which he distributed, he is now actively engaged in the expenditure of large sums of money, both in national media and to aid exhibitors and rental agencies in territorial activities.

For "The Dangerous Age" a number of reservations for pages in the Saturday Evening Post have been made and First National will reap vast benefits from these, as one-inch displays in the Post will precede the actual displays as well as newsstand cards calling attention to the announcement will be distributed for showings in newsstands.

The National Newspaper Syndicate, which controls the magazine sections of twenty-one leading Sunday papers, is to be utilized both for advertising and service co-operation on both "The Dangerous Age" and "Hearts Aflame," Reginald Barker's newest melodramatic production. "Hearts Aflame" will receive distribution through Metro, while "The Dangerous Age" goes through Associated First National.

Many forms of exhibitor co-operation are being organized by the Mayer office under the direction of Harry Reichenbach, Mildred Phillips and Perry M. Charles.

Miss Phillips, a special writer, formerly on the editorial staff of the Syracuse Post-Standard and various New York dailies, is what Reichenbach terms an editorial alchemist. It is her function to take the conventional matter usually sent East by studio press departments and convert it into matter susceptible to daily paper acceptance. Miss Phillips has specialized in re-write work in addition to her creative effort and she is bound to open a new field. At least one thing is certain, conventional and academic matter will have no room at the Mayer office.

Perry Charles, who handled the physical end of the Paterson, N. J., engagement of "The Dangerous Age," will have charge of various local engagements of both films. Mr. Charles, a comparatively newcomer, attracted attention by his unusual handling of Mabel Normand's European trip. A complete account of the past and proposed activities of the Mayer exploitation enterprises will be given in a ten-page service section in this issue. It is a reporter's observations of the campaign on "The Dangerous Age" and an outline of future efforts in behalf of this production.

# Lichtman Promises Big Pictures

### Wires Enthusiasm to Exchanges After Reviewing Latest Productions

THE various Al Lichtman exchanges throughout the country this week received a telegram from Lichtman who is now on the coast in which the distributor promises exhibitors real box office pictures. Lichtman frankly admits that those pictures now in the making are being made "deliberately with the attempt to turn out even greater pictures and with exactly the peculiar appeal contained in 'Rich Men's Wives.'"

Lichtman is now conferring with B. P. Schulberg at the studio regarding winter and spring releases. Shortly after his arrival at the studio he saw "The Hero" and "Are You a Failure?" in the projection room and then sent out the following wire to exchanges:

"I just experienced the extreme pleasure of reviewing our next two productions, 'The Hero' and 'Are You a Failure?' and without mental reservations of any kind I am proud to say that these two pictures are superior to any you have had from us to date. You may, without any hesitancy, spread this information to all exhibitors in your territory as the pictures themselves will say more than I can convey to you.

"Our next two pictures, 'Poor Men's Wives' and 'The Girl Who Came Back,' now in the course of production, are being prepared with the attempt to turn out even greater pictures and with exactly the same peculiar appeal contained in 'Rich Men's Wives' only bigger. From rushes on 'Poor Men's Wives' seen to date this result will be accomplished."

## Exploitation Angles On "Ninety And Nine"

"The Ninety and Nine," Vitagraph's new special production, based on the famous melodrama by Ramsay Morris, offers the exhibitors a peculiar situation in that there will be two separate and distinct angles of exploitation, the biblical story of the lost sheep and the thrilling dash of the rescue train through the burning forest.

"The Ninety and Nine" will be released early in January. It was produced under the direction of David Smith and the leading roles are played by Colleen Moore, Gertrude Astor and Warner Baxter.

## "The Chased Bride" or December Release List

"The Chased Bride," the Christie Comedy on Educational's release list for the first week of December, is described as a comedy of regular human beings, with Neal Burns getting down to every day affairs again after galloping around the desert in comedy vein in "That Son of a Sheik" and then cooling off on a houseboat in "Ocean Swells."

The title of the picture is quite apropos, since most of the business of the plot is done by Burns in a taxicab, on a handcar and on a stray switch engine trying to keep up with his bride, who is about to be forced into marrying somebody else.

"The Chased Bride" is the first Christie Comedy this season which is written around a wedding. Christie used to be the most noted producer of wedding and married-life themes, but this year he has been giving us a little different type of comedy, including satires and costume play comedies.

## Marion Davies Subject of Art Contest

AN amateur art contest with Marion Davies as the inspiring subject, was held in Los Angeles in connection with the showing of the Cosmopolitan picture "When Knighthood Was In Flower" starring Miss Davies. Many noted artists both in this country and abroad have painted portraits of Miss Davies and she was recently selected by E. O. Hoppe as one of the five most beautiful women in America.

By arrangement with Grauman's Rialto theatre the Los Angeles Herald offered six pairs of tickets daily for the six best crayon, pen and ink or charcoal drawings of the fair star of "When Knighthood Was In Flower."

Drawings poured in at such a rate that the Rialto theatre was fairly swamped with them. Some were good and some were bad. A few of the best were reproduced in the Herald.

## "Blind Bargain" Press Book Issued

Two of the most powerful and distinct characterizations which Lon Chaney has ever contributed to the screen may be found in Goldwyn's photoplay, "A Blind Bargain," founded upon Barry Payn's unique story, "The Octave of Claudius," which is on view at the Capitol theatre, New York, this week.

Photos of Chaney in these two widely differentiated roles have been used largely by Goldwyn in the preparation of its advertisements, its posters, stills and accessories for the picture. They may be found in the big exhibitors' press and service book for "A Blind Bargain," which is just off the presses.

## Fashion Show Part of Dwan Production

A fashion show will be seen by Paramount picture patrons in Allan Dwan's production of "The Glimpses of the Moon," which is now being made at the company's Eastern studio.

In addition to the luxurious furs, gowns and wraps worn by the principal feminine characters, which are being played by Bebe Daniels, Nita Naldi and Rubye de Remer, the director has secured the services of a dozen manikins from two of the foremost dressmaking establishments in New York.

# "Fighting Blood" Tieup Planned

### F.B.O. Film Version of Witwer Stories Will Be Widely Advertised

H. C. WITWER'S "Fighting Blood" stories, which are now running in Collier's Magazine, will be issued shortly by G. P. Putnam's Sons Publishing Co. in book form and will carry a special jacket advertising the F.B.O. film version of these stories. This tie-up means that the five hundred Putnam dealers will give prominence to the F.B.O. series during their entire drive on this book.

In addition to the photoplay jacket "Fighting Blood" in book form will be illustrated by stills of "Fighting Blood" in picture form. The third of these stories, "Six-Second Smith," is now in production at the R-C Studios in Los Angeles, under the direction of Mal St. Clair. Eleven of the twelve stories have already been published in Collier's Magazine, which is also carrying on the same page with the story a full column F.B.O. ad, calling the readers' attention to the fact that these fascinating stories of sporting life will soon be shown on the screens of the leading theatres.

The book will be placed before the public in February, by which time it is expected that the pictures will be released.

"Fighting Blood" in pictures will remain close to the stories as written by Mr. Witwer. George O'Hara has the leading male role of "Gale Galen" and Clara Horton plays "Judy," his sweetheart and his inspiration to success. "Fighting Blood" is not a story of pugilism, but rather a heart-interest story of an American youth who wins an education by his cleverness and gameness in the prize ring.

# "Woman of Bronze" Under Way

### Actual Filming Starts on Photoplay With Clara Kimball Young as Star

ACTUAL filming has been started in Hollywood of "The Woman of Bronze," the stage play which will be picturized with Clara Kimball Young as the star. The photoplay is being produced by Harry Garson for release by Metro.

King Vidor, who recently directed Laurette Taylor in a Metro screen version of "Peg O' My Heart," has been engaged to serve in a similar capacity for Miss Young. An excellent supporting cast has already been engaged. In it are John Bowers, Katherine McGuire, Lloyd Whitlock, Edwin Stevens and Edward Kimball.

The role which Miss Young will portray is the one in which the noted stage actress, Margaret Anglin, appeared with marked success on Broadway.

"The Woman of Bronze" is the third Metro picture in which John Bowers has appeared this year. He enacted the title role in the Metro-SL photoplay, "Quincy Adams Sawyer," and also appeared opposite Viola Dana in "Calico and Romance," her most recently completed picture.

Katherine McGuire will appear in the role of a sculptor's model in "The Woman of Bronze." Edwin Stevens will play the part of the father of the sculptor's model. Edward Kimball, Miss Young's father in real life, enacts the part of "Papa" Bonelli, a lovable character in the story.

"The Woman of Bronze" will be photographed by William McConnell. Joseph Wright is the art director. It was translated by Paul Kester from the French novel by Henry Kistemacher and was adapted for the screen by Hope Loring and Louis Lighton.

## Wisconsin Deal Closed on Lichtman Product

Last week, one deal was closed under the terms of which the Al Lichtman product will be handled in Wisconsin by the Celebrated Players Film Corporation of Wisconsin, beginning with "Thorns and Orange Blossoms."

This was done in order to secure a more intensive distribution for Preferred Pictures in that territory where, until the transaction was closed, the F. and R. Film Company of Minneapolis had taken care of distribution. This week a revision of the first contract was made in order to permit the Celebrated Players to take over the release of "Rich Men's Wives" and "Shadows," the first and second releases. The deal does not affect the distribution of Preferred Pictures in Minnesota, Upper Michigan and the Dakotas where F. and R. will continue to handle the pictures.

## Havez to Write C. B. C. Comedy Scripts

WORD comes this week from Harry Cohn of the C.B.C. Film Sales Corporation, and producer of the comedy output for that company, of the engagement of Jean Havez to write and take active charge of comedy scripts for C.B.C.

The engagement of Mr. Havez, one of the best known comedy scenario writers in the industry, comes as the forerunner of an announcement by Mr. Cohn of augmenting to a large degree his comedy producing units and to add in the near future at least two more comedy units to that now engaged in the making of the popular Hallroom Boys Comedies.

Havez contributed the stories for the first series of the Buster Keaton comedies, and was co-author of some of Harold Lloyd's biggest successes, among these "Sailor-Made Man," "Grandma's Boy," and "Dr. Jack."

## Additions Are Made To "Vanity Fair" Cast

Hugo Ballin is still adding to the big cast which he is assembling at the Goldwyn studios for his photoplay version of Thackeray's "Vanity Fair," starring his wife, Mabel Ballin.

Adele Rowland, famous musical comedy star, has been signed for an important part. Doris Stone, an English musical comedy star, has also been engaged, as have Leo White, James Marcus and Otto Lederer. Other players engaged are Hobart Bosworth, George Walsh, Eleanor Boardman, Harrison Ford, Willard Louis, Earle Fox, Robert Mack, William Humphrey and Tempe Piggott.

## Special Artist To Make "Adam's Rib" Stills

E. S. Curtis, artist-photographer, was specially commissioned by Cecil B. DeMille to secure a set of stills on the huge prehistoric forest set which is a feature of "Adam's Rib," Mr. DeMille's new Paramount picture. It was felt that Mr. Curtis' wide experience in limning the faces of prehistoric peoples would make him particularly apt at the reproduction in stills of the cavemen and cavewomen characters.


"A KNOCKOUT IN EVERY RESPECT

MORE THRILLING STUFF PACKED INTO THIS PRODUCTION THAN INTO THE ORDINARY TWELVE-REEL LENGTH SPECIAL"

*That's what Roger Ferri, of Moving Picture World, says about*

"ONLY A SHOP GIRL"

## Publishers Plan "Lorna Doone" Campaign

A BIG CAMPAIGN in connection with Maurice Tourneur's "Lorna Doone," a First National release, is being put on throughout the country by Milton Bradley Company, Publishers of Springfield, Mass. The Bradley firm is putting out a de luxe edition of Blackmore's "Lorna Doone," and is making bookstore displays wherever the First National picture is being shown. It is also putting out sinpes to go with the First National posters and is carrying on a letter campaign with schools and colleges.

This de luxe edition has an introduction by Tom Ince and on the cover is a portrait of Madge Bellamy under which is her signature. The Bradley people are distributing window cards which proclaim this as the Madge Bellamy edition.

## Mary Pickford's "Tess" Warmly Praised

From both John Hamrick, of Seattle, and Jean Roth, of San Francisco, come expressions of the highest praise after previews of Mary Pickford's entirely new production of her "Tess of the Storm Country."

"We have previewed Mary Pickford's 'Tess of the Storm Country'" telegraphed Mr. Hamrick. "Naturally we were all anxious and wondering if it would come up to expectations. Today I will tell the whole world my expectations were tame in comparison with the realization. The picture is 100 per cent all the way and Miss Pickford has never equalled anything like this 'Tess of the Storm Country.'"

"Our entire staff, including Mr. and Mrs. Rothschild, prereviewed Mary Pickford's 'Tess of the Storm Country' last night," was the message from Jean Roth, "and throughout the entire ten reels the keenest interest was manifest, all uniting in declaring that in this new version of 'Tess' Miss Pickford perhaps gives the finest artistic portrayal of her entire career."

in
"Deserted at the Altar"
from the famous stage success
PHIL GOLDSTONE
SPECIAL PRODUCTION


# "Kentucky Derby" On B'way

### Scenes Photographed From Actual Running of Derby Create Enthusiasm

"THE KENTUCKY DERBY," Universal's Jewel screen adaptation of Charles T. Dazey's celebrated stage melodrama, had its New York premiere during the past week at the B. S. Moss Broadway theatre. The premiere was slated for the Capitol theatre, but the earliest date for that theatre available was in January, and Universal refused to hold the picture after its release date, December 4.

"The Kentucky Derby" is one of the most unusual pictures on the screen in that it actually was photographed on the scenes recorded in the story. Laid in Louisville and Lexington, Ky., it deals with the famous Kentucky Derby, America's most noted turf classic. King Baggot, Universal director, actually took a large company of players and technicians from Los Angeles to Kentucky, where he spent many weeks, getting accurate scenes of the land of the thoroughbred, and, finally, a graphic record of the celebrated 1921 Derby, won by Morvich.

"The Kentucky Derby" was used by Universal as a starring vehicle for Reginald Denny. Since he was featured in "The Leather Pushers" he has jumped almost overnight into nation-wide prominence as a screen hero.

Those who visited the Broadway theatre were loud in their acclaim of the thrills in the Derby picture. By using the actual pictures of the Kentucky Derby as it was run last season, and by heightening them with stirring close-ups made by a battery of eight cameras stationed around the track, the suspense is almost unbelievable.

"The Kentucky Derby" is now ready for general release throughout the country. It has been shown in only a few key cities, notably Chicago and Detroit, where it is said to have been received with enthusiasm. Its success in the New York territory is said to be assured, due to the reception accorded the picture at its Broadway showing.

Supporting Denny were such players as Lillian Rich, Lionel Belmore, Gertrude Astor, Kingsley Benedict, Walter McGrail, Emmett King, Harry Carter and others.

## Real Circus Background for New Fox Subjects

SHIRLEY OF THE CIRCUS," Shirley Mason's new production for William Fox, will present some genuine circus atmosphere. Advantage was taken by the Fox production officials of the presence of the Ringling Brothers and Barnum and Bailey Circus in the Pacific Coast cities recently.

Lillian Leitzel, the little wonder single - rope performer, spent much of her time with Miss Mason on the lot and helped to provide some real circus environment. "Eddie" Miller, chief rigger, superintended the building at the Fox studios of a reproduction of the "R. B. and B. & B." arena. John Patterson, chief animal trainer, and his assistant helped in the filming of the lion scenes. Other executives of the big circus assisted Director Rowland V. Lee in an advisory capacity.

Quite a few of the important scenes were filmed under the "big top" of the show itself.

# Warner Pictures for N.Y. Strand

### "Heroes of Street" to "Follow Beautiful and Damned" in Broadway House

FOR two consecutive weeks, two Warner Brothers productions will be shown at the Strand theatre, New York. "The Beautiful and Damned," with Marie Prevost, is booked for the week of December 10, and "Heroes of the Street," a Harry Rapf production, featuring Wesley Barry, will be shown the following week.

According to Harry M. Warner, this is the first time in the history of Broadway that two independent productions are to be shown for two consecutive weeks at the Strand theatre. To aid the Strand management, the Warner publicity department has planned an extensive publicity and advertising campaign for both productions.

"The Beautiful and Damned" is a picturization of F. Scott Fitzgerald's novel of the same name. The story is declared to reveal with devastating satire a section of American society which has never before been recognized as an entity.

Olga Printzlau adapted the novel for the screen, and William A. Seiter directed the production under the direct supervision of Sam and Jack Warner. In the cast supporting Miss Prevost are Kenneth Harlan, Louise Fazenda, Harry Meyers, Tully Marshall, Walter Long, Clarence Burton, Emmett King, Cleo Ridgeley, Charles McHugh, George Kuwa and Parker McConnell.

"Heroes of the Street," featuring Wesley Barry, is said to be the greatest picture of the freckled youngster's career. The story is full of melodrama.

Prominent members of the supporting cast include Marie Prevost, Jack Mulhall, Wilfred Lucas, Aggie Herron, Al Walling, Philo McCullough, Phil Ford and Joe Butterworth. The story was written by Edmund Goulding and Mildred Considine. William A. Seiter directed the production.

## "Over The Hill" Scores In Latin America

That "Over the Hill" has that essential element of universal appeal possessed only by the really great in photoplay art is attested by the enthusiastic reception accorded this William Fox masterpiece in Latin America.

Exhibited under the Spanish title of "Honor Thy Mother," "Over the Hill" has been crowding theatres everywhere since its opening, according to the Fox offices.

The following excerpts from a letter received from Mr. Alber to Rosenvald, manager for Fox Film Corporation in Rio de Janeiro, Brazil, speaks volumes:

"Congratulations on the unprecedented success of "Over the Hill," which opened yesterday at the Republic theatre.

"It is in our opinion an absolutely perfect picture, . . . the impression left in the minds of the thousands of spectators was truly marvelous."

## North Acquires "Malcolm Strauss' Salome"

Bobby North, of Apollo Exchange, Inc., has acquired the exhibition rights for "Malcolm Strauss' Salome" for the Greater New York and Northern New Jersey territory. Deals for other territories are under way, and are expected to be closed shortly.


YEA BO!

Max Fleischer's
new series
"OUT OF THE INKWELL"
comedies are the bright spots in the programs of first run theatres throughout the country.

A few territories still open

*Foreign rights controlled by Gus Schlesinger*

M. J. WINKLER
220 West 42nd St.
New York City

## "Tracks" Approved for London Showing

"Tracks," the Playgoers feature, gives promise of repeating its big success in England, according to reports to Playgoers from its European representatives.

"Tracks" recentiy had its first London showing under the auspices of Phillips Films. The Film Renter and Moving Picture News, probably the most influential of British trade journals, said:

"This is a Western picture, with hard riding and quick shooting. It has an advantage which many pictures have not, of a good, holding story, and the acting is everywhere adequate to the situations."

The official censorship board of Great Britain has given the feature a "universal" rating, an assurance that "Tracks" is admirably adapted for showing before all classes and ages of the population, including women and children.

## "Nanook" Is Commended by Educators

"Nanook of the North," Robert J. Flaherty's picture-drama of the real life of the Eskimos, inspires many voluntary testimonials from eminent educators, says Pathe. The following is quoted as representing a crystalized example of expressions from this general source. It is dated Nov. 25, at Fort Wayne, Ind., and is signed by Stanley Fink, Public School Principal:

"I am a public school principal in Pennsylvania. I am spending a week's vacation in this city and have seen 'Nanook of the North' at a local theatre. I wish to congratulate you on the most wonderful educational picture I have ever seen."

## Century Comedies Receive Endorsement

The September and October Bulletins of the National Committee for Better Films endorse Century Comedies as follows:

In the September Bulletin "Just Dogs," a trained dog comedy; "Pinched," an animal comedy; "Radio Hound," a comedy of two boys and a dog, and "Small Town Derby," a trick animal comedy all marked "suitable for children."

In the October Bulletin "Peg o' the Movies" starring Baby Peggy, is mentioned as clever slapstick for young people. "Rookies," a Brownie dog picture. "Running Wild," a horse and donkey picture, featuring Queenie the horse and Maudie the mule, suitable for children.

# Ibanez Aids In Filming Picture

### Cosmopolitan Promises Lavish Production for "The Enemies of Women"

ALL the artistry, perfection of detail and lavishness of production which featured the creation of Cosmopolitan Productions' "When Knighthood Was in Flower," are said to be employed in the making of "The Enemies of Women," a Cosmopolitan picturization of Vicente Blasco Ibanez's latest romance.

No stone is being left unturned to make of "The Eenemies of Women," a worthy successor of "Knighthood" and one of the most beautiful pictures ever made. It was for this reason that Cosmopolitan upset all tradition by sending an entire company to Europe on location. The company spent six weeks in Monte Carlo, Nice and Paris, where the author located his story.

The trip abroad brought the company into direct contact with Ibancz, and his assistance in the direction of many of the scenes taken abroad is considered invaluable. So enthusiastic did Ibanez become over the plans of production, that he arranged to have scenes taken in the Casino at Monte Carlo and on the terrace of the Garden. Ibanez also secured permission to take scenes of the Prince of Monaco's palace, and pointed out the most picturesque spots of the Rivera. The work on the "interiors" of the picture is being made on a most lavish scale it is said.

James Murray, fencing master of the New York Athletic Club and Columbia University, who supervised the fencing scenes in "Knighthood" is also supervising the direction of the dramatic duel scene in "The Enemies of Women."

In picturizing this famous story as a super special, Cosmopolitan has assembled a brilliant cast, directed by Alan Crosland. Featured are Lionel Barrymore, considered by many as America's leading character actor, and Alma Rubens, of "Humoresque" fame. These two famous players are supported by such prominent stars as Pedro de Cordoba, William "Buster" Collier, Jr., Gareth Hughes, Paul Panzer, W. H. Thompson, Gladys Hulette and Mario Majeroni.

# Bray to Specialize Short Subjects

### President of Bray Productions, Inc., Asserts One and Two Reelers Popular

"SHORT subjects are coming into their own," said J. R. Bray, President of Bray Productions, Inc., to a representative of Motion Picture News. It will be remembered that Bray was the patentee of the first methods used in animated cartoons and since this form of entertainment earned popularity, he has devoted his time to keeping up to date on improving them. It was Bray also, who originated methods for making animated drawings by which the operation of complicated machinery and movement of invisible things such as gases and electricity, were vizualized and explained.

Continuing to speak upon the subject, Bray also said:

"In trying to gauge the public taste, Bray Productions has figured that one-fourth comedy and three-fourths more substantial material should be about right. Consequently, our program for the coming year will consist of four releases. The Bray Magazine and Bray Nature Studies will be distributed in the State Rights market, while Bray comedies will be released through W. W. Hodkinson Corporation.

s "The Bray Magazine will be issued every two weeks—twenty-six numbers for the year. It will be devoted to the sort of subjects one might expect to find in a popular magazine, three or four subjects in each issue.

"I have every confidence in the popularity of short subjects," concluded the producer, and intend to evidence my belief in them by specializing upon such material as I believe is in demand."

## Neilan Assistant Back From England

With an interesting collection of new photographs of Thomas Hardy in his home in Max Gate, Dorset, and all of the exterior scenes for the screen version of his novel, "Tess of the D'Ubervilles," Frank Urson, assistant director for Marshall Neilan, and David Kesson, camera man, have just returned to New York from England.

## Medicine Ideas Upset by "Dr. Jack"

James W. Dean, whose reviews of motion picture and acute analyses showing the special gifts displayed by famous screen favorites are regularly printed in leading newspapers all over the United States, devotes his attention to Harold Lloyd under the recently published head: "Lloyd, as 'Dr. Jack' Upsets Old Ideas of Medicine." The article says, in part:

"He prescribes a son's visit to brighten a jaded mother, excitement as tonic for a pampered girl, and uses bitter medicine only as a threat against boys who think they are too ill to go to school. The Lloyd theory, unlike the Coue system, works in an external way. The well make the ill believe that they are getting better day by day."

## Dallas Advertises "The Prisoner of Zenda"

More than 4,000 lithographed sheets were posted in Dallas, Texas, in connection with the presentation at the Palace theatre there of the Rex Ingram production for Metro, "The Prisoner of Zenda." This unusual advertising campaign was further augmented by a proportionate amount of newspaper publicity, and it is the opinion of Dallas showmen that few productions—legitimate or photoplay—have ever received such complete city-wide heralding.

## Schlank Starts Fourth Sales Tour

Embarking on his fourth trip of 1922 in the interest of the Anchor Film Distributors, Inc., of which he is head, Morris R. Schlank left his new Hollywood headquarters this week for his last sales tour of the current year.

According to word from Anchor, Mr. Schlank's trip will be wholly confined to alloting territories rights to the new series of two-reel features starring the little Arthur Trimble, the world rights to which Anchor has recently secured.

## Big Booking Deal for "Dr. Jack"

Pathe reports the closing of a record booking deal with Southern Enterprises whereby "Dr. Jack" will be played over that entire circuit at rental prices said to be the highest ever paid by that extensive organization for any picture.

"HAS REAL INTEREST AND IS WELL PUT ON

EXCELLENT CAST—REMARKABLY CONVINCING PERFORMANCE OF BLANEY'S STAGE SUCCESS"

*Is George Blaisdell's enthusiastic comment in Exhibitors Trade Review on*

"ONLY A SHOP GIRL"

NEW THEATRE
# CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

# Illuminants and Methods for Lighting Motion Picture Studios

## Wiring and Distribution Systems on Stages which Entail Great Flexibility

By F. S. Mills*

THE modern magic of the motion picture studio presents many angles of romance, but probably the most fascinating romance of all can be found in the electric lights. When the cameraman cries, "Light 'em up," and shafts of light come from the "spots," floods of light from the huge sun arcs, and the pale blue rays are sent out by the long Cooper-Hewitt tubes, it is no wonder that the casual visitor to the studio is amazed.

In the early days of the motion picture, very little artificial lighting was used. With mere sunlight no special effects such as are achieved in motion pictures to-day could be obtained; also it must be understood that on a clear day light values do not remain the same, thus it is necessary to use artificial light to standardize the light.

Old Sol has been cheated of part of his glory in the modern lighting systems now in use in the large motion picture producing plants. In the early days of the film industry, artificial lights were unheard of and the sun was the source of all photographic illumination. When cloudy weather came along, however, there had to be a suspension of activities. It was also impossible to get anything but flat, plain photography by the use of sunlight, hence special efforts were out of the question.

As the art became daily more complex, photographic novelties in the form of lighting effects were introduced. It also became possible, with the aid of lights, to defy the sun—to "shoot" in rainy or cloudy weather as well as on the brightest days; and at the present time, so practical and so thorough have become the systems of electrical illumination now in vogue, that hardly an interior scene is made without the aid of these powerful illuminating agencies.

At first the motion picture industry used natural daylight in the taking of pictures with the motion picture camera. This was followed by the use of a reflector of silver paper pasted on sections of wood about 3 feet by 4 feet, thus catching the sun and reflecting it back into the faces of the actors and actresses. The next advance in lighting was the use of a carbon arc. At present there are two forms of lighting used, one is the carbon arc and the other the mercury vapor unit. From the carbon arc there is developed what is termed the "high intensity arc," the latest development is the adoption of a 36-in. navy searchlight. In this, diffusing glass is used to get a deflection of 20° and 40° divergence. This form of lighting from the searchlight is the last step that has been taken in the motion picture industry.

We have been greatly handicapped in the use of the type "C" lamp owing to its lack of actinic ray. However, voltage manipulation, such as a 10 per cent rise in voltage, greatly increases its actinic value. Type "C" lamps have been used successfully for diffused illumination on gold picture frames and from practically one-half voltage up to and over 10 per cent normal voltage was registered by the camera. This was done by building a cove lighting system around three life size picture frames and showing the gradual increase of intensity on models within the frame, from practically no intensity to full intensity, and then fading out through the control of the voltage by rheostats on motor generator sets. This method was used in a picture of Miss Bebe Daniels directed by Mr. Franklin. Then under another condition, the 1,000-watt flood-lighting projectors have been successfully used on some scenes in the picture, "The Fighting Chance" directed by Chas. Maine.

Cooper-Hewitt tubes are used to secure average daylight lighting in studios which are completely darkened, but out in the West nearly all the stages are open with glass roofs, using white muslin diffusing cloth to cut down the bright intensity. They are now using, in addition, a black diffuser cloth to maintain certain average intensities throughout the scenes. This "darkening-down" with black diffusing cloth is done owing to the fact that a sequence may be started in the forenoon and run past daylight value about four o'clock in the afternoon during summer months, or light values may change through cloudy condition of the sky which may change the character of the scene.

A development which has recently been used is an overhead dome using carbon arc in a metal lined trough in a cove. This has been used in semi-close-ups and close-ups for getting perfect diffusion overhead and down the face for elimination of certain shadows. These domes and other direct lighting domes are also used where wall sets are built and no provision is made for the placing of carbon arcs along the side of the room.

In the use of table lamps, stand lamps, etc., these are always equipped with a carbon arc. (See Figure 1.) Formerly they have been using the plain

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### Synopsis

THE author sets forth the use of various illuminants in the field of the moving picture industry; the high intensity arc lamp for special effects, the Cooper-Hewitt mercury vapor lamp for general actinic lighting, and the high wattage Mazda C lamp for diffused illumination.

Mention is made of the wiring and distribution system on stages which entails great flexibility in order to carry the variable load. On "location" the power is produced by means of very large motor generator sets mounted on portable trucks.

Numerous illustrations of interior and exterior views of the studio in action and night lighting on "location" are shown, as well as various types of lamps used.


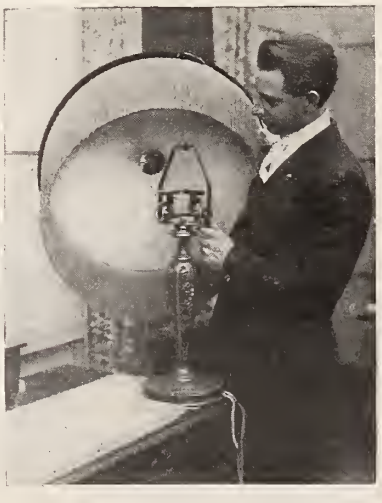

*Fig. 1.—Carbon arc portable table lamp*

*Fig. 2.—Seventy-ampere spots used for back lighting of characters*

* Paper Before Illuminating Engineering Society.

# Illuminants and Methods for Lighting Studios

(*Continued from page* 3079)

hand feed arc, but an automatic arc was developed to make and break by opening and closing of switch of the "set." Considerable trouble was experienced with this carbon, as it often smoked during the taking of a scene. To overcome this objection a special carbon was used. In the filming of any scenes where an actor lights a cigarette or cigar, it is always done by a little baby arc to get effect of the light on his face. The wires run down his sleeve to the floor, and is always "struck" by the actor himself, using what is called the pencil carbon with a consumption of 1,000 watts or 10 amperes. In the filming of fireplaces, in addition to the gas logs with the gas burning, carbon arcs are placed in the back so as to get the fire effect into the face or into the room. Ordinarily the flame would not "pick up" or photograph. In addition to this development, there have also been designed what are called "suspended floor lighting units" for close-ups and semi-close-ups to overcome certain "necklace" lines on the faces of people taking part in the picture.

The intensity of illumination used on sets varies considerably with the action, the character of the set itself, wall papers used and furniture. There are seldom two sets of any size lighted the same, special study being given to where the natural source of light would be, and then the units placed to follow the natural shadows which would be secured from a room lighted in various manners, such as with brackets, overhead fixtures or other methods of lighting. In camera work, particular care is taken to prevent light or shadow across the nose. In lighting of actors and actresses, consideration is always given to tests of the "make up," which on some complexions acts different than on others. There are many grades of powder used. For example, some people of a rugged complexion have blood vessels close to the surface of the skin and these must be eliminated by heavier powders. Red is never used in the make up except on the lips. Eyebrows and eyelashes are darkened with Mascaro. It has always been attempted to bead the eyelash with little balls of Mascaro at the end which directs shadows over and under the eye.

Spots of 70 amperes over sets are always used for back lighting of the characters, such as shown in Figure 2. This is done to make the character stand out from the wall, otherwise what is termed "flat light" would be secured on the screen, and in this flat lighting there is no division made between the scene and the people themselves in action. This is a very difficult way of lighting, owing to the fact that these spots which are used in large numbers in sets, are hand fed and quite often are used to spot the actors and actresses in a set during action. When spots are used in sets of this character, one must be very careful that the camera is not picking up the foreground or floor of the room. If so, a frost paper is used in combination with the spot for breaking up the circles caused by the spot on the floor. This is also used to soften one side of the lighting of the room by the use of the spot in combination with frosted paper in frost frames.

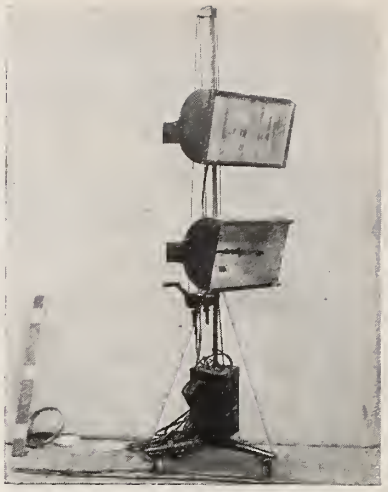

*Fig. 3.—Carbon arcs in reflecting hoods*

*Fig. 4.—Close-up of carbon arcs in reflecting hoods*

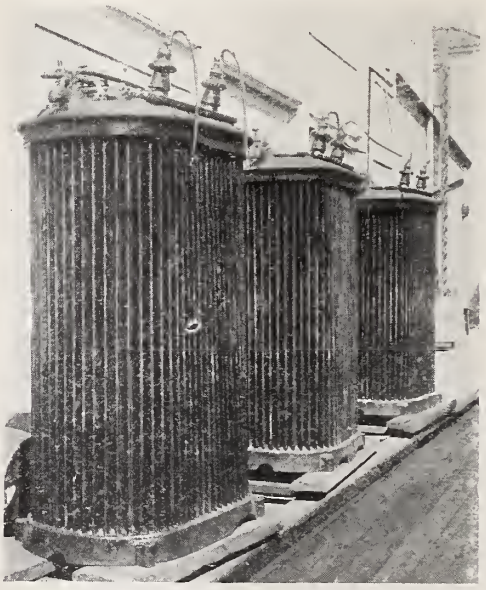

*Fig. 5.—Large transformers used for stage lighting.*

Considerable study is also given to the use of these spots on top of sets for "raking" of walls, and also are placed in such a position as to concentrate the full value of their light on brackets, silk shades, to have them stand out from the wall and make them look as though they were lighted.

Owing to the fact that the round frosted lamps used in brackets on walls will not photograph, and "spots" are used to light the silk shade and to direct a ring of light directly over them on a statue, vase or table, as though the lighting were secured from the bracket directly over such article. This form of illumination makes the composition more complete and stops any possibility of flat lighting.

In all sets usually employed, the lighting is secured from a bank of carbon arcs used in reflecting hoods mounted on a stand, as shown in Figure 3. These arcs are equipped with a diffusing glass ribbed, having a very fine stippled finish, as it is very dangerous to use an open arc, because of its effects upon the eyes of the players. This glass is used on lighting units to secure the hard side of the illumination. A method has been devised of building a box frame around both of the lighting hoods and using a tracing paper. See Figure 4. This arrangement softens down the quantity of intensity and gives more character to two sides of a set. This lighting is very technical and is generally followed through with the lighting specialists on a set in combination with the camera man and director to secure the correct direction of action and placing of shadows.

In the use of both the 70 ampere spot and the broad side unit as shown in Figure 3, there were designed a series of louvres, like shutters, made of aluminum. These louvres or shutters are placed on approximately two-inch centers down the length of the box frame as shown in Figure 4, inside of the curtain and so controlled on tracks that by the operation of one lever all of these fins will open or close simultaneously. In combination with the shutter, a diffusing cloth is used to stop any shadows caused by the irregular opening or closing of these shutters. A similar type of unit has been designed for the use of the 36-inch navy searchlights, from which are secured lighting effects.

Great use is found for this diffusing cloth and shutter unit where the lighting is from alternating current. Most motion picture cameras are equipped with an automatic "fadeout," but owing to the extreme danger of synchronizing the cranking with the cycles of the alternating current, the automatic "fadeout" is seldom used on the camera when alternating current service is employed. Therefore, by the use of these special shutters, a complete set can be faded in and out of the picture by opening and closing these shutters, which accomplishes the same thing as the automatic "fadeout" on the camera, and without the danger of synchronization with the camera.

Trouble has been frequently experienced due to the fact that on long scenes the camera will start normal cranking, which is 14-16, and increase or decrease the speed from this nor-

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*Fig. 6.—View of studio interior showing wiring*

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## Illuminants and Methods for Lighting Studios

(*Continued from page* 3080)

mal value, and by so doing cause flickers to appear in the lighting of the picture itself. The camera has synchronized with the alternating current, which is a problem that has been faced by the motion picture producers in the use of alternating current.

One of the largest motion picture producers to-day is using very successfully alternating current, 50 cycles, having no investment in power apparatus other than one 3-unit motor generator set, and three units for supplying direct current to the high intensity arcs. In this case the power company delivers service at 2,300 volts and installs the necessary capacity in transformers, Figure 5, 250 kw., for stage lighting. A very heavy load is built up quickly in this form of illumination. Every unit used averages 70 amperes, and when a carbon arc first strikes, the current is excessive but quickly settles back to its rated value.

Great study has been given to the wiring and distribution system on stages owing to the heavy load. Where a number of stages are used in one plant for the making of motion pictures, the total capacity may be on any one stage at any one time. This entails great flexibility and a system where provision must be made for wiring, distribution and carrying of a load at one point of the total capacity of the plant. See Figure 6. There have been sets in one picture alone where total connected load has been over 14,000 amperes of carbon arcs alone. There is no consideration given the overloading of any apparatus up to the danger point, and it is not unusual at times to see the insulating compound running out of cables and oil bubbling out of transformers. Many directors are not posted technically as to the dangers of a continuous load and are at times liable to burn the lights where unless carefully watched, may cause serious breakdowns and tie up a complete studio.

The most difficult problems faced in the matter of lighting is on "locations." See Figure 7. Very often it is necessary to build high tension transmission lines, taking service from a power company at 15,000 volts, put up a complete line for a number of miles, setting a bank of transformers and then stepping down to the voltage of the lighting equipment. It has been found where these large sets are built on "location" and impractical to build transmission lines, the studios have been forced to construct very large portable motor generator sets mounted on trucks, as shown in Figure 8. The expense alone of the truck was in excess of $30,000. In this case a marine type of gas engine is used, carrying two submarine type generators. All of this apparatus is mounted on a 7½-ton White truck especially geared for mountains, as locations are picked by directors without any consideration for transportation or how power can be secured. When necessary to build sets and locate them in remote regions, these plants must be sent.

*Fig. 8.—Portable truck carrying motor generator sets*

In a recent production it was not feasible to take the snow scenes in or near Southern California, due to the fact that the picture was written around the Canadian Northwest where snow and blizzards were necessary. All these scenes and sets were constructed at Truckee, Calif., where the complete company stayed for six weeks. In this case the settings were placed three and one-half miles from the nearest power line, and it was necessary to build a 2,300-volt line and set transformers. It was found necessary to shut down some of the buildings in Truckee, Calif., in order to get the necessary power load to take the pictures. This transmission line was built along a roadway without a pole line. The insulators and pins were therefore installed on trees heavily covered with snow. During this picture and their night work, much time was lost owing to heavy snow fall where it was necessary to stop work and dig the snow from around the sets.

One of the most notable lighting achievements accomplished during the past year was the night lighting of the big Siamese exterior setting which was built at Balboa, Calif., for some of the spectacular scenes in Cecil B. DeMille's production, "Fools Paradise." Without a doubt this was one of the biggest motion picture illuminating propositions ever undertaken. The lighting equipment required to properly illuminate that set, if out in a continuous line, would extend for a quarter of a mile.

The cost of lighting scenes varies according to the size of the set and the consequent number of lights used. For unusually large settings, requiring a great deal of light, the cost might range from twelve to fifteen dollars an hour for lights.

Of course, the motion picture industry is still comparatively new, and we are still in the experimental stage so far as lighting is concerned. Not only in the studios, but in the movie theatres, there is considerable room for improvement. A spectator entering the largest of our cinema palaces is generally plunged from bright daylight into murky darkness; he passes through the reverse experience when he leaves the theatre, and the eyes suffer a consequent strain, as the pupil does not have time to adjust itself to the sudden change.

*Fig. 7.—Searchlight used in "Night shooting" for George Melford's Paramount picture, "Burning Sands," on location at Oxford, Calif.*

## Elliott Now Director of Feaster Mfg. Co.

Announcement has been made that Frederick H. Elliott, who organized the National Association of the Motion Picture Industry and served as its Executive Secretary for over six years, has been elected a member of the board of directors and executive committee of the Feaster Manufacturing Company and has assumed his new duties at the general offices of the company, 16 West 46th street.

The Feaster Manufacturing Company is a $750,000 corporation which manufactures the Feaster no-rewind machine for attaching to the standard makes of projection machines and which eliminates rewinding, thereby prolonging the life of the film and is considered very essential from the viewpoint of fire protection.

Mr. Elliott brings to this corporation a wide experience and knowledge of the motion picture industry, gained from his many years of service with the industry's national organization, which should prove invaluable to his associates in the Feaster Company. This is particularly true in connection with the fire prevention work of the National Association, which Mr. Elliott directed and which resulted in the adoption of many precautionary measures and policies affecting the studios, exchanges, laboratories and motion picture theatres and with a resultant protection to the lives of thousands of employes in the various branches of the industry.

## Garden Theatre, Buffalo, N. Y., Sold

The Garden theatre, owned by the International Railway Company, has been sold to Blanch E. Dunn. The structure will be rebuilt and remodeled. A mammoth swimming pool will be installed after the manner of the Madison Square Garden tank.

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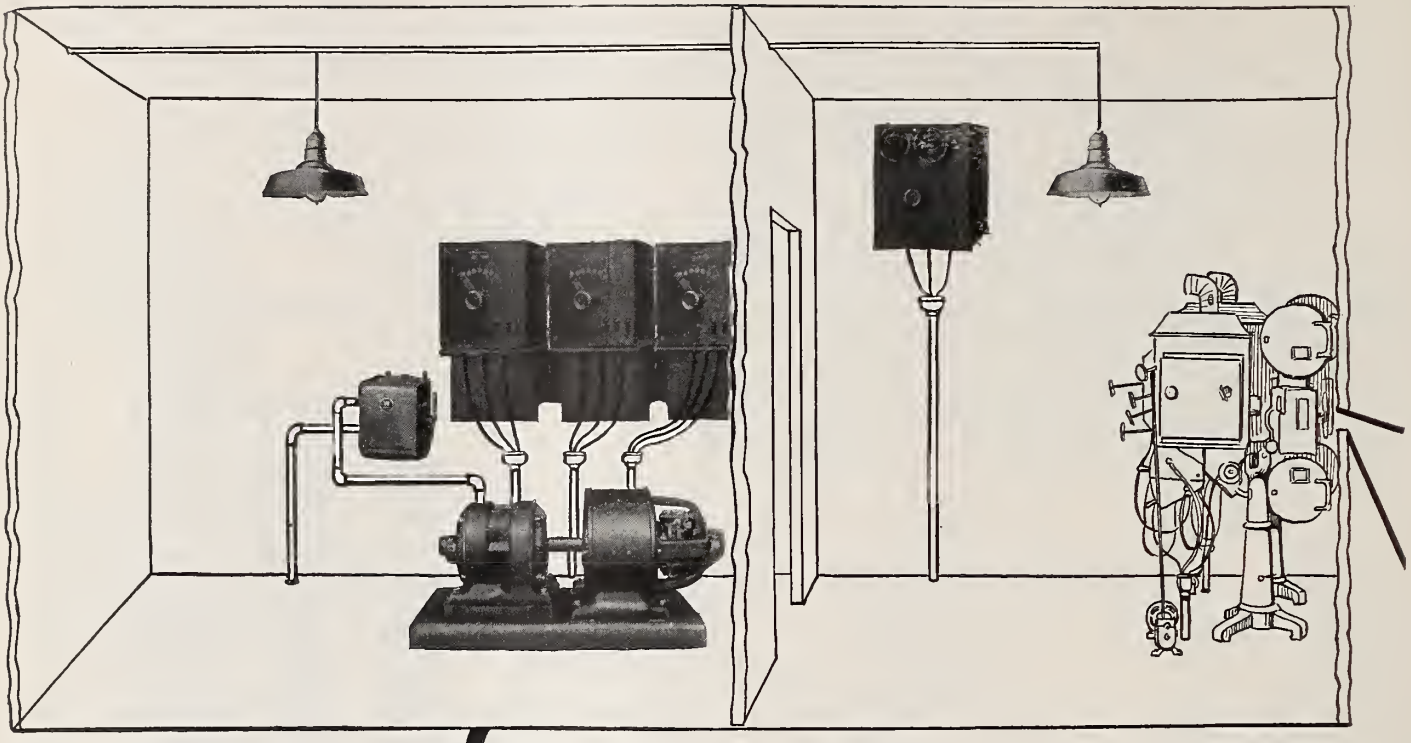

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# Golden Gate Theatre, San Francisco, Most Thoroughly Equipped

THE latest addition to the Junior Orpheum Circuit, San Francisco, was made through the beautiful Golden Gate theatre.

The Golden Gate is, it is claimed, one of the most perfect playhouses in America. With reference to equipment and furnishings, it is without doubt, the theatrical achievement of the present day. Ideas born of years of study by experts in theatrical architecture have been combined in making this theatre perfect. The theatre is known as the "$1,500,000 motion picture and vaudeville house."

Spacious lobbies, finished in Polychrome terra cotta and art marble are a feature. Entrance to the balcony is provided by elevator service. Well-appointed rest rooms, retiring and smoking rooms are provided.

The mezzanine promenade, between the main floor and the balcony, is one of the most elaborate appointments of which any theatre can boast. It is decorated in a gold damask effect and is rich in draperies and furnishings.

The seating capacity is over 3,000, including the boxes. The spacious simplicity of the great auditorium, with its barrel shaped opera chairs and wide aisles, is most inviting. In an atmosphere of pure air, supplied by the most modern ventilating and sanitary equipments, a patron may enjoy relaxation and the highest form of vaudeville and motion picture entertainment.

The performer also comes in for a mighty share of the most improved ideas in theatre construction. The many dressing rooms are airy and attractively furnished. On each floor of the dressing rooms are tubs and shower baths. The performers may reach their different floors by an elevator which has been installed for their special benefit.

One feature which is sure to attract attention is the concealment of fire escapes. They were installed by the architect between the wall of the theatre and the exterior facade wall. The lines of the fire escapes are indicated on the exterior of the facade wall.

Another feature is that people in the back rows of seats in the lower part of the house have no gallery floor above them. The structure there has been cut away—or rather none has been built in. The back row patrons downstairs may look up to the mezzanine floor or from this latter point they may be looked down upon.

A double illuminating system is used, one for the pictures and the other for the vaudeville. When the screen is in use, the soft light from the blue dome gives a decidedly agreeable effect. Brilliant lights are added as may be desired at other times and in all variations of degree, color and tone. The stage is said to be the most completely equipped of all that are in vaudeville use. At the fifty-foot opening are three curtains, the main drape being of red silk velour. The asbestos curtain is operated in the usual way, but in case of fire on the stage, when no attendant was near, it would be dropped by the melting of a fusible link. Peter Clark of New York has installed his newly devised counterweight system of handling scenery and changing to the motion picture screen; all the work being done by one man.—Gross.

*Golden Gate theatre, San Francisco, Cal., presents an exceptionally striking appearance. Note the unusual and artistic design used to conceal the fire escapes on the right side of the building*

## Delavan, Wisconsin, Theatre Has New Organ

Mr. F. Olson, owner of the Pastime theatre at Delavan has placed an order through Mr. K. G. Kurtz, sales manager for the Bartola Musical Instrument Company, for a fully equipped Barton orchestral organ. This means that Mr. Olson will have one of the new model Bartons which are finding universal enthusiasm and which will unquestionably meet with approval of the theatregoers at Delavan.

## Shea's Hippodrome Reopens

Shea's Hippodrome, City Hall Square, Toronto, reopened Saturday, November 25, as the leading theatre of the Famous Players Canadian Corporation chain throughout Canada with "The Young Rajah." The entire staff of the Regent theatre, Toronto, formerly the head theatre of the corporation, was moved over to the Hippodrome, the Regent being closed the night before for an indefinite period. Clarence Robson, at the Regent for three years, took over the "Hip" as manager, while Jack Arthur transferred to the new headquarters as musical supervisor. The Regent concert orchestra was increased from 22 to 30 pieces in the change-over, making it the largest permanent theatre orchestra in the Dominion, it is stated.

The Hippodrome had been dark for a week during which time marvelous changes had been made in the furnishings.—Gladish.

## Little Falls, N. Y., Will Have New Theatre

A site 60 ft. front and 140 ft. deep has been secured in Little Falls, N. Y. for the erection of a new moving picture theatre to contain the most modern equipment including a pipe organ. Plans for same are under way and the estimated cost is to be $150,000. The theatre is being backed by local interests allied with the Liberty theatre at Herkimer, N. Y. C. H. Moyer of the Liberty will be the manager.

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# National Anti-Misframe League Forum

## A Reminder

It has just occurred to the editor that it would be a good idea to call to attention the matter of projection screens as they play such an important part in securing the best projection for the theatre. Authentically, this subject is probably very little known to the average person in this industry as so many claims are made for each type of screen that is put on the market as to render an accurate decision on the merits of the various types impossible.

However, regardless of the reports circulating from various sources it is safe to say that there is no one type of screen that best fulfills the requirements of all theatres. In other words, it is necessary to make an intelligent study and selection of the type of screen for each theatre if the greatest efficiency in projection is to be had.

Several articles have appeared in the Technical Department of the News explaining in detail the characteristics embodied in the various types of screens. A careful study of those articles would enable the projectionist to be reasonably certain that he can make the correct selection for any particular house. It is safe to venture the statement that there are a great many screens used in the houses of the projectionists who read this article that are ill-fitted for the duty they perform. Take for example, the long narrow house.

## Reflector Type

We will first go on the assumption that this house has all the seats on the main floor with no balcony. It is quite likely in this case, that the best projection efficiency may be obtained through the use of the reflector type of screen, i.e., a screen that acts more or less in the fashion of a mirror in that it throws the light back in relatively a small spread, concentrating in the area where it is most useful instead of allowing a large portion of the light projected to the screen to be disbursed to extreme angles on the side where it is not of any value in observing the picture from the sides of the house. The various types of reflector screens can be used for this type of house.

The question often arises as to the advisability of using the Crystal Beaded screen. It is in this long narrow theatre that this screen is best fitted providing the angle of projection is extremely small. A peculiar characteristic of the Crystal Beaded screen is that it reflects the maximum light directly back along the line that it is projected to the screen. In other words, instead of acting like a mirror where when light falling above on the mirror is reflected off at the bottom at an equal angle, in the case of this screen, the light hitting the screen at an angle from the top is reflected directly back up along that same beam of light. It is for this reason that the Crystal Beaded screen is not a good one to be installed where the angle of projection is very great, as the picture will then appear to be brightest from the projection room rather than from the orchestra floor. However, where the conditions are favorable for the installation of the Crystal Beaded screen, it is a very good type of screen to use.

## Tilting the Screen

It is often advantageous in many instances where the angle of projection is large and a reflector type of screen is used, to tilt the bottom of the screen slightly in towards the audience so that the maximum intensity of light will be reflected to the center of the seating arrangement in the auditorium rather than down to the few front rows of seats. Probably the best way to determine the degree the screen should be tilted is by the cut-and-try method.

Now, when we come to the matter of a house which is relatively wide in comparison with its length and observers sitting in the front side seats are forced to look on the screen from an extreme angle, it will be found best to use the screen with highly diffusing characteristics, that is to say, a screen that will spread the light out over a large angle and, in so doing, appear to be well illuminated from all points of vision. In using this type of screen in the relatively wide house, it insures the audience sitting in the seats which give a sharp angle of vision to the screen, a relatively well lighted picture. In case a reflector type screen is installed in a house of this type, the audience in the front side seats will observe a picture which is many times less in illumination than when observed from the center of the house. This proves a very unsatisfactory arrangement because people who come in and observe how well lighted the picture is in the center of the house and are forced to take their seats at the extreme sides are dissatisfied with the results.

It takes a higher intensity of illumination falling on the screen to secure a picture of the desired brightness with the diffusing type screen than in the case where a reflector type of screen is used. Though this factor should not enter into consideration in any way in the case of the wide house as it is absolutely essential that every seat in the house allow the observer to see a well lighted picture.

Probably the most common fault now in practice in the small theatre is the use of a screen with a very low reflecting characteristic, that is to say, instead of employing a good quality of screen an ordinary canvas is used or, if a reflector type of screen is employed, it has been installed for such a long period that its efficiency in reflecting the light has been cut down two or three times.

To bring forcibly to attention the efficiency in screens, it is a good idea to secure a small sample of the type of screen that is well suited for your house and place it in a position so that a comparison can be made with the screen that is being employed. It is safe to say that the difference will be astonishing in a relatively large percentage of cases. The matter of a new screen does not involve a tremendous investment, yet it does improve the illumination of the picture in many instances as much as one or two hundred per cent.

## Importance of Cleaning

Another factor in keeping an efficient screen in the theatre is the matter of cleaning their reflecting surfaces. In the average case it is best to write directly to the company that manufactures the screen for recommendations for cleaning as there have been a great many cases where attempts were made to clean the surfaces with the result that the screen was spoiled entirely. Many of the manufacturers have printed instructions for this process.

(*N. A. M. L. Continued on page* 3090)

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### NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

*AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.*

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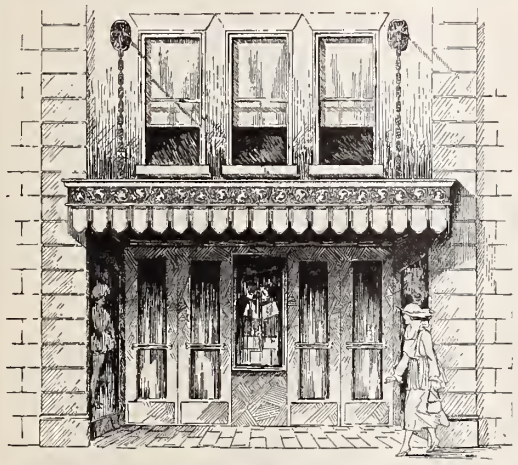

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# N. A. M. L. FORUM

(*Continued from page* 3088)

These few general remarks which have been made concerning projection screens have not gone into the subject in any great detail but have carried suggestions on the main features in keeping an efficient reflecting surface for the picture. It is hoped that these remarks will call the attention of the projectionists to that particular phase of their theatre where undoubtedly the opportunity for improvement lies.

## Again the Slide

Dear Editor:

Enclosed please find my application for membership in the League. I have had the intention of joining for some time but am just now doing it. You will note that I am in Macon at present attending school. I have been in the movie game for some time and expect to work some more real soon. During this time I have made many observations and among these that the film conditions and service today is much better than a few years ago, due to your good organization.

I am not a "head projectionist" at present but hope to be some time. Since I am in Macon, I wish to say that the picture presentations at the four theatres here are fine.

Please send me instructions as to how to get a slide made showing my membership button in the League.

Enclosed you will find money for button and please send me some labels.

Yours for better service,

SMITH RUMBLE,
Box 61,
Mercer University,
Macon, Ga.

---

Dear Editor:

As we are having quite a bit of trouble with the film we receive from our exchange, have decided that it would be best to join the League. Last week we received a film that was in such bad condition that we could not run it at all, due to bad patches, torn sprocket holes and misframes.

Will send more news later.

Very truly yours,
G. S. WEBSTER,
Evans City, Pa.

---

Dear Sir:

I wrote some time ago for some shipping blanks but never received them so please rush me some as soon as you can. And if you have a membership pin would you mind shipping that to me as soon as possible as I have been getting some very bad films.

Very truly yours,
JAMES J. CARRIGAN, JR. No. 1668,
306 South St.,
E. Mauch Chunk, Pa.

Dear Editor:

I am sending in my application for membership in the League, also 25c. for membership button. I have been a projectionist for some time and have always intended to join the League. But as the life of a student who is in the game at night to pay his way thru school is fairly well taken up I have not done so sooner. I am 18 years old and have charge of my projection room here. It is Simplex-Mazda equipped.

Thanking you in advance,
Sincerely,

ENOS RICE,
Colville Theatre,
Colville, Wash.

---

Dear Friend Editor:

Please enter me as a member of the League. Have been slow about getting in but always read your department and think it is a very good thing. Am enclosing twenty-five cents for the button and would also like some labels. If there is any charge for the latter let me know and I will send at once.

Yours for the N. A. M. L.,
B. C. DEAN,
Garden Theatre,
Marshall, Mich.

## Good Results

The Editor:

Please send me a membership button as I wish to become a member of the League. I have noticed a marked decrease in the number of punch marks in films in the last few months and I am sure the N. A. M. L. is very largely responsible for this. Many of the films here are not punched but scratched with a big X as large as the frame, these look even worse than the punches.

Very truly yours,
CHAS. A. REACH,
Y. M. C. A.,
Balboa, C. Z.

*Main Floor Entrance to the Golden Gate Theatre, Cal.*

# Send in Your Discussions

Gentlemen:

Will you please send me full information on how to join the League. I have been reading of it in the MOTION PICTURE NEWS for some time and I think it is a fine thing for projectionists. I think it would be a fine thing if all of our brother operators would join in these parts. I guess we would not get any BUNK out of the Exchanges then.

Trusting to hear from you soon
Yours for better projection,
WILLIAM ZIMMERMAN,
Princess Theatre,
Englewood, Tenn.

## *Lee Broom Gives St. Joseph New Motion Picture Theatre*

Lee Broom, well known restaurant and hotel owner of St. Joseph, Mo., plans to build a $500,000 moving picture theatre in conjunction with the hotel structure he is erecting on Francis street opposite the Robidioux Hotel. It will be among the finest amusement houses in that section of the Central West.—Barrett.

## *Automatic Devices Co. Reports Progress*

In addition to the automatic curtain machine itself the Automatic Devices Company of Allentown, Pa. also manufacture the A. D. C. Roll E. Z. curtain track which is a very easy running, efficient, non-jamming track made up of the best materials and workmanship and conceded by the great number of theatres using it to be the best on the market. In 95% of the cases the automatic curtain machine and Roll E. Z. curtain track are sold together and a partial list of their installations of recent date are as follows: Rivoli theatre, New Brunswick, N. J.; Hazelton Theatre Co., Hazelton, Pa.; Orpheum theatre, Trenton, N. J.; Stanley theatre, Philadelphia, Pa.; Wil-Bor theatre, Easton, Pa.; New theatre, Ocean City, N. J.; Capitol theatre, New Bedford, Mass.: Ardmore theatre, Philadelphia, Pa.; Maryland theatre, Cumberland, Md. and the Strand theatre, Yonkers, N. Y.

## *Victoria Theatre, Baltimore, Md., Reopened*

The Victoria theatre, Baltimore, Md., which was wrecked by fire early in the Spring, was reopened by the J. Fred Nixon-Nirdlinger interests which have renewed a long lease on the house. The Victoria is in the heart of the business district. A new white marble front has been constructed and with a new marquee it presents an appearance from the street which is surpassed by few theatres of the city. New interior decorations have been completed and these blend well with the seats and floor covering.—Gibson.

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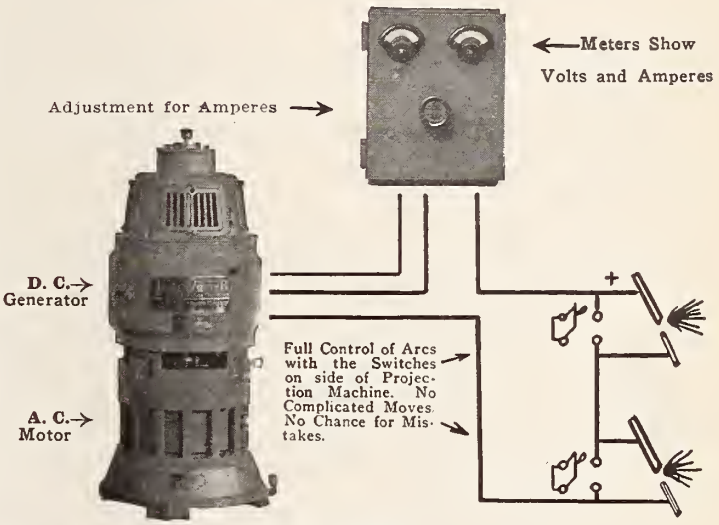
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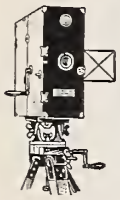

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## Famous Players Canadian Completes Chain

A significant statement at the annual general meeting of the Famous Players Canadian Corporation, Limited, held at Toronto, Ontario, on November 9, 1922, was that the company had completed its chain of large moving picture theatres in Canada by the acquiring of Shea's Hippodrome, the large downtown house in Toronto, which is to be formally taken over by the corporation on November 25, it was announced.

Negotiations for this theatre, which seats upwards of 3,000 persons, had extended over a period of two years, it was stated. It was reported at the meeting that the proposal to take over the chain of theatres under the control of Allen Theatres, Limited, Toronto, had definitely lapsed. The corporation's building programme was now complete, it was stated, with no outstanding commitments to be developed or relinquished.

The election of directors to the board of Famous Players Canadian Corporation, Limited, had resulted in the selection of S. R. Kent of New York, general manager of distribution for the Famous Players-Lasky Corporation to succeed W. C. Pitfield of Montreal.

### ILLINOIS.

*Chicago*—General Amusement Co., Chas. H. Shell, pres., 127 N. Dearborn St., building theatre on 1900-10 N. Western Ave. Architects, Fugard & Knapp, 212 E. Superior St. Brick, stone trim, fireproof.

*Park Ridge*—Home Realty Co., Wm. H. Malone, Pres., Park Ridge, building theatre, store and office building, 142x200, Prospect Ave., Park Ridge. Architects, Barry Byrne & Ryan Co., 104 S. Michigan Ave., Chicago. Brick, tile and stucco, architect taking bids.

### INDIANA

*Fort Wayne*—The Broadway Theatre Co. is erecting a new $50,000 moving picture theatre on Broadway at Huestis Ave. Announcement made by J. P. Mollett, general manager of the company. Theatre to seat 700, work to start at once.

*Whiting*—New store, office and theatre building to be built on 119th St., facing La Porte Ave. Theatre will have seating capacity of 1,000. Matlon & Blakunka are contractors.

### CONNECTICUT

*New Canaan*—$50,000 theatre on Railroad Ave. being erected, plans by Calvin Kiessling, 220 Fifth Ave., N. Y. C. Owner, care of architect. Brick and wood.

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J. C. JESSEN'S PRODUCTION NOTES BY WIRE

# Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

## On the Goldwyn Lot

Frank Urson, director for Marshall Neilan, arrived today from England after making scenes for "Tess of the D'Ubervilles."

Rupert Hughes is beginning the filming of "Souls for Sale," December 6, and will later go to Palm Springs for two weeks exterior shooting. In the cast are Richard Dix, impersonating the director; Frank Mayo, leading man; Barbara Lamarr, vampire; Mae Busch, the star. This is Hughes' story of film life.

Hughes' production, "Bitterness of Sweet," has been re-titled, "Look Your Best."

Hobart Bosworth has been added to the cast of "Vanity Fair."

Patsy Ruth Miller has been made the official star of the United Commercial Travelers, Los Angeles Council, No. 82. This Goldwyn ingenue will be guest of honor at a dance to given by the council on December 8.

## Christie Comedy Bits

Al Christie, with a troupe of 15, has gone to Honolulu to make two subjects, accompanied by Henry Murdock, Dorothy Devore, Babe London and others.

Henry Murdock, who has been playing comedy roles in Christie pictures for two years, will be seen opposite Dorothy Devore in forthcoming "Hazel from Hollywood," and will then be featured himself, according to Al Christie's recent announcement.

## East and West With Fox

Dustin Farnum, under the direction of Colin Campbell, is beginning "The Buster," with Doris Pawn opposite. The cast includes William Patterson White, Jack Strumwasser, A. McDonald, Pewee Holmes, Lucile Hutton.

Last week Tom Mix went over a cliff on a stage coach that turned over three times, fell with a pony over a precipice and rode pony on a thirty-foot jump for scenes in "The Hostage," and was not hurt. On Saturday Mix had serum injected for rheumatism, when the needle penetrated a vein and he is now laid up for two weeks.

Ben Lyons, who soon will be seen in a Broadway stage play, portrays the leading male role in the forthcoming Fox production, "Penzie," in which Mary Carr plays the featured role. The picture is an adaptation of Florence Bingham Livingston's novel, "The Custard Cup."

Fox announces that production on "Man's Size," the William McLeod Raine story, has been started at the Hollywood studios with William Russell in the starring role. The scenario adaptation has been prepared by Joseph F. Poland and Howard M. Mitchell will direct. In the cast are Alma Bennett, Stanton Heck, Charles K. P. French, James Gordon and Carl Stockdale.

John Gilbert, who recently returned to Hollywood after spending a vacation in New York, where, incidentally, he signed a new contract to be starred in a series of productions for William Fox, has started work on his forthcoming starring vehicle, "Truxton King," from a novel by George Barr McCutcheon. The picture will be directed by Jerome Storm.

George Owen Baxter's novel, "Three Who Paid," will be brought to the screen in the near future with Dustin Farnum in the leading role, according to announcement by William Fox. Colin Campbell will direct.

## Here and There

William Steiner will arrive in Los Angeles next week. A second series starring Neal Hart is under way under William Steiner Productions banner, at Universal City. Work upon the first is now under way.

At the Ben Wilson studio "The Devil's Dooryard," by W. C. Tuttle, under the direction of Lewis King, has been put into production, starring William Fairbanks. In the supporting cast are Ena Gregory, James Gerard, Gearry Odell, Robert McKinsie, William White, James Welch and Will McGaugh.

Mark Goldain is directing Monte Banks in a comedy entitled, "Six A. M.," with a cast including Ena Gregory, Leo White, Margaret Cullison, Bud Ross, and Marjory Warfield. The comedy will have a big theatre fire spectacle.

The Hamilton White company has completed the first Louise Fazenda picture titled, "The Pest of the Storm Country," under the direction of Robert Kerr, in which Harry Gribbon plays opposite.

Claire Windsor will play the role of Countess Helga, Irving Cummings the role of Bernenstein, Nigel De Brullier the role of Herbert, servant to the King; Josephine Crowell, the mother role, and James Marcus as the Innkeeper in "Rupert of Hentzau" for Selznick.

The Selznick subject made under the title of "A Dollar Down," has been changed to "Modern Matrimony."

Edward J. Montagne, associate editor of Selznick Pictures, has been resigned for another year by Myron Selznick.

Reginald Barker will next produce "The Law Bringer," by G. B. Lancaster, and is going to Alberta for snow scenes. Barker will make "The Valley of Content" later.

It is reported that John Stahl is on his way to make "Money, Love and the Woman."

Tom Forman has finished "Are You a Failure?" and will next film "The Girl Who Came Back," from the play by Charles E. Blainey and Samuel Ruskin Golding. The continuity is being prepared by Evelyn Campbell.

In production are "Refuse," starring Katherine McDonald, being directed by Victor Schertzinger, and the all-star production of "Poor Men's Wives," under the direction of L. J. Gasnier. In the Roman spectacle scenes, many of the Selig zoo animals were used by Gasnier, this week.

With four companies engaged in active production at work, Thomas H. Ince has resumed production work after four months' inactivity with a drama of modern American life, said to carry an unusually powerful story, which was written by Bradley King. May McAvoy is being starred in the picture and is supported by a fine cast headed by Lloyd Hughes. Other members of the cast are James Corrigan, Casson Ferguson, Eric Mayne, Louise Lester, Brinsley Shaw, George Larkin, Eugenie Besserer, Jane Miller, Gus Leonard and "Charlie" the monkey. John Griffith Wray is directing.

Camera work has just been completed on the first of the Leah Baird special productions which has been titled, "When Civilization Fails." Included in the cast with Miss Baird are Tom Santchi, Walter McGrail, Richard Tucker, Alec B. Francis, Bobby Bolder and Ruth Mitchell. The atmosphere of the picture, which was directed by Wallace Worsley, was acquired on a trip made by the Baird company to South American waters and along the coast of Lower California.

Gene Stratton Porter's personally supervised production of her novel, "Michael O'Halloran," has been completed under the direction of James Leo Meehan. True Boardman, a youngster of fourteen, plays the title role, other members of the cast including Irene Rich, Josie Sedgwick, Claire McDowell, Charles Clary, William Boyd and Iva Schumaker.

Increasing activity on the lot at the Thomas H. Ince studios has necessitated the appointment of another assistant production manager. Charles T. Boulware, former general manager and ringmaster of Howe's Greater London Circus, has transferred his activities from the sawdust ring to the Ince lot where he will assist in oiling the production wheels for the numerous companies now at work.

Adrian, the nineteen-year-old designer who arrived in New York from Paris two months ago to design a number of the costumes for the new edition of the Music Box Revue, has been engaged by Arthur F. Friend, head of the Distinctive Pictures Corporation, to design the costumes for the fourth episode of "Backbone," the all-star production which Edward Sloman is now directing for that company.

Gasnier has signed Betty Francisco to appear in "Poor Men's Wives," for Preferred Pictures. This rounds out the cast which now includes Richard Tucker, Barbara La Marr, Zasu Pitts, David Butler and Miss Francisco. The story was written by Frank Dazey and Agnes Christine Johnston.

Ben Carre, Pyramid's art director, recently left New York on a several weeks' vacation to the coast. He returned to New York several days ago and immediately began work on a new Pyramid production entitled, "Wife in Name Only," to be directed by George Terwilliger at this company's Long Island studio. The story is the first of the Bertha M. Clay romances to reach the screen.

One of the important topics under discussion in Los Angeles by Al Lichtman and B. P. Schulberg is the production of "The Broken Wing," the stage play by Paul Dickey and Charles W. Goddard which Schulberg bought last week. The aeroplane crash which represents the high light of the play will be reproduced on the screen in an elaborate manner.

Clark Robinson is engaged in designing the sets for "Backbone" now being made in New York by Distinctive Pictures Corporation.

Rowland V. Lee has finished actual filming, which extended over a period of two months, of Booth Tarkington's "Alice Adams," in which Florence Vidor is starred. Cutting and titling are proceeding under Lee's direction.

From Los Angeles comes the news that Morris R. Schlank, head of the Anchor Film Distributors, Inc., has added three additional stars' names to his list. They are Hobart Bosworth, Grace Darmond and little Arthur Trimble.

Maurice Tourneur announces that Anna Q. Nilsson and Milton Sills will enact the leading roles in his forthcoming picturization of "The Isle of Dead Ships" for First National release.

A simple ceremony marked the formal dedication of the new Anchor building at 1442 Beachwood drive, Hollywood, Cal., Saturday, November 25th, a few hours prior to Morris R. Schlank's trip eastward.

Warner Baxter has been placed under long term co-starring contract for F. B. O. pictures.

## Around Metro Studios

Marcus Lowe has left Los Angeles for three days in San Francisco and following his return will leave for the east on Monday.

Charles Schwab arrived in Los

(*Continued on Page* 3096.)

# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)*

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

## SEPTEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Barb-Wire | Jack Hoxie | Aywon-S. R. | 5 reels | Sept. 2 |
| Blood and Sand | Rodolph Valentino | Paramount | 5 reels | Aug. 19 |
| Broadway Rose | Mae Murray | Metro | 8 reels | Sept. 16 |
| Caught Bluffing | Frank Mayo | Universal | 5 reels | Sept. 23 |
| Confidence | Herbert Rawlinson | Universal | 5 reels | Sept. 30 |
| Crimson Clue | Rich'rds'n-Sedgwick | Clark-Cornelius | 5 reels | |
| Crusader, The | William Russell | Fox | 5 reels | |
| Deserted at the Altar | Special Cast | Phil Goldstone-S. R. | 7 reels | Oct. 7 |
| Down to the Sea in Ships | Courtot-McKee | Elmer Clifton | 11 reels | Dec. 2 |
| Eternal Flame, The | Norma Talmadge | First National | 6 reels | Sept. 23 |
| Face to Face | Marguerite Marsh | Pathe (Playgoers) | 5 reels | Sept. 16 |
| Fighting Guide, The | William Duncan | Vitagraph | 5 reels | Aug. 26 |
| Five Dollar Baby | Viola Dana | Metro | 6 reels | June 17 |
| Fools of Fortune | Marg. de la Motte | Amer. Releasing | 5 reels | Aug. 19 |
| Fool There Was, A | Special Cast | Fox | 5 reels | July 29 |
| Galloping Kid, The | Hoot Gibson | Universal | 5 reels | Sept. 16 |
| Girl's Desire, A | Alice Calhoun | Vitagraph | 5 reels | Aug. 26 |
| Grandma's Boy | Harold Lloyd | Asso. Exhibitors | 5 reels | July 15 |
| Hands of Nara, The | Clara K. Young | Metro | 6 reels | Aug. 19 |
| Her Gilded Cage | Gloria Swanson | Paramount | 5 reels | Aug 12 |
| How Women Love | Betty Blythe | B. B. Prod.-S. R. | 6 reels | Aug. 26 |
| Isle of Doubt, The | Special Cast | Playgoers (Pathe) | 5 reels | Sept. 2 |
| Kick-Back, The | Harry Carey | Film Book. Offices | 6 reels | Aug. 5 |
| Kindred of the Dust | Special Cast | First National | 8 reels | Feb. 11 |
| Love Is An Awful Thing | Owen Moore | Selznick | 5 reels | Sept. 16 |
| Man She Brought Back, The | Special Cast | Pathe (Playgoers) | 5 reels | Sept. 23 |
| Manslaughter | Thomas Meighan | Paramount | 9 reels | Sept. 30 |
| Married People | Mabel Ballin | Hodkinson | 6 reels | Aug. 5 |
| Monte Cristo | Special Cast | Fox | 5 reels | Apr. 8 |
| Nero | Special Cast | Fox | 11 reels | June 3 |
| Nice People | Special Cast | Paramount | 7 reels | Aug. 19 |
| Night Life in Hollywood | | Arrow-S. R. | | |
| Orphan Sally | Special Cast | Lee-Bradford-S. R. | 5 reels | |
| Peaceful Peters | Wm. Fairbanks | Arrow-S. R. | 5 reels | Nov. 4 |
| Prisoner of Zenda, The | Special Cast | Metro | 8 reels | May 6 |
| Queen of the Moulin Rouge | Martha Mansfield | Amer. Releasing | 6 reels | Aug. 19 |
| Rich Men's Wives | Special Cast | Al Lichtman Corp. | 7 reels | Sept. 2 |
| Secrets of Paris | Special Cast | Affiliated-S. R. | 6 reels | Aug. 28 |
| Sign of the Rose | George Beban | Amer. Releasing | 6 reels | Aug. 5 |
| Siren Call, The | Dorothy Dalton | Paramount | 6 reels | Sept. 30 |
| Skin Deep | Sills-Vidor | First National | 6 reels | Sept. 30 |
| Slim Shoulders | Irene Castle | Hodkinson | 6 reels | July 8 |
| Snow Shoe Trail, The | Jane Novak | Film Book. Offices | 6 reels | Sept. 23 |
| Storm, The | House Peters | Universal | 8 reels | July 1 |
| Thundering Hoofs | Peggy O'Day | Aywon-S. R. | | |
| Timothy's Quest | Special Cast | Amer. Releasing | 5 reels | Sept. 23 |
| Top O' the Morning | Gladys Walton | Universal | 5 reels | Sept. 9 |
| Under Two Flags | Louise Vale | Clark-Cornelius | 5 reels | |
| Valley of Silent Men | Alma Rubens | Paramount | 6 reels | Sept. 9 |
| Veiled Woman, The | Marguerite Snow | Hodkinson | 5 reels | June 24 |
| West of Chicago | Charles Jones | Fox | 5 reels | Aug. 26 |
| While Satan Sleeps | Jack Holt | Paramount | 5 reels | July 8 |
| Woman's Woman, A | Mary Alden | Allied Prod. & Dist. | 8 reels | Sept. 30 |
| Yosemite Trail, The | Dustin Farnum | Fox | 5 reels | Sept. 30 |

## OCTOBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Above All Law | | Paramount | 7 reels | Aug. 5 |
| Bells of San Juan | Charles Jones | Fox | 5 reels | Oct. 28 |
| Beware of the Law | Marjorie Payne | Jawitz-S. R. | 5 reels | Oct. 21 |
| Bond Boy, The | Rich. Barthelmess | First National | 7 reels | Oct. 21 |
| Bootlegger's Daughter, The | Bennett-Niblo | Playgoers (Pathe) | 5 reels | Oct. 14 |
| Broad Daylight | Mulhall-Wilson | Universal | 5 reels | Nov. 4 |
| Broadway Madonna, The | Special Cast | Film Book. Offices | 6 reels | Nov. 11 |
| Burning Sands | Hawley-Sills | Paramount | 7 reels | Sept. 16 |
| Calvert's Valley | John Gilbert | Fox | 5 reels | Oct. 21 |
| Cowboy and the Lady, The | Minter-Moore | Paramount | | Nov. 25 |
| Do and Dare | Tom Mix | Fox | 5 reels | Oct. 7 |
| Douglas Fairbanks in Robin Hood | Douglas Fairbanks | United Artists | 10 reels | Oct. 28 |
| East Is West | Con. Talmadge | First National | 8 reels | Sept. 9 |
| Face in the Fog, The | Lionel Barrymore | Paramount | 6 reels | Oct. 14 |
| Forget-Me-Not | Special Cast | Metro | 6 reels | July 29 |
| Fortune's Mask | Earle Williams | Vitagraph | 5 reels | Sept. 9 |
| Ghost Breaker, The | Reid-Lee | Paramount | 5 reels | Sept. 23 |
| Girl Who Ran Wild, The | Gladys Walton | Universal | 5 reels | Oct. 14 |
| Head Hunters of South Seas | | Asso. Exhibitors | 5 reels | Oct. 7 |
| Heart's Haven | Adams-McKim | Hodkinson | 6 reels | Aug. 12 |
| Hound of Baskervilles, The | Eille Norwood | Film Book. Offices | 6 reels | Sept. 23 |
| Human Hearts | House Peters | Universal | 7 reels | July 8 |
| If I Were Queen | Ethel Clayton | Film Book. Offices | 6 reels | Oct. 28 |
| June Madness | Viola Dana | Metro | 6 reels | Oct. 7 |
| Light in the Dark, The | Hope Hampton | First National | 6 reels | Sept. 9 |
| Lights of New York | Marc McDermott | Fox | | |
| Little Wildcat | Alice Calhoun | Vitagraph | 5 reels | Sept. 16 |
| Lone Hand, The | Hoot Gibson | Universal | 5 reels | Oct. 21 |
| Long Chance, The | Special Cast | Universal | 5 reels | Oct. 7 |
| Lorna Doone | Special Cast | First National | 6 reels | Oct. 28 |
| Man Who Played God, The | George Arliss | United Artists | 6 reels | Sept. 16 |
| Mixed Faces | William Russell | Fox | 5 reels | Oct. 14 |
| Old Homestead, The | Theodore Roberts | Paramount | 7 reels | Oct. 14 |
| One Night in Paris | Special Cast | Playgoers (Pathe) | 5 reels | Oct. 14 |
| Pals of the West | Special Cast | Clark-Cornelius-S. R. | 5 reels | |
| Pillagers, The | | Amer. Releasing | 6 reels | |
| Pink Gods | Daniels-Kirkwood | Paramount | 7 reels | Oct. 7 |
| Plaything of an Emperor | Special Cast | J. A. Levinson-S. R. | 6 reels | Oct. 21 |
| Quincy Adams Sawyer | Special Cast | Metro | 6 reels | |
| Rags to Riches | Wesley Barry | Warner Bros.-S. R. | 6 reels | Oct. 7 |
| Remembrance | | Goldwyn | 6 reels | Sept. 9 |
| Rogue's Romance, A | Rodolph Valentino | Vitagraph | 5 reels | Sept. 23 |
| Shadows | Special Cast | Al Lichtman Corp. | 7 reels | Nov. 11 |
| Sherlock Holmes | John Barrymore | Goldwyn | 7 reels | May 20 |
| Stormswept | Special Cast | Film Book. Offices | | |
| Tailor Made Man, A | Charles Ray | United Artists | 8 reels | Aug. 19 |
| Till We Meet Again | Special Cast | Asso. Exhibitors | 6 reels | Oct. 14 |
| To Have and To Hold | Compson-Lytell | Paramount | 7 reels | Oct. 28 |
| What Fools Men Are | Faire Binney | Amer. Releasing | 6 reels | Dec. 9 |
| When Danger Smiles | William Duncan | Vitagraph | 5 reels | Oct. 28 |
| When the Desert Calls | Violet Heming | Amer. Releasing | 6 reels | Dec. 2 |
| White Shoulders | K. MacDonald | First National | 6 reels | Nov. 4 |
| Without Compromise | William Farnum | Fox | 5 reels | Nov. 4 |
| Who Are My Parents? | Special Cast | Fox | 8 reels | Sept. 2 |
| Wolf Law | Frank Mayo | Universal | 5 reels | Oct. 28 |
| Woman He Loved, The | Wm. V. Mong | Amer. Releasing | 6 reels | Sept. 16 |
| Woman Who Fooled Herself | Allison-Ellis | Asso. Exhibitors | 6 reels | Nov. 25 |
| Youth Must Have Love | Shirley Mason | Fox | 5 reels | Sept. 23 |
| Youth to Youth | Special Cast | Metro | 6 reels | Oct. 28 |

## NOVEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Anna Ascends | Alice Brady | Paramount | 5 reels | Nov. 25 |
| At the Crossroads | Seena Owen | Amer. Releasing | 6 reels | |
| Beautiful and Damned | Marie Prevost | Warner Bros.-S. R. | 7 reels | |
| Boss of Camp Four | Charles Jones | Fox | 5 reels | Dec. 2 |
| Brawn of the North | Strongheart (dog) | First National | 8 reels | Nov. 25 |
| Breaking Home Ties | Special Cast | Asso. Exhibitors | 6 reels | Dec. 2 |
| Brothers Under the Skin | Special Cast | Goldwyn | | Nov. 4 |
| Challenge, The | Dolores Cassinelli | Amer. Releasing | 5 reels | |
| Clarence | Reid-Ayres-McAvoy | Paramount | | Oct. 28 |
| Dangerous Age, The | Special Cast | First National | 7 reels | Dec. 9 |
| Deerslayer, The | Special Cast | Amer. Releasing | 6 reels | |
| Famous Mrs. Fair, The | Special Cast | Metro | 6 reels | |
| Good Men and True | Harry Carey | Film Book. Offices | 6 reels | Nov. 18 |
| Headless Horseman, The | Will Rogers | Hodkinson | 7 reels | Oct. 28 |
| Hungry Hearts | Special Cast | Goldwyn | | Nov. 11 |
| Impossible Mrs. Bellew | Gloria Swanson | Paramount | 7 reels | Nov. 4 |
| Jilt, The | Special Cast | Universal | 5 reels | Dec. 2 |
| Lavender Bath Lady | Gladys Walton | Universal | 5 reels | Nov. 25 |
| Love Gambler, The | John Gilbert | Fox | 5 reels | Nov. 18 |
| Man and the Moment, The | Special Cast | Playgoers (Pathe) | 5 reels | |
| Man Wanted | Arthur Housman | Clark-Cornelius-S. R. | 5 reels | |
| Man Who Saw Tomorrow, The | Thomas Meighan | Paramount | | Nov. 11 |
| Man Who Waited, The | Special Cast | Playgoers (Pathe) | 5 reels | |
| My Friend the Devil | Special Cast | Fox | 9 reels | Sept. 2 |
| Oliver Twist | Jackie Coogan | First National | 8 reels | Nov. 4 |
| On the High Seas | Dalton-Holt | Paramount | 5 reels | Oct. 14 |
| Other Side, The | Special Cast | Amer. Releasing | 6 reels | |
| Peg O' My Heart | Laurette Taylor | Metro | 6 reels | |
| Pride of Palomar, The | Special Cast | Paramount | 7 reels | Dec. 2 |
| Ridin' Wild | Hoot Gibson | Universal | 5 reels | Nov. 25 |
| Shirley of the Circus | Shirley Mason | Fox | 5 reels | Nov. 25 |
| Sin Flood, The | Special Cast | Goldwyn | 7 reels | Jan. 21 |
| Super Sex, The | Robert Gordon | Amer. Releasing | 6 reels | Dec. 9 |
| Tess of the Storm Country | Mary Pickford | United Artists | 10 reels | Nov. 25 |
| Thelma | Jane Novak | Film Book. Office | 6 reels | Dec. 2 |
| Thorns and Orange Blossoms | Special Cast | Al Lichtman Corp | 7 reels | Nov. 25 |
| Trifling Women | Special Cast | Metro | 8 reels | Oct. 14 |
| Under Two Flags | Priscilla Dean | Universal | 7 reels | Oct. 7 |
| While Justice Waits | Dustin Farnum | Fox | 5 reels | Dec. 9 |
| Woman Conquers, The | K. MacDonald | First National | 5 reels | |
| You Never Know | Earle Williams | Vitagraph | 5 reels | Nov. 18 |
| Young Rajah, The | Rodolph Valentino | Paramount | 8 reels | Nov. 18 |

## DECEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Altar Stairs, The | Frank Mayo | Universal | 5 reels | Dec. 9 |
| Back Home and Broke | Thomas Meighan | Paramount | | |
| Bill of Divorcement, A | Constance Binney | Asso. Exhib. | 6 reels | |
| Blind Bargain, A | Lon Chaney | Goldwyn | 5 reels | Dec. 2 |
| Broken Chains | Colleen Moore | Goldwyn | 6 reels | |
| Captain Fly-By-Night | Johnnie Walker | Film Book. Offices | 5 reels | |
| Cold Courage | Special Cast | Metro | 6 reels | |

| | | | | | |
|---|---|---|---|---|---|
| Conquering the Woman | Florence Vidor | Asso. Exhib. | 6 | reels | |
| Dangerous Game, A | Gladys Walton | Universal | 5 | reels | |
| Danger Point, The | Carmel Myers | Amer. Releasing | 6 | reels | Nov. 18 |
| Daughter of Luxury, A | Agnes Ayres | Paramount | 5 | reels | |
| Dr. Jack | Harold Lloyd | Asso. Exhib. | 5 | reels | |
| Ebb Tide | Lee-Kirkwood | Paramount | 7 | reels | Dec. 2 |
| Forsaking All Others | Moore-Landis | Universal | 5 | reels | |
| Great City, The | Special Cast | Amer. Releasing | 7 | reels | |
| Inner Man, The | W. Standing | Playgoers (Pathe) | 6 | reels | |
| Jazzmania | Mae Murray | Metro | 6 | reels | |
| Kentucky Derby, The | Reginald Denny | Universal | 6 | reels | Nov. 4 |
| Love in the Dark | Viola Dana | Metro | 6 | reels | Nov. 25 |
| Marriage Chance, The | Special Cast | Amer. Releasing | 6 | reels | Nov. 25 |
| My Friend and Yours | Special Cast | Metro | 6 | reels | |
| New Minister, The | Special Cast | East Coast-S. R. | 5 | reels | |
| One Exciting Night | Special Cast | United Artists | 10 | reels | Oct. 21 |
| One Wonderful Night | Herbert Rawlinson | Universal | 5 | reels | |
| Outcast | Elsie Ferguson | Paramount | | | |
| Prince and Pauper | Tibi Lubin | Amer. Releasing | 6 | reels | Aug. 26 |
| Singed Wings | Bebe Daniels | Paramount | 8 | reels | Dec. 9 |
| Strangers' Banquet, The | Special Cast | Goldwyn | | | |
| That Woman | Catherine Calvert | Amer. Releasing | 6 | reels | |
| When Love Comes | Helen J. Eddy | Film Book. Offices | 6 | reels | |

## JANUARY

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Brass Commandments | William Farnum | Fox | | |
| Flaming Hour, The | Frank Mayo | Universal | 5 reels | |
| Flirt, The | Special Cast | Universal | | |
| Footlight Ranger, The | Charles Jones | Fox | | |
| Ghost Patrol, The | Graves-Love | Universal | 5 reels | |
| House of Solomon, The | Wm. H. Strauss | Amer. Releasing | 6 reels | |
| Kick In | Compson-Lytell | Paramount | | |
| Making a Man | Jack Holt | Paramount | | |
| Man's Size | William Russell | Fox | | |
| Milady | Special Cast | Amer. Releasing | | |
| Missing Millions | Alice Brady | Paramount | 6 reels | Sept. 30 |
| Remittance Woman, The | Ethel Clayton | Film Book. Offices | 6 reels | |
| Spanish Cavalier, The | Rodolph Valentino | Paramount | | |
| Thirty Days | Wallace Reid | Paramount | 5 reels | Dec. 2 |
| Three Who Paid | Dustin Farnum | Fox | | |
| Vengeance of the Deep | Special Cast | Amer. Releasing | | |
| World's Applause, The | Bebe Daniels | Paramount | | |

# Comedy Releases

| | | | | | |
|---|---|---|---|---|---|
| Accidental Wealth | Neely Edwards | Universal | 1 | reel | |
| Agent, The | Larry Semon | Vitagraph | 2 | reels | |
| All Wet | Al St. John | Fox | 2 | reels | |
| Alarm, The | Al. St. John | Fox | 2 | reels | |
| Aladdin, Jr. | Lewis Sargent | Universal | 1 | reel | |
| American Plan | Lee Moran | Universal | 2 | reels | |
| Baby Show in Squirrelville | | Lee-Bradford-S. R. | 1 | reel | |
| Best Cellar, The | Neely Edwards | Universal | 1 | reel | |
| Big Flood, The | Aesop's Fables | Pathe | 2/3 | reels | |
| Big Scoop, The | Johnny Jones | Pathe | 2 | reels | Nov. 25 |
| Blaze Away | Paul Parrott | Pathe | 1 | reel | Dec. 2 |
| Blazes | Lige Conley | Educational | 2 | reels | Nov. 4 |
| Bone Dry | Paul Parrott | Pathe | 1 | reel | Oct. 14 |
| Bow Wow | Louise Fazenda | First National | 2 | reels | |
| Boy and the Bear, The | Aesop's Fables | Pathe | 2/3 | reels | |
| Broadcasting | Johnny Jones | Pathe | 2 | reels | Oct. 21 |
| Bumps and Thumps | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Cabby, The | Lorraine-Maude | Universal | 2 | reels | |
| Chased Bride, The | Neal Burns | Educational | 2 | reels | Dec. 2 |
| Chewing Gum Industry | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Chicken Parade, The | Jimmy Aubrey | Vitagraph | 2 | reels | Sept. 2 |
| Choose Your Weapons | Bobby Vernon | Educational | 2 | reels | Nov. 4 |
| Chop Suey | Dorothy Devore | Educational | 2 | reels | Nov. 11 |
| Christmas | Carter DeHavens | Film Book. Offices | 2 | reels | |
| City Chap, The | Al. St. John | Fox | 2 | reels | |
| Cold Turkey | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Court Plastered | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Crash | Jimmie Adams | Educational | 1 | reel | Nov. 18 |
| Cupid's Elephant | | Fox | 2 | reels | |
| Cured | Queenie (horse) | Universal | 2 | reels | Nov. 4 |
| Cyclist, The | Clyde Cook | Fox | 2 | reels | |
| Dandy Dan | | Fox | 2 | reels | |
| Devilish Dragon, The | Sarg's Almanac | Educational | 1 | reel | |
| Diary of a Nut | | Lee-Bradford-S. R. | 1 | reel | |
| Dog Gone Day, A | Lewis Sargent | Universal | 1 | reel | |
| Doing 'Em Good | Neely Edwards | Universal | 1 | reel | |
| Double Trouble | Lee Kids | Fox | 2 | reels | |
| Down in Dixie | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Easy Pickin' | Jack Richardson | East Coast-S. R. | 2 | reels | Sept. 23 |
| Educator, The | Lloyd Hamilton | Educational | 2 | reels | |
| Egg, The | Stan Laurel | Metro | 2 | reels | |
| Electric House, The | Buster Keaton | First National | 2 | reels | Nov. 4 |
| Elephant's Trunk, The | Aesop's Fables | Pathe | 2/3 | reel | Nov. 4 |
| Entertaining the Boss | Carter DeHavens | Film Book. Offices | 2 | reels | |
| Fable of Hated Rivals | Aesop's Fables | Pathe | 2/3 | reels | |
| Face the Camera | Paul Parrott | Pathe | 1 | reel | |
| Fallen Archers | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Fearless Fido | Aesop's Fables | Pathe | 2/3 | reel | |
| Fire Fighter, The | Dan Mason | Film Book. Offices | 2 | reels | Nov. 11 |
| Fire Fighters | Children | Pathe | 2 | reels | Oct. 14 |
| First Flivver, The | Sarg's Almanac | Educational | 1 | reel | |
| Flivver, The | Paul Parrott | Pathe | 1 | reel | Nov. 25 |
| Foolish Lives | Lee Moran | Universal | 2 | reels | |
| Fortune Hunter, The | Aesop's Fables | Pathe | 2/3 | reel | |
| Fresh Fish | Earl Hurd Cartoon | Educational | 1 | reel | |
| Fresh Heir, The | | Fox | 2 | reels | |
| Fresh Kid, The | Fox-Gregory | Universal | 2 | reels | |
| Friday, the 13th | Aesop's Fables | Pathe | 2/3 | reel | |
| Friend Husband | Lupino Lane | Fox | 2 | reels | |
| Ginger Face | Johnny Fox | Universal | 2 | reels | |
| Golf | Larry Semon | Vitagraph | 2 | reels | |
| Golf Bug, The | Paul Parrott | Pathe | 1 | reel | Oct. 28 |
| Good Scout, A | | Educational | 2 | reels | |
| Harvest Hands | Paul Parrott | Pathe | 1 | reel | Nov. 18 |
| Haunted Castle, The | | Educational | 1 | reel | |
| Haunted House, The | | Fox | 2 | reels | |
| Hello Judge | Lee Moran | Universal | 2 | reels | |
| High and Dry | Clyde Cook | Fox | 2 | reels | |
| High Power | Lige Conley | Educational | 2 | reels | Dec. 2 |
| His First Job | Lewis Sargent | Universal | 1 | reel | Oct. 14 |
| Home Made Movies | Ben Turpin | First National | 2 | reels | |
| Hook, Line and Sinker | Snub Pollard | Pathe | 2 | reels | Nov. 18 |
| Hurry Up | | Educational | 1 | reel | |
| I'll Take Vanilla | Paul Parrott | Pathe | 1 | reel | Dec. 9 |
| In Dutch | Bobby Vernon | Educational | 2 | reels | Dec. 9 |
| Jim Jams | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Jungle Romeo, A | Snooky | Hodkinson | 2 | reels | |
| Just Dogs | | Universal | 2 | reels | |
| Kickin' Fool, The | Maude (mule) | Universal | 2 | reels | |
| Kids and Skids | Lee Kids | Fox | 2 | reels | |
| Landlubber, The | Paul Parrott | Pathe | 1 | reel | Sept. 23 |
| Laramie and Me | Leo Maloney | Clark-Cornelius-S. R. | 2 | reels | |
| Lazy Bones | Clyde Cook | Fox | 2 | reels | |
| Let 'Er Run | Dorothy Devore | Educational | 2 | reels | Sept. 30 |
| Look Out Below | Lige Conley | Educational | 2 | reels | Aug. 19 |
| Lot O' Bull | Molina | Universal | 1 | reel | |
| Love Drops | Neely Edwards | Universal | 1 | reel | |
| Man Tracker | Leo Maloney | Clark-Cornelius-S. R. | 2 | reels | |
| Matinee Idols | Neely Edwards | Universal | 1 | reel | |
| Me and My Mules | Queenie (horse) | Universal | 2 | reels | |
| Model Messenger, A | Lewis Sargent | Universal | 1 | reel | |
| Mud and Sand | Stan Laurel | Metro | 2 | reels | |
| My Hero | Lupino Lane | Fox | 2 | reels | |
| Nearing the End | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Newly Rich | Snub Pollard | Pathe | 2 | reels | Dec. 9 |
| Ocean Swells | Neal Burns | Educational | 2 | reels | Oct. 28 |
| Off the Earth | Neely Edwards | Universal | 1 | reel | |
| Ogling Ogre, The | Sarg's Almanac | Educational | 1 | reel | |
| Old Sea Dod, The | Snub Pollard | Pathe | 2 | reels | |
| Once Over | | Educational | 1 | reel | |
| Once to Every Boy | Lewis Sargent | Universal | 1 | reel | Oct. 28 |
| One Terrible Day | Children | Pathe | 2 | reels | |
| Our Gang | Children | Pathe | 2 | reels | Nov. 4 |
| Out of Place | Al. St. John | Fox | 2 | reels | |
| Out o' My Way | Leo Maloney | Clark-Cornelius-S. R. | 2 | reels | |
| Pardon My Glove | Bobby Vernon | Educational | 2 | reels | Sept 23 |
| Pirate, The | Lupino Lane | Fox | 2 | reels | |
| Pitter Patter | Jimmie Adams | Educational | 1 | reel | Nov. 18 |
| Please Be Careful | | Fox | 2 | reels | Sept. 30 |
| Poor Fish, A | | Fox | 2 | reels | |
| Pop Tuttle's Clever Catch | Dan Mason | Film Book. Offices | 2 | reels | |
| Pop Tuttle's Grass Widow | Dan Mason | Film Book. Offices | 2 | reels | |
| Pop Tuttle's Movie Queen | Dan Mason | Film Book. Offices | 2 | reels | Sept. 16 |
| Punctured Prince, A | Bull Montana | Metro | 2 | reels | Oct. 28 |
| Puppy Love | | Fox | 2 | reels | |
| Radio Hound, The | Brownie (dog) | Universal | 2 | reels | Oct. 7 |
| Rail Birds | Neely Edwards | Universal | 2 | reels | |
| Railroading | Earl Hurd Cart'n. | Educational | 1 | reel | Dec. 2 |
| Ranch Romeo, The | | Fox | 2 | reels | |
| Red Hot | Mutt & Jeff Cart'n | Fox | ½ | reel | |
| Rice and Old Shoes | Carter DeHavens | Film Book. Offices | 2 | reels | |
| Rides and Slides | | Fox | 2 | reels | |
| Riding the Goat | Mutt & Jeff Cart'n | Fox | ½ | reel | |
| Ring Tail Romance, A | | Educational | 2 | reels | |
| Rip Snoring Night, A | Lewis Sargent | Universal | 1 | reel | |
| Rolling Stone, A | Aesop's Fables | Pathe | 2/3 | reels | |
| Romantic Mouse, The | Aesop's Fables | Pathe | 2/3 | reels | |
| Rookies | Brownie (dog) | Universal | 2 | reels | |
| Ropin' Fool | Will Rogers | Pathe | 2 | reels | |
| Saturday Morning | Children | Pathe | 2 | reels | Dec. 2 |
| Shine 'Em Up | Paul Parrott | Universal | 1 | reel | Nov. 4 |
| Shiver and Shake | Paul Parrott | Universal | 1 | reel | Oct. 28 |
| Skipper's Sermon, The | Dan Mason | Educational | 2 | reels | Oct. 14 |
| Small Town Derby, A | Johnny Fox-Maude | Universal | 2 | reels | |
| Soak the Sheik | Paul Parrott | Pathe | 1 | reel | |
| Some Family | Lee Moran | Universal | 2 | reels | |
| Speed Boy, The | Lewis Sargent | Universal | 1 | reel | |
| Speeder, The | Lloyd Hamilton | Educational | 2 | reels | Sept. 23 |
| Squirrelville Circus | | Lee-Bradford-S. R. | 1 | reel | |
| Squirrelville's Family Album | | Lee-Bradford-S. R. | 1 | reel | |
| Steeplechase | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Steeplechaser, The | Lige Conley | Educational | 2 | reels | Oct. 7 |
| Step Lively Please | | Fox | 2 | reels | |
| Sting 'Em Sweet | Brownie (dog) | Universal | 2 | reels | |
| Sweet Thirteen | Gloria Joy | Film Book, Offices | 2 | reels | |
| Tattle Tail, The | Brownie (dog) | Universal | 2 | reels | |
| Tenderfoot Luck | Jimmy Aubrey | Vitagraph | 2 | reels | |
| Test, The | Leo Maloney | Clark-Cornelius-S. R. | 2 | reels | |
| That Son of a Sheik | Neal Burns | Educational | 2 | reels | Sept. 23 |
| Their First Vacation | Carter DeHavens | Film Book, Offices | 2 | reels | Sept. 16 |
| Their Steady Job | Neely Edwards | Universal | 1 | reel | |
| Three Hundred Sixty-Five Days | Snub Pollard | Pathe | 2 | reels | |
| Tin Bronco, The | | Fox | 2 | reels | |
| Toonerville Topics | Dan Mason | Educational | 2 | reels | |
| Town Terrors, The | Lee Kids | Fox | 2 | reels | |
| True Blue | Queenie (horse) | Universal | 2 | reels | |
| Twin Husbands | Carter DeHavens | Film Book, Offices | 2 | reels | Oct. 7 |
| Two Explorers, The | Aesop's Fables | Pathe | 2/3 | reel | |
| Two of a Trade | Aesop's Fables | Pathe | 2/3 | reel | |
| Two Slick Traders | Aesop's Fables | Pathe | 2/3 | reel | |
| Washed Ashore | Paul Parrott | Pathe | 1 | reel | |
| Weak End Party, The | Stan Laurel | Metro | 2 | reels | |
| Wedding Pumps | Brownie (dog) | Universal | 2 | reels | Oct. 28 |
| West Is Worst | Jack Richardson | East Coast-S. R. | 2 | reels | Sept. 23 |
| Wet Weather | Paul Parrott | Pathe | 1 | reel | |
| When Summer Comes | Bevan-June | First National | 2 | reels | |
| Where's the Parade? | Neely Edwards | Universal | 1 | reel | |
| Whirl Thru Squirrelville | | Lee-Bradford-S. R. | 1 | reel | |
| Why Worry | Billy West | Smart Films | 2 | reels | Dec. 2 |
| Wise Bird, The | Lee Kids | Fox | 2 | reels | |
| Wise Cracker, The | | Fox | 2 | reels | |
| Wishing Duck, The | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Women First | Lee Moran | Universal | 2 | reels | |
| Young Ideas | Roy Atwell | Universal | 1 | reel | |
| Young Sherlocks | Children | Pathe | 2 | reels | Nov. 18 |

# Short Subjects

| | | | |
|---|---|---|---|
| Abraham Lincoln (Urban Classics) | Vitagraph | 1 reel | |
| Alligator Hunting and Farming | Fox | ½ reel | |
| Alphabetical Zoo, The (Urban Classics) | Vitagraph | 1 reel | |
| Ancient Rome | Fox | 1 reel | Sept. 23 |
| Around the World in 18 Days (Serial) | Universal | | |
| Bar Cross War, The (Drama), Leo Maloney | Pathe | 2 reels | Oct. 28 |
| Bare Facts Concerning Bears (Urban) | Vitagraph | 1 reel | |
| Beersheba (Holy Land Series) | Amer. Releasing | 1 reel | |
| Bending the Twig (Urban Classics) | Vitagraph | 1 reel | |
| Benjamin Franklin (Urban Classics) | Vitagraph | 1 reel | |
| Better Milk (Urban Classics) | Vitagraph | 1 reel | |
| Beyond the Jordan (Holy Land Series) | Amer. Releasing | 1 reel | Nov. 25 |
| Bird Life | Fox | 1 reel | |
| Bits of Europe | Fox | 1 reel | |
| Blanket Stiff, The (Wilderness Tales) | Educational | 1 reel | |
| Blue Blood and Red (Drama), Roy Stewart | Universal | 2 reels | |
| Bobbie's Ark (Urban Classics) | Vitagraph | 1 reel | |
| Bucking the Bucket Shop (Tenement Tales) | Clark-Cornelius | 2 reels | |
| By the Still Waters (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Camphor | Fox | ½ reel | |
| Castaway, The (Bruce Scenic) | Educational | 1 reel | Oct. 7 |
| Cavy and the Rat, The (Urban Classics) | Vitagraph | 1 reel | |
| Channel Raiders (Drama), Jack Mulhall | Universal | 2 reels | |
| Chickasha Bone Crusher (Leather Pushers) | Universal | 2 reels | |
| Come and Get Me (Drama), Leo Maloney | Pathe | 2 reels | |
| Committee on Credentials (Drama), H. Carey | Universal | 2 reels | |
| Copper Beeches, The, Eille Norwood | Educational | 2 reels | |
| Cruise of the Princess Maguinna (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Dangerous Waters (Drama), Jack Mulhall | Universal | 2 reels | |
| Deputized (Drama), Leo Maloney | Pathe | 2 reels | |
| Doomed Sentinels (Drama), Roy Stewart | Universal | 2 reels | |
| Drifter, The (Drama), Leo Maloney | Pathe | 2 reels | Nov. 11 |
| Drifter, The (Tenement Tales) | Clark-Cornelius | 2 reels | |
| Drifters, The (Wilderness Tales) | Educational | 1 reel | |
| Duty First (Tenement Tales) | Clark-Cornelius | 2 reels | |
| Dwellers of the Deep (Urban Classics) | Vitagraph | 1 reel | |
| Empty House, The (Drama), Eille Norwood | Educational | 2 reels | |
| Enchanted City, The | Educational | 1 reel | Oct. 14 |
| Famous Northwest Mounted (Sport Review) | Goldwyn | 1 reel | |
| Fight in the Fog, The (Drama), Jack Mulhall | Universal | 2 reels | |
| Forty-Four Caliber Mystery (Drama), H. Carey | Universal | 2 reels | |
| Fresh Fish | Educational | 2 reels | Oct. 7 |
| Game of Graft, A (Drama), Edmund Lowe | Murray Garsson | 2 reels | Nov. 11 |
| Giants of the Open (Drama), Roy Stewart | Universal | 2 reels | |
| Gibeah (Holy Land Series) | Amer. Releasing | 1 reel | |
| Golden Bullet, The (Drama), Harry Carey | Universal | 2 reels | |
| Grandfather's Clock (Urban Classics) | Vitagraph | 1 reel | |
| Gypsy Trail, The (Drama), Art Acord | Universal | 2 reels | |
| Heap Busy Indian (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Hebron the Ancient (Holy Land Series) | Amer. Releasing | 1 reel | |
| He Raised Kane (Leather Pushers) | Universal | 2 reels | |
| His Last Case (Tenement Tales) | Clark-Cornelius | 2 reels | |
| His Own Law (Drama), Leo Maloney | Pathe | 2 reels | |
| Hook, Line and Sinker (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Hunting Ground of Hiawatha (Urban Classics) | Vitagraph | 1 reel | |
| In the Days of Buffalo Bill (Serial) | Universal | 18 epis. | Sept. 16 |
| Joan of Newark (Leather Pushers) | Universal | 2 reels | |
| Kings of the Forest (Drama), Roy Stewart | Universal | 2 reels | |
| King Winter (Lyman Howe) | Educational | 1 reel | |
| Lake Louise (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Last Call, The (Drama), Edmund Lowe | Murray Garsson | 2 reels | |
| Law of the Sea (Drama), Jack Mulhall | Universal | 1 reel | |
| Little Town of Bethlehem (Holy Land) | Amer. Releasing | 1 reel | |
| Madonna of the Chair (Novelty) | Clark-Cornelius | 1 reel | |
| Man vs. Beast | Educational | 2 reels | Oct. 21 |
| Mass Play (Sport Review) | Goldwyn | 1 reel | |
| Millionaires Without a Cent (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Mooseback Riding on the Miramichi | Lee-Bradford-S. R. | 1 reel | |
| Mural Decorations of Sistine Chapel | Clark-Cornelius | 2 reels | |
| Nature and Poet (Urban Classic) | Vitagraph | 1 reel | |
| Nature's Wild Babies (Urban Classic) | Vitagraph | 2 reels | |
| Old Spain | Fox | 1 reel | |
| On Leave of Absence (Tenement Tales) | Clark-Cornelius | 2 reels | |
| On the Road to Bethlehem (Holy Land) | Amer. Releasing | 1 reel | |
| O'Ryan of Headquarters (Tenement Tales) | Clark-Cornelius | 2 reels | |
| Pagan Romance, The (Tenement Tales) | Clark-Cornelius | 2 reels | |
| Pekin Ducks | Fox | ½ reel | |
| Perils of the Yukon (Serial) | Universal | 15 epis. | July 8 |
| Pirates of the Air (Urban Classic) | Vitagraph | 1 reel | |
| Pirates of the Deep (Drama), Jack Mulhall | Universal | 2 reels | |
| Play Days at Banff (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Price of Progress, The | Pathe | 2 reels | Nov. 18 |
| Priory School, The (Drama) Eille Norwood | Educational | 2 Reels | Oct. 14 |
| Radio King, The (Serial) | Universal | 10 epis. | Sept. 30 |
| Redheaded League, The, Eille Norwood | Educational | 2 reels | |
| Rediscovering French River (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Resident Patient, The, Eille Norwood | Educational | 2 reels | |
| Road to Jericho (Holy Land Series) | Amer. Releasing | 1 reel | |
| Rough Going (Drama), Leo Maloney | Pathe | 2 reels | |
| Roving Thomas in Nova Scotia | Vitagraph | 1 reel | |
| Roving Thomas on an Aeroplane | Vitagraph | 1 reel | |
| Roving Thomas on Fishing Trip | Vitagraph | 1 reel | |
| Runaway Dog, The | Fox | 1 reel | |
| Samaria (Holy Land Series) | Amer. Releasing | 1 reel | |
| Sea Elephants (Lyman Howe) | Educational | 1 reel | |
| Shechem (Holy Land Series) | Amer. Releasing | 1 reel | |
| Shiloh (Holy Land Series) | Amer. Releasing | 1 reel | |
| Siege of Lancashire Queen, Jack Mulhall | Universal | 2 reels | |
| Solitary Cyclist, The (Drama), Eille Norwood | Educational | 2 reels | Oct. 28 |
| Soul Herder, The (Drama), Harry Carey | Universal | 2 reels | |
| Speed (Serial) | Pathe | 15 eps'ds. | Sept. 23 |
| Spending Six Million a Day (Urban) | Vitagraph | 1 reel | |
| Spirit of Evil, The (Drama), Edmund Lowe | Murray Garsson | 2 reels | Nov. 11 |
| Split Outfit, The (Wilderness Tales) | Educational | 1 reel | Nov. 18 |
| Staff of Life, The (Urban Classic) | Vitagraph | 1 reel | |
| Stool Pigeon, The (Tenement Tales) | Clark-Cornelius | 2 reels | |
| Story of Ice, The | Fox | ½ reel | |
| Strike Father, Strike Son (Leather Pushers) | Universal | 2 reels | |
| Such Is Life Among Idlers of Paris | Film Book. Offices. | 1 reel | Sept. 30 |
| Such Is Life in the Riviera | Film Book. Offices. | 1 reel | Sept. 30 |
| Such Is Life Near London | Film Book. Offices. | 1 reel | Sept. 30 |
| Sure Shot Morgan (Drama), Harry Carey | Universal | 2 reels | |
| Taking to the Tall Timbers (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Texas Sphinx, The (Drama), Harry Carey | Universal | 2 reels | |
| Thrills and Spills | Fox | ½ reel | Sept. 23 |
| Tiger of San Pedro (Drama), Eille Norwood | Educational | 2 reels | Sept. 30 |
| Timberland Treachery (Drama), Roy Stewart | Universal | 2 reels | |
| Timber Queen, The (Serial) | Pathe | 15 ep'sds. | June 24 |
| Towering Wonders of Utah (Urban Classic) | Vitagraph | 1 reel | |
| Tracked Down (Drama), Art Acord | Universal | 2 reels | |
| Trail and Stirrup (Sport Review) | Goldwyn | 1 reel | |
| Unseen Foes (Drama), Edmund Lowe | Murray Garsson | 2 reels | Nov. 11 |
| Vacation Cocktail, A (Sport Review) | Goldwyn | 1 reel | |
| Valley of Dry Bones (Holy Land Series) | Amer. Releasing | 1 reel | |
| Volcanoes of the World | Fox | 1 reel | |
| Walls of Zion, The (Holy Land Series) | Amer. Releasing | 1 reel | |
| Water Sports | Fox | ½ reel | Sept. 23 |
| When Kane Met Abel (Leather Pushers) | Universal | 2 reels | |
| White and Yellow (Drama), Harry Carey | Universal | 2 reels | |
| Wild Westing De Luxe (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| William Tell (Urban Classic) | Vitagraph | 1 reel | |
| Without Evidence (Tenement Tales) | Clark-Cornelius | 2 reels | |
| Wrong Man, The (Drama), Harry Carey | Universal | 2 reels | |
| Yellow Handkerchief, The, Jack Mulhall | Universal | 2 reels | |
| Young King Cole (Leather Pushers) | Universal | 2 reels | |

# Studio Briefs

*(Continued from page 3093)*

Angeles Sunday and will visit the Metro studios during his stay here.

E. A. Saunders, Metro sales manager is here for a week in conference regarding production.

Clara Kimball Young has completed "The Woman of Bronze," under the director of King Vidor.

Stan Laurel is beginning a new comedy, "When Knights Were Cold."

Arthur Statter has completed the continuity for "Her Fatal Millions," starring Viola Dana, to be directed by William Beaudine.

Hunt Stromberg will next direct "They Call It Dancing," starring Bull Montana.

## Century Cut-Backs

Herman Raymaker has completed the Baby Peggy comedy, "The Flower Girl," and is beginning on one entitled "The Dancing School."

Billy Franey has been engaged under a long term contract and will make his first appearance in a Century comedy with Peggy.

Harry Edwards has completed "Howling Dogs," featuring "Brownie," which was originally entitled "Detective K Nine."

## With Paramount Units

Cecil DeMille has completed "Adam's Rib." The last scenes were taken on a primeval forest set completely filling the larger stage.

James Cruze is making interiors for "The Covered Wagon," at the studio.

Wesley Ruggles is directing Walter Heirs in "Mr. Billings Spends His Dime." The cast includes Jacqueline Logan, lead; George Fawcett, Robert McKim, Lucien Littlefield, Patrician Palmer, Guy Oliver, Joseph Swickard, Clarence Burton, George Field, Edward Patrick.

Sam Wood is beginning "Prodigal Daughters," starring Gloria Swanson, for which a cast has been assembled of Ralph Graves, lead; Theodore Roberts, Louise Dresser, Vera Reynolds, Charles Clary, Robert Agnew.

Betty Compson is working on interiors for "The White Flower," under the direction of Julia Crawford Ivers, at the studio.

Victor Fleming is directing Dorothy Dalton in "The Law of the Lawless" with Charles Deroche opposite. Production started today.

In production are "Tiger's Claw," starring Jack Holt; Joseph Henabery directing; "Bella Dona," "The Trail of the Lonesome Pine," being directed by Charles Maigne.

The last scenes for "Racing Hearts," starring Agnes Ayres, under the direction of Paul Powell, were made at the Speedway races, Sunday.

The great episode of fording the river, to which James Cruze, who is making "The Covered Wagon" for Paramount in Nevada and Utah, had looked forward with more or less apprehension, was successfully accomplished at the location 85 miles from Milford last week. The feat of the men who braved the dangers of the Oregon trail in '48 was duplicated in the filming of these scenes.

The camera work on "Java Head," George Melford's Paramount production of Joseph Hergesheimer's novel, has been completed at the company's Long Island studio.

Hannelore, considered by many one of the greatest dancers in Europe and who scored an unqualified success when she made her American debut recently in a recital at the Vanderbilt theatre, has been engaged by Cosmopolitan Productions to appear in "The Enemies of Women," a picturization of Vicente Blasco Ibanez's latest story, now being made under the direction of Alan Crosland.

## At Universal City

Robert F. Hill has completed "The Social Buccaneer," a serial starring Jack Mulhall with Margaret Livingston, Robert Anderson, Fontaine LaRue, Sidney Bracey, Wade Boteler, Lucile Ricksen, as principals.

Three hundred children from Los Angeles charitable institutions were entertained Friday on the circus set for Hoot Gibson's subject titled "Heads Up," written and directed by Edward Hedgwick.

William Campbell is beginning a series of animal comedies at Universal on which Harry Burns is co-directing.

One of the biggest interior scenes taken since "Foolish Wives" was made by George Archainbaud for "Flesh" and consisted of interior Parisian residence with dining halls and ball room. Since "Flesh" is completed director Archainbaud returns to Selznick to direct "Common Law."

THE WILLIAMS PRINTING COMPANY, NEW YORK

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317-29 East 34th St.--New York

Rothacker-Aller Laboratories, Inc.
Hollywood, California

*John M. Stahl*

Louis B. Mayer presents
*"The Dangerous Age,"* a
John M. Stahl Production
Of extraordinary screen value.
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Continuity by J. G. Hawks and
Bess Meredyth; photographed by
Jackson J. Rose and Al Siegler;
Sidney Algier, assistant director.

*"The Dangerous Age,"* a great
Story with an exceptionally fine cast
Which includes Lewis S. Stone,
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Myrtle Stedman, Edward Burns,
Ruth Clifford and Richard Tucker—
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DECEMBER 23, 1922

# Motion Picture News

*Reg. U. S. Patent Office*

## *This Issue*

contains a special forty-four page trade announcement by Famous Players-Lasky Corporation of great interest to every one in the industry.

## *Next Week*

## *Motion Picture News Annual*

## Make Your Reservations NOW

VOL. XXVI No. 26 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE, 20 CENTS

*Published Weekly—$3.00 a year*

*Los Angeles — 729 Seventh Avenue, New York — Chicago*

# STRIPS OF CELLULOID

A SERIES of pictures on strips of celluloid—that's all a producer has to show for the fortune he expends on each production. The work of months, the brains of his technical staff, the skill and artistry of writer, director, player, and cinematographer—all these are concentrated eventually on a few reels of negative film. Small wonder then that producers want this negative developed and safeguarded with more than ordinary care.

THAT'S why some of the industry's biggest producers depend upon the camera-to-screen service of STANDARD FILM LABORATORIES. Experience has taught them that our plant with its smooth-working organization is all a laboratory should be. Their negative itself not only is safe, but none of the artistry or effort it expresses is lost in developing or printing. They have learned that Standard Prints look better, wear longer, and save them money.

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*Hollywood California*

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# Semi-Annual Announcement

# Paramount Pictures

*to be released in the six months from*

February 1, to August 1, 1923

## "The Super Thirty-nine"


| Release date | | Production | Page |
|---|---|---|---|
| | | **FEBRUARY** | |
| Feb. | 5 | Marion Davies in "When Knighthood was in Flower" | 41–44 |
| | 5 | Dorothy Dalton in "Dark Secrets" | 3 |
| | 12 | Gloria Swanson in "My American Wife" | 4 |
| | 19 | Cecil B. DeMille's "Adam's Rib" | 5 |
| | 26 | "Drums of Destiny" with Mary Miles Minter | 6 |
| | 26 | Jack Holt in "Nobody's Money" | 7 |
| | | **MARCH** | |
| March | 5 | George Melford's "Java Head" | 8 |
| | 5 | Betty Compson in "The White Flower" | 9 |
| | 12 | Marion Davies in "Adam and Eva" | 10 |
| | 12 | Agnes Ayres in "Racing Hearts" | 11 |
| | 19 | "The Covered Wagon," James Cruze special | 12 |
| | 19 | "The Nth Commandment" | 13 |
| | 26 | Thomas Meighan in "The Ne'er Do Well" | 14 |
| | 26 | Alice Brady in "The Leopardess" | 15 |
| | | **APRIL** | |
| April | 2 | Pola Negri in "Bella Donna" | 16 |
| | 9 | William deMille's "Grumpy" | 17 |
| | 9 | "The Go-Getter" | 18 |
| | 16 | George Melford's "You Can't Fool Your Wife" | 19 |
| | 16 | Gloria Swanson in "Prodigal Daughters" | 20 |
| | 23 | "Glimpses of the Moon" | 21 |
| | 30 | Mary Miles Minter in "The Trail of the Lonesome Pine" | 22 |
| | 30 | Dorothy Dalton in "The Law of the Lawless" | 23 |
| | | **MAY** | |
| May | 7 | Jack Holt in "The Tiger's Claw" | 24 |
| | 14 | "Mr. Billings Spends His Dime," with Walter Hiers and Jacqueline Logan | 25 |
| | 14 | George Fitzmaurice's "The Rustle of Silk" | 26 |
| | 21 | Pola Negri in "Declassé" | 27 |
| | 28 | "Hollywood" | 28 |
| | 28 | "Vendetta" with Lionel Barrymore | 29 |
| | | **JUNE** | |
| June | 4 | Thomas Meighan in "White Heat" | 30 |
| | 4 | Agnes Ayres in "The Beautiful Adventure" | 31 |
| | 11 | Betty Compson in "The Woman with Four Faces" | 32 |
| | 11 | Gloria Swanson in "Bluebeard's Eighth Wife" | 33 |
| | 18 | William deMille's "Only 38" | 34 |
| | 25 | Bebe Daniels and Bert Lytell in "The Exciters" | 35 |
| | | **JULY** | |
| July | 2 | Wallace Reid in "A Gentleman of Leisure" | 36 |
| | 9 | "Children of Jazz" | 37 |
| | 16 | Dorothy Dalton in "Fog Bound" | 38 |
| | 23 | Alice Brady in "The Snow Bride" | 39 |
| | 30 | Jack Holt and Agnes Ayres in "The Light to Leeward" | 40 |



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

# FOREWORD

PARAMOUNT herewith makes its regular semi-annual announcement of its product—definitely fixed and set for release in the coming six months.

The task has been a tremendous one of bettering the picture values and of topping the box-office power of Paramount's first half-year's releases, the "Famous 41"—such pictures as "Manslaughter," "Blood and Sand," "The Old Homestead," "To Have and To Hold," "The Young Rajah," "Nice People," "The Impossible Mrs. Bellew," "Kick In,"—to mention only a few of Paramount's big releases of the past few months.

I sincerely feel, however, that this task has been accomplished. I believe that the new pictures herein described will be found of even greater money-making proportions for exhibitors than the best of the "Famous 41."

The selection of stories, the choosing of strong casts, the assignments of famous directors, the elaborate details of luxurious production, the popularity of Paramount stars—all has been combined with one thought in mind—to make the finest pictures the screen can produce. Not art for art's sake alone, but box-office value as well.

Certain it is that there has been no effort or money spared to make these "Super 39," the greatest pictures Paramount has ever released.

Adolph Zukor

# *I Pledge—*

SIX months ago we issued the Paramount Booklet. In that Booklet we listed forty-one pictures—the most sweeping promise ever made to the exhibitors of America.

In the front of the book, nailed down in black and white, I pledged my word that this group of forty-one Paramount Pictures would be immeasurably better than any like number of pictures ever produced before.

The performance of that pledge—its performance to the last letter—is recorded in the box-office of every theatre that has played or is playing the "Famous 41."

But we cannot rest there—this swiftly moving business will not let us. So I make this new pledge:

Just as this "Famous 41" outstripped all previous records so this second group of Paramount Pictures will be better than the first—better collectively, better individually.

And, just as I kept my last pledge, so I know I will keep *this* pledge, too; for back of me, alert, untiring, resourceful, is the great Production Department of the Famous Players-Lasky Corporation, better organized than ever before, functioning like a machine and manned by the greatest organization of picture producers ever grouped in one company.

Each member of this organization—directors, writers, stars, leading players, executives, studio employees—is keenly alive to the importance and magnitude of our task. Each has pledged me his unswerving support and loyalty, and each one knows, as I know, that with "Paramount's "Super 39" we shall exceed our promise in this, our greatest work and greatest opportunity.

Jesse L. Lasky

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

ADOLPH ZUKOR PRESENTS

# Dorothy Dalton in

## "DARK SECRETS"

THE highly dramatic story of a woman's struggle between love for her husband and the strange power of a mystic Egyptian. Scenes in the wealthy homes of Long Island, and in glamorous Cairo. With a cast including Robert Ellis and Jose Ruben.

*By Edmund Goulding*
*Directed by Victor Fleming*

**A Paramount Picture**

JESSE L. LASKY PRESENTS

# Gloria Swanson

IN

# "My American Wife"

Cast includes

**ANTONIO MORENO and WALTER LONG**

THE romance of a musical comedy star and a South American diplomat. A tale of adventure on three continents, of life in the upper and under worlds. The most lavishly produced picture Miss Swanson has ever appeared in.

*By Monte M. Katterjohn*
*Based on the story by*
*Hector Turnbull*

A SAM WOOD PRODUCTION

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky
*presents*

# Cecil B. DeMille's
## PRODUCTION
# "ADAM'S RIB"

WITH

MILTON SILLS ELLIOTT DEXTER
THEODORE KOSLOFF
ANNA Q. NILSSON and PAULINE GARON

IN "Manslaughter" you saw one side of the modern girl. Here's the other. The same things that made DeMille's marriage series so successful are present in this production.

Surprising scenes include the Natural History Museum, filled with 30 foot skeletons of million year old monsters; the Chicago Board of Trade; "vision" scenes showing the life of prehistoric man; and a ball that marks the ultimate in DeMille magnificence.

Written by Jeanie Macpherson, author of DeMille's greatest successes. Staged on the scale that has made his name the greatest box-office attraction in the world.

*A production that actually tops anything Cecil DeMille has ever done.*
*By Jeanie Macpherson*

## *A Paramount Picture*

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR
NEW YORK CITY

ADOLPH ZUKOR
PRESENTS

# "DRUMS OF DESTINY"

## with Mary Miles Minter

A TREMENDOUS production of a popular novel, telling an engrossing and unique love story. Starting in New York, ending with a spectacular, thrilling climax in the savage jungles of Africa. Cast includes George Fawcett, Casson Ferguson, Robert Cain, Maurice (Lefty) B. Flynn, Bertram Grassby and Noble Johnson.

*Adapted by Will M. Ritchey from the novel "Sacrifice" by Stephen French Whitman. Directed by Charles Maigne.*

*A Paramount Picture*

Jesse L Lasky
presents

# Jack Holt

in

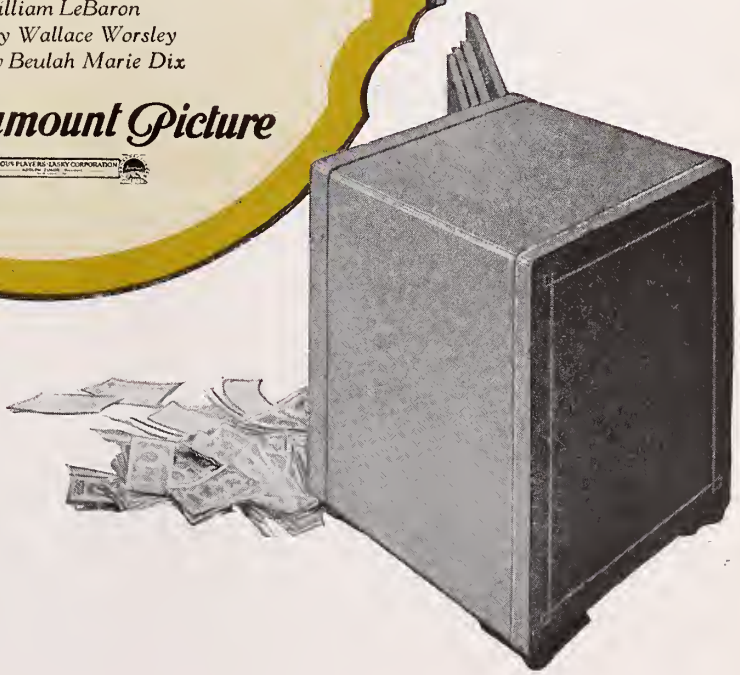
# "Nobody's Money"

HERE'S something new for Jack Holt—a comedy drama. And you'll find him as much the master of this as he is of the heavier roles. It's a story full of action, comedy and thrills. It was a season-long success on Broadway.

The cast includes Wanda Hawley, Julia Faye and other favorites.

*By William LeBaron*
*Directed by Wallace Worsley*
*Scenario by Beulah Marie Dix*

**A Paramount Picture**



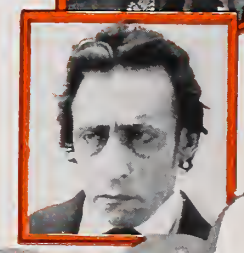
Jesse L. Lasky
*presents a*

# GEORGE MELFORD
## PRODUCTION
# "JAVA HEAD"

*by* JOSEPH HERGESHEIMER

with

**Leatrice Joy, Jacqueline Logan, Raymond Hatton, George Fawcett, *and* Albert Roscoe**



A GREAT big special production, with a story-appeal like "East is West," lavishly produced with a cast that means perfection.

The masterpiece of the author of "Tol'able David." The story ran in the Saturday Evening Post.

Made on the original locations in the most picturesque part of America. This one is a box-office knockout!

*Adapted by Waldemar Young*

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

THIS is the story of a girl who is half American, half Hawaiian. It was made in Hawaii, where the entire company and technical staff were taken. The story is full of romance and mystery, and it is altogether unusual.

Miss Compson's supporting cast includes Edmund Lowe, Arline Pretty, Edward Martindel, Leon Barry.

*Story and direction by Julia Crawford Ivers*

Adolph Zukor presents

# BETTY COMPSON

in

## "The White Flower"

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

Cosmopolitan Corporation Presents

# MARION DAVIES

*in*

## "ADAM AND EVA"

### A Cosmopolitan Production

THE story of a man who turned his family over to a young "go-getter" and came back to find them all changed.

This up-to-date comedy ran a year on the New York stage. Its story is universally popular, the laughs are many, its love interest most appealing and it was directed by the man who made "When Knighthood Was in Flower."

Cast includes T. Roy Barnes, Tom Lewis, and William Norris.

*Directed by Robert Vignola*
*From the play by Guy Bolton and Geo. Middleton*
*Scenario by Luther Reed*

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Adolph Zukor Presents

# Agnes Ayres

## in "Racing Hearts"

with THEODORE ROBERTS

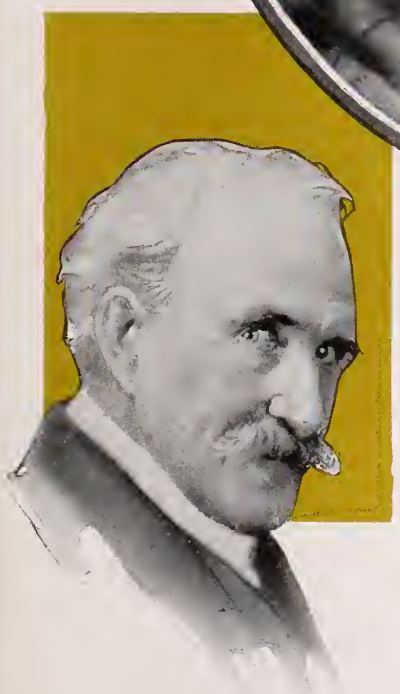
and RICHARD DIX

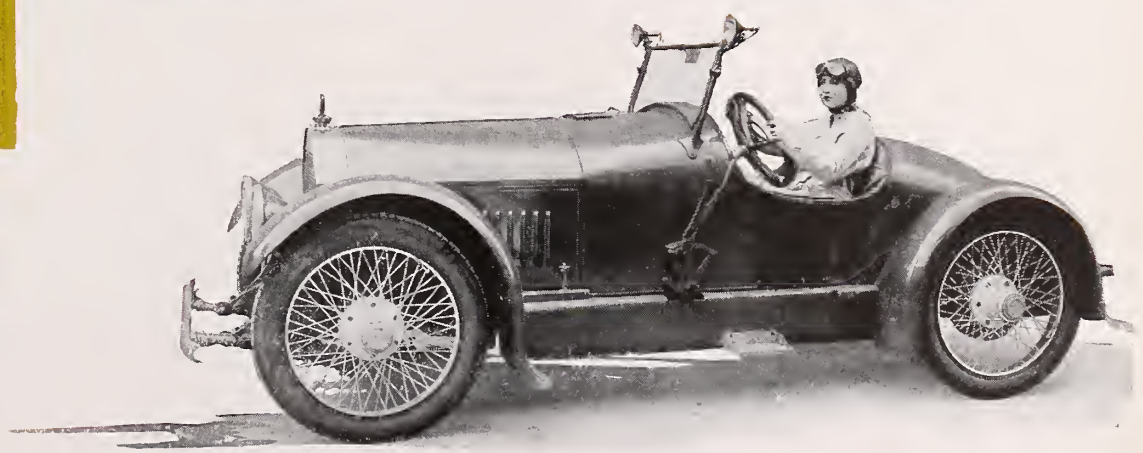
THIS is by Byron Morgan, author of Reid's automobile successes. It's his first story for a female star, and it's a dramatic novelty. The climax is the greatest race ever filmed—with Agnes Ayres driving the winning car. Robert Cain in cast.

*By Byron Morgan*
*Adapted by Will M. Ritchey*
*Directed by Paul Powell*

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION





Jesse L. Lasky presents a

## James Cruze Production

# "The COVERED WAGON"

THE picture of the decade; an epic of the most romantic period in American history. The most colossal motion picture undertaking ever attempted. And the most thrilling love story ever told. "The Covered Wagon" eclipses anything in pictures. There never has been a bigger picture.

With Lois Wilson, J. W. Kerrigan, Charles Ogle, Ernest Torrance.

*By*
*Emerson Hough*
*Scenario by*
*Jack Cunningham*

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR

COSMOPOLITAN CORPORATION PRESENTS

# "The Nth Commandment"

WITH

## COLLEEN MOORE
## JAMES MORRISON
## *and* EDDIE PHILLIPS

THE trio that made "Humoresque" are going to beat their own record in "The Nth Commandment," Fannie Hurst, the author, is working directly with Frank Borzage, director, and Frances Marion, scenarist, to make a picture of unequalled human appeal and box-office value. Watch this one. It's going to be really big!

*By Fannie Hurst*
*Directed by Frank Borzage*
*Scenario by Frances Marion*

## A Cosmopolitan Production

## A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

ADOLPH ZUKOR *presents*

# Thomas MEIGHAN

in

# "The Ne'er Do Well"

BY

## REX BEACH

THE masterpiece of one of the greatest screen writers in the world—a best seller for years, and an ideal role for Meighan. Based on the regeneration theme that always means box-office success. With a great cast including Lila Lee. One of the biggest pictures of the year. A real special, if there ever was one! John Miltern and Laurence Wheat in the cast.

*Directed by Alfred E. Green*
*Scenario by Tom Geraghty*

*A Paramount Picture*

FAMOUS PLAYERS LASKY CORPORATION

ADOLPH ZUKOR PRESENTS

# ALICE BRADY

in

# "The Leopardess"

THE romance of a wild South Sea maiden and the man who tried to tame her. Picturesque, thrilling, and intensely dramatic. With a cast including Montagu Love and Charles Kent.

*Directed by the man who made "Disraeli," Henry Kolker. By Katharine Newlin Burt, Scenario by J. Clarkson Miller*

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

# Her First American Picture

Hamilton Theatrical Corporation presents

# POLA NEGRI

in a

# George Fitzmaurice PRODUCTION

# "BELLA DONNA"

*Supported by Conway Tearle and Conrad Nagel*

THE genius of Pola Negri attains its really first full flower in this powerful love story, *made in America*, with an *American* cast, by one of *America's* foremost directors.

The story of a woman's love for an Arab chieftain, for which she forsakes all else, is a hundred times better than "The Sheik." The star wears fifty alluring, exotic gowns.

Here is the world's greatest emotional actress in her proper setting. A *new* Pola Negri, glorious, flashing, vital, magnetic. A Pola Negri you've never seen before!

*By Robert Hichens* *Scenario by Ouida Bergere*

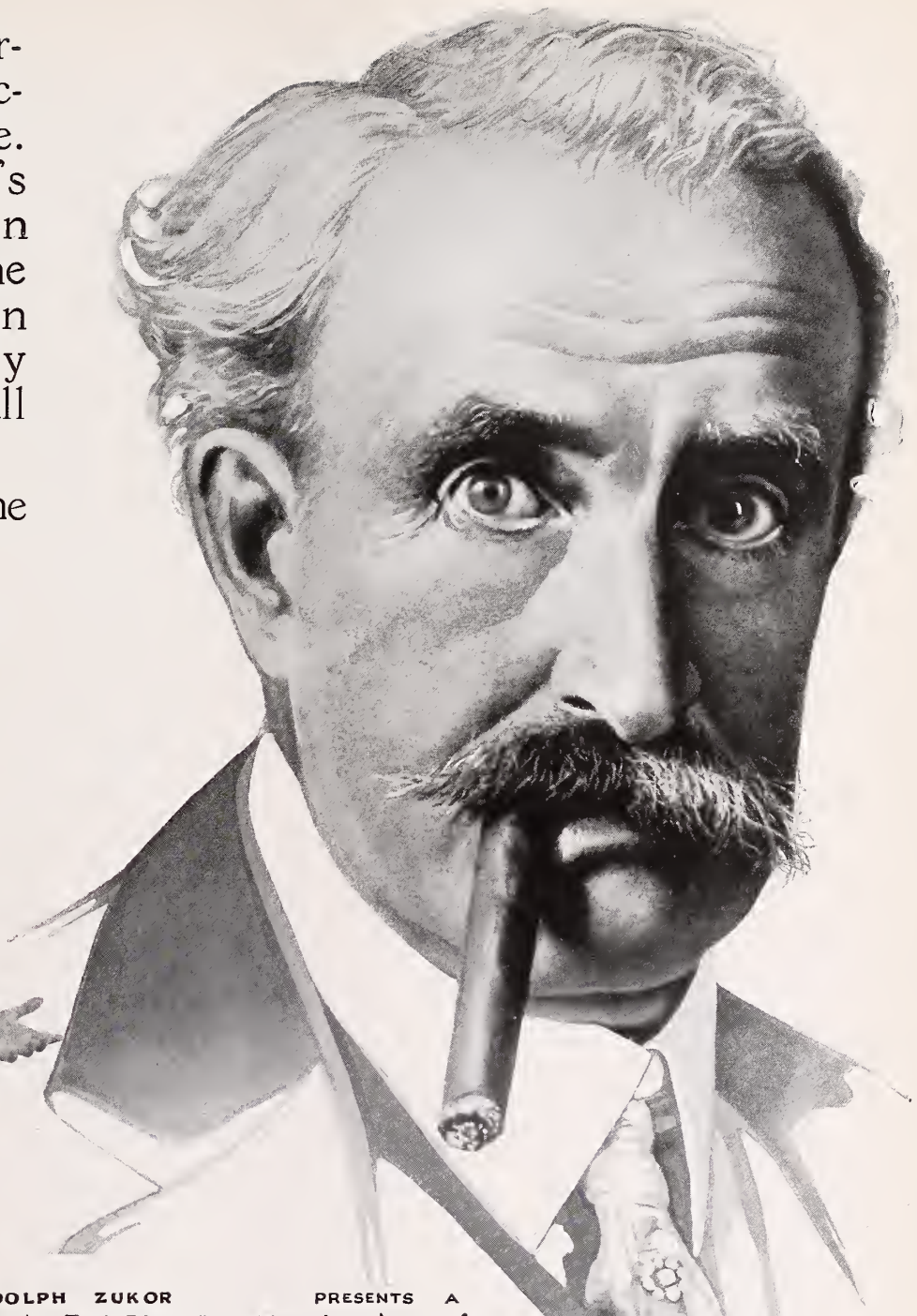
## A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

ROBERTS' greatest characterization—May McAvoy's most appealing role. The play broke London's record, ran a whole year in New York—and then came back for a season-long return engagement. A mystery love-story that appeals to all classes.

Conrad Nagel is one of the featured players.

*By Horace Hodges and T. Wigney Percyval*
*Screen Play by Clara Beranger*



ADOLPH ZUKOR PRESENTS A

# WILLIAM deMILLE PRODUCTION

# "Grumpy"

WITH

Theodore Roberts
*and* May McAvoy
*and* Conrad Nagel

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

Cosmopolitan
Corporation
presents

# "The Go-Getter"

## A Cosmopolitan Production

*with an all-star cast including*

T. Roy Barnes, Seena Owen, William Norris and Tom Lewis.

PETER B. KYNE'S great story of the man who got the thing he was sent for. This is rapid fire comedy but the story is one of the most inspiring ever written. Its popularity has been amazing. The story has the greatest screen possibilities and Cosmopolitan is sure to make good on all of them.

Here's one you won't want to miss!

*By Peter B. Kyne, Author of "The Pride of Palomar"*

*Directed by E. H. Griffith*

*Scenario by John Lynch*

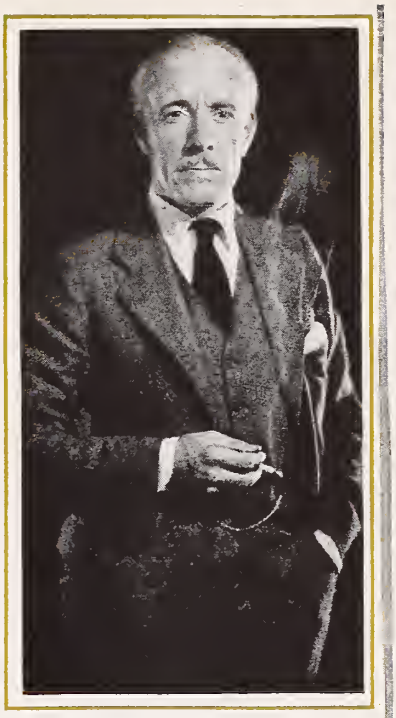
## A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

A
# GEORGE MELFORD
PRODUCTION

WITH

## Leatrice Joy, Nita Naldi *and* Lewis Stone.



*A Paramount Picture*

JESSE L LASKY PRESENTS

# "YOU CAN'T FOOL YOUR WIFE"

THE title—the finest in years for exploitation and advertising.

The story—an original and highly dramatic version of a theme that always attracts.

The cast—three players of star reputation, and a support of favorites.

The director—the man who made "The Sheik."

Together with an elaborate and luxurious production. What more could you have to break records with?

*By Hector Turnbull*
*Scenario by Waldemar Young*

***This one will be a sensation everywhere. It has every element for a box-office success.***

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR, Pres. dent
NEW YORK CITY

PRESENTED BY
JESSE L. LASKY

*A Paramount Picture*

# GLORIA SWANSON

IN

## *"Prodigal Daughters"*

A JAZZY, swift-moving story of a girl's rebellion against convention. Magnificent, exhilarating appealing. Culminating in the thrilling rescue by airplane of the heroine from a runaway locomotive. Gloria's gowns are more glorious than ever. Cast includes Ralph Graves, Vera Reynolds, Charles Clary, Robert Agnew, Theodore Roberts, Louise Dresser, Maude Wayne and Julia Faye

*Screen Version by Monte M. Katterjohn*
*from the story by Joseph Hocking*

A SAM WOOD PRODUCTION

FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY PRESENTS AN
ALLAN DWAN PRODUCTION
"The Glimpses of the Moon"
BY EDITH WHARTON
WITH
BEBE DANIELS
AND NITA NALDI
A DELUXE special production of a world's best-seller. Marvelous gowns, gorgeous locations, enthralling love scenes! Allan Dwan's first production since he made "Robin Hood."
A million dollar special of unsurpassed beauty, and a picture with a gigantic box-office appeal.
Adapted by Edfrid Bingham and Lloyd Sheldon. From the great Pictorial Review story and Appleton novel by Edith Wharton.
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor presents

# Mary Miles Minter

*in*

SUPPORTED BY

ANTONIO MORENO

FAMOUS as a book, a play and a song, this immortal classic of Kentucky's rugged mountains gives Miss Minter the best role of her career. The story is known and loved by millions. A great supporting cast will make it one of the season's outstanding hits.

*From the novel by John Fox, Jr., and the play*
*By Eugene Walter*
*Directed by Charles Maigne*
*Scenario by Will M. Ritchey*

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor
presents

# Dorothy Dalton

in

## "The Law of the Lawless"

with Charles de Roche

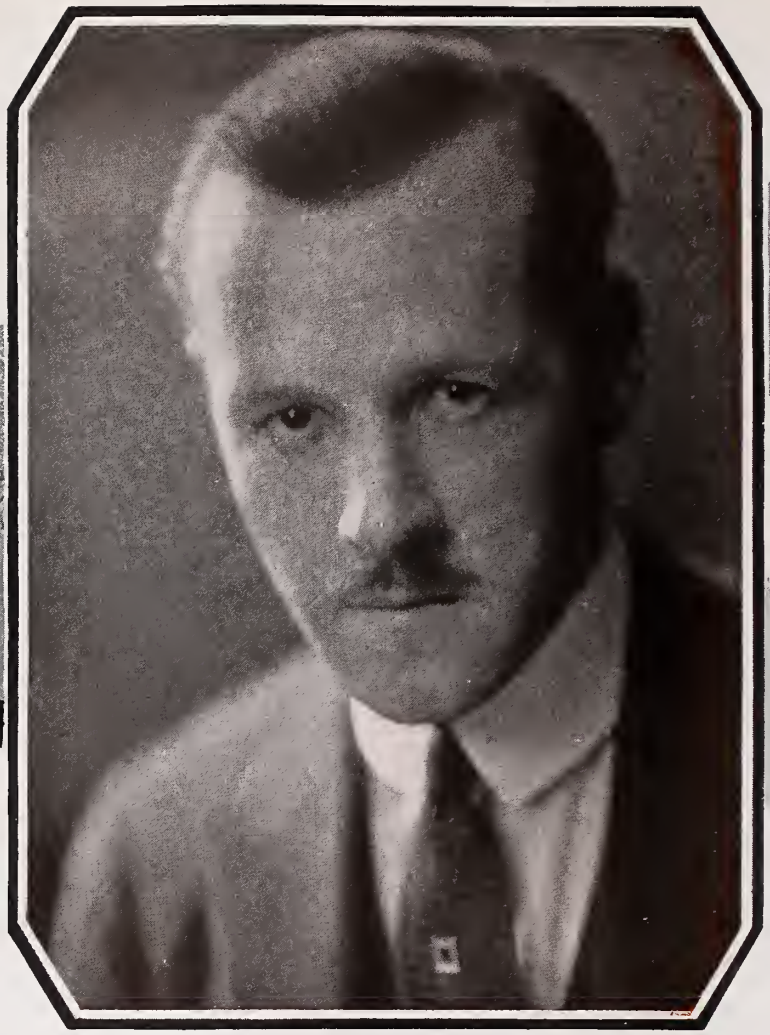
A STORY of primitive people and elemental emotions, with Dorothy Dalton as the beautiful gypsy girl. A picture unusual in setting, in characters and in plot.

Remember Charles de Roche, that good looking leading man you saw in "Spanish Jade"? He's been engaged to play the lead in support. Watch this one. It's a wonderful story!

*From the Pictorial Review story by Konrad Bercovici*
*Scenario by E. Lloyd Sheldon*
*Directed by Victor Fleming*

**A Paramount Picture**

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President



Jesse L. Lasky
presents

# JACK HOLT

in

## *"The Tiger's Claw"*

*Directed by* **JOSEPH HENABERY**

TIGER hunts, East Indian magic, native dances, authentic East Indian colorful settings and a virile he-man love story of thrilling adventure for Jack Holt. This one is rich fare for film lovers and will be a sensational success wherever shown. It is one long thrill and will be magnificently produced with a great supporting cast including Eva Novak, Bertram Grassby, Alice Pringle.

*By Jack Cunningham*

*A Paramount Picture*

FAMOUS PLAYERS LASKY CORPORATION

Jesse L. Lasky presents

# Walter Hiers

in

# "Mr. Billings Spends His Dime"

with

## Jacqueline Logan

HERE'S Walter Hiers as you've always longed to see him—in a role that gives him full opportunity for his inimitable fun-making. All the fans who have shrieked with glee at his antics will shout with joy when you make this announcement. It is a rapid-fire comedy from the unusual story in the Red Book.

*By Dana Burnet*
*Directed by Wesley Ruggles*
*Screen play by Albert Shelby LeVino*

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

WITH
BETTY COMPSON
and CONWAY TEARLE

ADOLPH ZUKOR PRESENTS A

# GEORGE FITZMAURICE
PRODUCTION

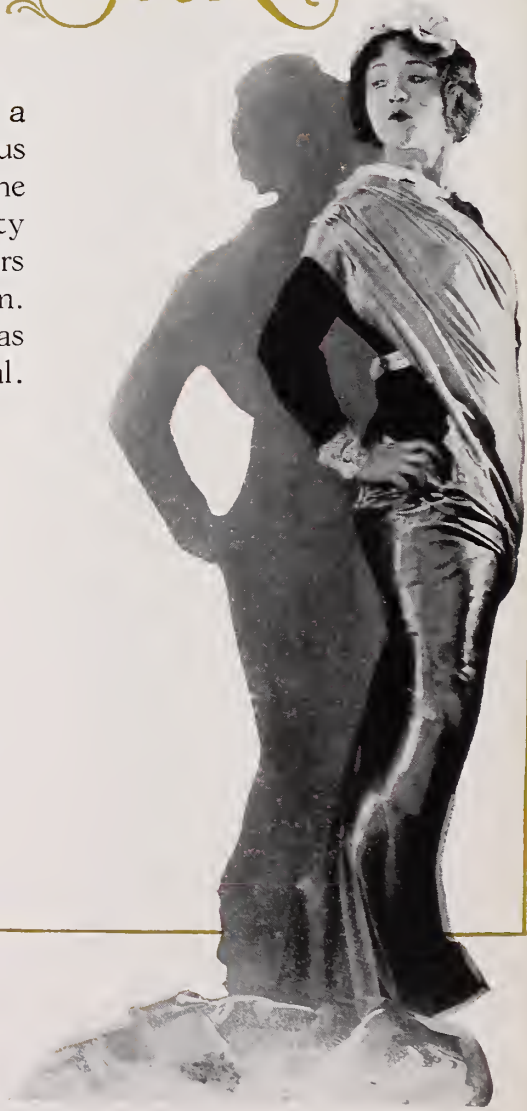
# "The Rustle of Silk"

THE enthralling and unusual story of a lady's maid who won the love of a famous statesman. As it deals with life in the highest circles, it gives Fitzmaurice opportunity for marvelous sets and gowns. The two stars are cast in roles particularly suited to them. Miss Compson has a role ideally suited to her as has Mr. Tearle. This one is a de-luxe special.

*By Cosmo Hamilton*
*Scenario by Ouida Bergere*

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION



HAMILTON THEATRICAL
CORPORATION PRESENTS A

**PENRHYN STANLAWS**
PRODUCTION

# POLA NEGRI

*IN HER SECOND AMERICAN PRODUCTION*

# "DECLASSÉ"

**Supported by Elliott Dexter**

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

THIS is an elaborate production of Ethel Barrymore's greatest stage success which was a sensation all year long at the Empire Theatre, New York.

NO actress has ever had a role so full of emotional and dramatic possibilities, and Pola Negri is ideal for the part.

Made in America by one of America's greatest directors. From the play by Zoe Akins.

POLA NEGRI

CECIL B. DeMILLE

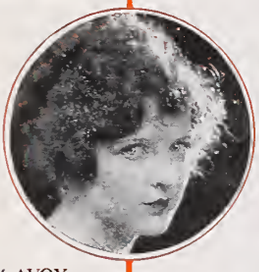
GLORIA SWANSON

THOMAS MEIGHAN

WALLACE REID

BEBE DANIELS

BETTY COMPS



MAY McAVOY

JACK HOLT

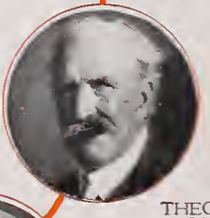
AGNES AYRES

LEATRICE JOY

LILA LEE

WANDA HAWL

JACQUELINE LOGAN



THEODORE ROBERTS

CONRAD NAGEL

THEODORE KOSLOFF

HARRISON FORD

WALTER HIERS

GEORGE FAWCETT

LOIS WILSON

## The Box-office Sensation of 1923!

JESSE L. LASKY PRESENTS

A JAMES CRUZE PRODUCTION

# "HOLLYWOOD"

*Based upon the novelette, "Hollywood, and the Only Child" by Frank Condon*

WITH A CAST INCLUDING
ALL THE STARS ON THIS PAGE AND OTHERS

Paramount is making this story—a comedy-drama about a girl who tried to get into the movies, but didn't—with a cast that when listed will be a duplicate of the top sheets of the Lasky Studio payroll.

Angela, the heroine, is the counterpart of a million American girls, and she goes to Hollywood to try to get into pictures. There is melodrama, love, mystery, humor.

She leads a life that a million girls will envy, that will make *every* motion picture patron laugh and thrill.

There have been hundreds of successful plots laid in New York, but not one in Hollywood. And Hollywood is the most interesting city in the world.

This production shows "everything and everybody."

The *leading* characters will be prominent. But the supporting cast will be so important and so large that *no theatre on earth will have enough electric lights to announce all of the names.*

There will be no propaganda, no expose of the secrets of picture-making. It is not a moving picture tour of Hollywood. It is a real, fast moving story. And the cast!

Just about everybody big that you can think of.

Directed by the man who made "The Old Homestead."

Without any question, "Hollywood" will be the box-office sensation of 1923!

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. dent

Cosmopolitan Corporation
Presents

# "VENDETTA"

A MODERN "Monte Cristo"—with twice the thrills of the old one. Barrymore, as the man who, supposed dead, returns with a fabulous fortune and wreaks vengeance on his enemies, gives one of the screen's greatest portrayals. Alma Rubens is tremendous. The staging is magnificent, over a hundred thousand dollars having been spent for art treasures specially for this picture. A best seller by one of the most popular of modern authors.

*By Marie Corelli*
*Directed by Alan Crosland*
*Scenario by Frances Marion*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

with **Lionel Barrymore**
and **Alma Rubens**

**A Cosmopolitan Production**

*A Paramount Picture*

ADOLPH ZUKOR
PRESENTS

# Thomas Meighan

in

# "White Heat"

THIS story was specially written for Meighan by R. G. Kirk, famous as a Saturday Evening Post writer of dramatic tales laid in steel-mills. The picture is unusual in locale and in theme, intensely dramatic, and gives Meighan the finest role he has had since "The City of Silent Men."

*By R. G. Kirk*
*Directed by Alfred Green*
*Scenario by Percy Heath*

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR . . . . PRESENTS

# Agnes Ayres

IN

# "The Beautiful Adventure"

WITH

## DAVID POWELL

*From the play by R. deFlers, G. A. deCaillavet and Etienne Rey. Directed by Paul Powell*

A GREAT title and an ideal combination in this delightful romance. It is a modern love story that will move and thrill even the most hard-headed audience. A human, fast moving romance and one of the most enjoyable pictures of the season. Made from the Charles Frohman successful play which ran in Paris and New York for long seasons.

*A Paramount Picture*

FAMOUS PLAYERS LASKY CORPORATION

ADOLPH ZUKOR PRESENTS

# BETTY COMPSON

IN

## "The Woman with Four Faces"

IN this Miss Compson plays a clever girl crook who is hired by the district attorney to commit a legal robbery. There's novelty for you! It's by the author of "Within the Law" and "The 13th Chair," and has more thrills than both of them together.

It will be enacted by a cast of favorites.

*By Bayard Veiller*

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY
PRESENTS

# Gloria Swanson
in
# "Bluebeard's Eighth Wife"

THIS tremendously successful French comedy makes an ideal vehicle for Miss Swanson. It is a modern story of a French girl who marries an American, and it is filled with startling situations. The story calls for the ultimate in daring gowns. This will be a great big special de-luxe production.

This "Bluebeard" is a modern millionaire, whose wife decides to hold him—and does, by the most amazing stratagems imaginable.

The play has just closed after a record-breaking year on the road. In New York it did capacity for six months.

It promises to be a screen sensation, with a title that means money. Conrad Nagel is the leading man.

A SAM WOOD PRODUCTION
*Scenario by Monte M. Katterjohn*
*From Charlton Andrews' adabtation of Alfred Savoir's play*

*A Paramount Picture*

ADOLPH ZUKOR PRESENTS A

# WILLIAM deMILLE PRODUCTION

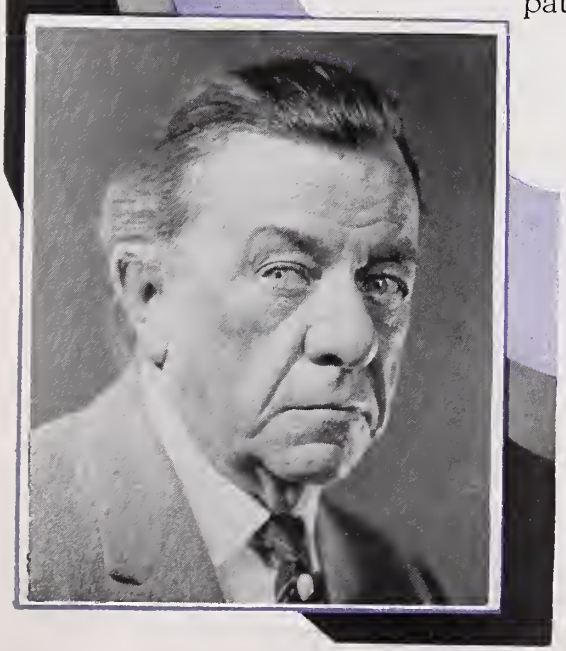
# "ONLY 38"

WITH

**Elliott Dexter**
**May McAvoy**

**George Fawcett**
and **Lois Wilson**

WILLLIAM deMILLE is at his best in this story of a mother whose youthful gaiety shocked her own children. It is a delightful, wholesome comedy, that will bring laughs and chuckles and tears. The cast is remarkable. Miss Wilson is better than ever before. Dexter has the finest role he has had in years and Miss McAvoy will duplicate her success in "Clarence." Laughs, sentiment and pathos combined in a play of life as we all know it.



*By A. E. Thomas*

*Suggested by a story by Walter Prichard Eaton*

*Screen Play by Clara Beranger*

*A Paramount Picture*

HERE'S a star combination that means money anywhere, in a play which has been sensationally successful on the New York stage, and is ideally suited to filming.

JESSE L. LASKY PRESENTS

# BEBE DANIELS AND BERT LYTELL IN "The Exciters"

MISS DANIELS has never been more delightful than as this girl whose life was a search for excitement. And Lytell as the handsome detective will make thousands of new admirers. It's a flapper story with a different twist—a melodrama and a comedy in one.

*By Martin Brown*
*Scenario by Edmund Goulding*

*A Paramount Picture*

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR, President

A RAPID fire comedy in which Wally, on a wager, disguises as a burglar. Then he gets a real burglar to help him, and this starts a series of screaming situations. A farce with real romance and drama in it.

*By John Stapleton and P. G. Wodehouse*
*Screen play by Albert Shelby LeVino*
*Directed by Wallace Worsley*

**A Paramount Picture**

FAMOUS PLAYERS-LASKY CORPORATION

Jesse L Lasky presents

# WALLACE REID

in

# "A Gentleman of Leisure"

JESSE L. LASKY
PRESENTS

# "Children of Jazz"

## Nita Naldi, Jacqueline Logan, Conrad Nagel *and* Robert Cain

EVERYBODY'S talking these days about the difference between the young folks of today and of yesterday. Here's a bright and unusual comedy contrasting the two generations. As jazzy as its title, with a super-excellent cast. Stanlaws at his best, in a drama that parents and children will want to see two or three times—and talk about for weeks.

*By Harold Brighouse*

*A Paramount Picture*

ADOLPH ZUKOR . . . . . PRESENTS

# Dorothy Dalton

IN

# "Fog Bound"

MISS DALTON has the role of a girl who lives alone on a tiny island. Her peace is broken by the arrival of a desperate criminal and his pursuers. How the heroine brings the murderer to justice and saves the man she loves, makes one of the most dramatic and exciting melodramas ever screened. The star never had a role richer in emotional possibilities.

*By Jack Bechdolt*

*Directed by Victor Fleming*
*Scenario by E. Lloyd Sheldon*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

*A Paramount Picture*

Adolph Zukor presents

# ALICE BRADY

in

# "The Snow Bride"

A NORTHERN picture unlike any you've ever seen. The greatest avalanche thrill ever put in pictures. Alice Brady in a part she can play to perfection. A love story of two young people who become involved in the death of the villain and who are saved in the most unusual manner ever put on the screen.

*Screen Play by Sonya Levien from the story by Sonya Levien and Julie Herne*

*Directed by Henry Kolker*

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky
*presents*

# JACK HOLT
*and*
# AGNES AYRES
*in Peter B. Kyne's story*

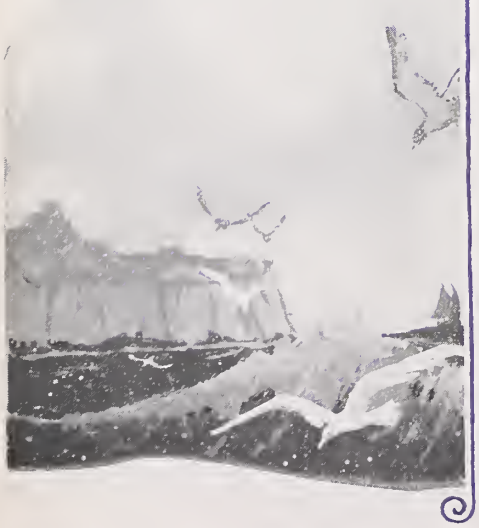
# "The Light to Leeward"

THE author of "While Satan Sleeps" has written a sea story with a tremendous punch in "The Light to Leeward." The two stars appear in splendid roles and make an ideal combination. Scenes of shipwreck, battles with the elements, amazing rescues, provide thrill upon thrill.

*Directed by Joseph Henabery*
*Scenario by Jack Cunningham*

**A Paramount Picture**

FAMOUS PLAYERS-LASKY CORPORATION



# *and—*

COSMOPOLITAN CORPORATION . . . . . PRESENTS

# MARION DAVIES

By CHARLES MAJOR, Directed by ROBERT VIGNOLA

## A COSMOPOLITAN PRODUCTION

THE most costly production ever made. Over a million dollars was actually spent on it.

The sets are gigantic and gorgeous, of unparalleled beauty and breath-taking magnificence. "Knighthood" has received more press praise than any other ten great pictures.

3000 actors; genuine antique armor, tapestries, costumes, furniture, paintings.

Six months in the making.

As a novel, one of the biggest sellers ever written. As a play, an international success.

The all-star supporting cast includes Forrest Stanley, Lyn Harding, Pedro de Cordoba, Ruth Shepley, Ernest Glendinning, Charles Gerrard, Macey Harlam, and George Nash.

It has become the picture that millions want to see.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

*It's A Paramount*

# "When Knighthood was in Flower"

Picture

*Some press comments on*

# "When Knighthood Was in Flower"

"When Knighthood Was in Flower is one of the greatest film epics ever made in America; in fact, the picture merits visit after visit to grasp all its glories."—*N. Y. Telegram.*

"The most amazingly beautiful motion picture ever screened. Moves swiftly, never wearying, and leaving at the last a regret that it is over."—*N. Y. Mail.*

"When Knighthood Was in Flower is all that has been claimed for it; the people burst into applause again and again. Don't miss it."—*N .Y. Tribune.*

"When Knighthood Was in Flower ranks high alongside of the best in romantic screen drama with a beauty of background which has not to our knowledge been surpassed. The scene showing Marion Davies in an attitude of prayer is one of the finest moments which we have seen in the cinema."—*N. Y. World.*

"When Knighthood Was in Flower is dazzling to the eye, splendidly impressive and apparently true to the time and places of its settings. Marion Davies really outdoes herself, while Lyn Harding is a joy. Such a King! Such a King!"—*N. Y. Times.*

"When Knighthood Was in Flower is everything that a spectacular photoplay should be. It is beautiful, exciting, vivid and authentic. It is a great picture."—*Robert E. Sherwood in "Life."*

"A gorgeous spectacle not to be missed."—*Boston Traveler.*

"For luxury of settings, excellence of casting, and faithfulness to detail, When Knighthood Was in Flower is the acme of art in screendom."—*Boston Telegram.*

"For gorgeous and sheer beauty, there probably has never been another photoplay that can equal this one."—*Boston Globe.*

"If the motion picture public fails to appreciate When Knighthood Was in Flower, then its plea for better films is all a sham." —*Boston Post.*

"Neither time, thought nor expense has been spared to make When Knighthood Was in Flower what it is—a truly gorgeous spectacle."—*Mae Tinne, Chicago Tribune.*

"One marvels at the settings, at the immensity of the picture."—*Chicago Journal.*

"It is, in some respects, the most finished product ever turned out of a studio."—*Detroit News.*

"It forms one of the most auspicious occasions in screen history. All the arts of the theatre have been harmonized in this splendid production. It is a feast to the eye; a play that will delight those who revel in fascinating romances."—*Detroit Free Press.*

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"When Knighthood Was in Flower is a picture every man, woman and child should see. Every writer should see it, every member of the motion picture industry. It is the greatest argument against censorship I have ever seen, and proves conclusively that the moving picture industry will never surrender the coveted place it now holds as one of the great arts. It will fascinate the spectator and is an incentive for every producer to contribute something better and bigger to the screen than he has in the past. Give us more like it."—*H. H. Van Loan (Famous Author)*

"One of the most beautiful specimens of the film producers' art that the world has ever seen."—*London Daily Telegraph.*

**A Paramount Picture**

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

# WOW!—Dust off the seats!

# BANG!—Oil up the cash register!

# ZOWIE!—Strengthen the front of your house!

# CRASH!—Get your cyclone cellar ready!

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Already the talk of the entire motion picture industry — already established as THE clean-up of 1923—already acknowledged the outstanding sensation of filmdom! Speak for it to your nearest F.B.O. exchange Today. Tomorrow may be just ONE DAY TOO LATE!

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NEILAN'S first great work for Goldwyn is set in a gigantic shipyard of the Pacific Coast.

In gripping dramatic pictures he tells the story of a girl who carries on the big enterprise of her father inspired by the honest ideals of the hard fighting pioneer.

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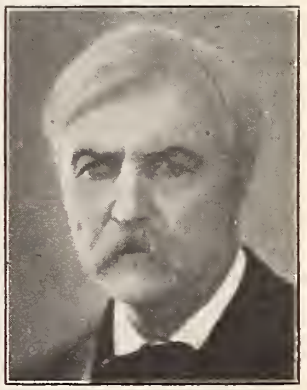
Supreme motion picture achievement—with a cast of twenty-three famous stars including Hobart Bosworth, Claire Windsor, Rockliffe Fellowes, Ford Sterling, Eleanor Boardman, Claude Gillingwater and Dagmar Godowsky.



Hobart Bosworth

Claude Gillingwater

*Co-directed by*
Marshall Neilan
*and*
Frank Urson

# Strangers' Banquet

**by**
**Donn Byrne**

MARSHALL NEILAN PRODUCTIONS

Cyril Chadwick

Nigel Barrie

Dagmar Godowsky

Rockliffe Fellowes

Eleanor Boardman

Thomas Holding

# WILLIAM DUNCAN AND EDITH JOHNSON

## ANNOUNCE

**Negotiations in Progress for**

# TWO BIG 1923 SERIALS

# Another Million Dollar Picture!

NO, it didn't cost a million but IT'S WORTH IT!

WE won't place an "exhibition value" of a million dollars on it but IT'S WORTH IT!

WE won't charge you on the basis of a million dollars but IT'S WORTH IT!

GOSH! I never saw a better picture in my life than Round No. 5 of "The New Leather Pushers." It is called "Strike Father, Strike Son."

IT is not twelve reels long but it's worth it. It's not ten, eight, six, or five reels long. It is only two reels in length but YOU CAN TAKE MY WORD THAT IT WILL SEND YOUR PEOPLE INTO A FRENZY OF DELIGHT.

I'M a case-hardened picture producer, harder to satisfy than any exhibitor or any movie fan I ever met. It takes something like dynamite to get a rise out of me, as far as pictures are concerned.

AND this picture is dynamite!

THE first reel sets you up on top of a can of pure dynamite and the second reel simply blows you to hellangone!

THE success of the "Leather Pushers" which included six two-reel pictures has been eclipsed by the success of our second series known as "The New Leather Pushers." We are getting letters from men AND FROM WOMEN who are simply wildly enthusiastic about this double series of prize fight episodes.

IT is red meat and the world is hungry for it. It is so beautifully handled that EVERY EPISODE HAS BECOME A GREATER ATTRACTION THAN EVEN THE GREAT BIG EXPENSIVE FEATURE PICTURES RUNNING AS HIGH AS TEN AND TWELVE REELS.

I WENT into the projection room dead tired after a hard day's work. I didn't care whether school kept or not. I had just about reached the conclusion that the moving picture business was too hard a job. And then I saw this picture!

EXCITEMENT! Thrills! Comedy! A whale of a good story, all too briefly told—Witwer at his very best. Director Pollard at his very best. Reginald Denny at his very best. A corking good cast and A FIGHT THAT WILL SIMPLY BOWL YOU OVER! I came out of the projection room laughing and excited, all pepped up and ready to tackle another day's work this very night!

MAN alive, if you don't book AND FEATURE every single episode of both "Leather Pushers" series, you're clean daft! You are overlooking a sure clean-up.

IT won't cost you a million BUT IT'S WORTH IT!

Carl Laemmle

President

**Universal Pictures Corporation**

Century Comedies
CONSISTENTLY GOOD
LEE MORAN
in
"AMERICAN PLAN"
LEE MORAN was never as hilariously funny in his career as he is in this burlesque upon rural hotel life! If your patrons like real genuine fun, with a lot of merry nonsense, they'll scream at this mirth-maker! See it at your Universal Exchange!
See the latest releases of
BABY PEGGY
BROWNIE
QUEENIE
RELEASED THRU UNIVERSAL

# Today's Six Best Pictures

**FOR THE benefit of exhibitors who want the finest and biggest in money-making pictures we list below today's six best as reported by exhibitors throughout the country:**

"Foolish Wives," Universal Super Jewel, by and with Von Stroheim.

"The Storm," from the play by Langdon McCormick, featuring Virginia Valli, House Peters and Matt Moore. Directed by Reginald Barker.

"Human Hearts," from the play by Hal Reid, featuring House Peters, directed by King Baggot.

**FOOLISH WIVES**—"Without doubt this is the greatest picture ever produced. We broke all records with it. We don't care how big a picture was ever produced before, it can't come up to the tremendous drawing power of 'Foolish Wives.'" — ALBERT DOBBS, Empire Theatre, Milwaukee, Wis.

**THE STORM**—(With Virginia Valli, House Peters and Matt Moore). "'The Storm' is undoubtedly the most remarkable picture of the year. It is superior in every way to the stage version. Universal has certainly scored again."—J. FEASEL, Karlton Theatre, Philadelphia, Pa.

**PRISCILLA DEAN in UNDER TWO FLAGS**—"Proved one of the outstanding events of the season on its opening at The Granada. . . . The Press was unusually lavish in its praise. . . . Thank you for the opportunity of presenting this picture."—J. A. PARTINGTON, Granada Theatre, San Francisco, Calif.

**HUMAN HEARTS**—(Starring House Peters). "'Human Hearts' is such a tremendous box office attraction we were forced to extend engagement from five to seven days. One of the most successful runs we ever had. No matter how strong I express an opinion of this picture, consider it mild."—OWEN McKIVOTT, Bijou Theatre, Racine, Wis.

**THE KENTUCKY DERBY starring REGINALD DENNY**—"This is a great audience picture. Very many complimentary remarks were passed by the people leaving the theatre. Give us more Reginald Dennys!"—R. HENOCK, Strafford Theatre, Chicago, Ill.

**THE NEW LEATHER PUSHERS starring REGINALD DENNY**—"By reason of so many requests of our patrons and favorable comments by our women patrons of the Portola we were glad of the opportunity to book same (The New Leather Pushers) at the California. . . . No exhibitor should lose an opportunity to book them."—EUGENE H. ROTH, California Theatre, San Francisco, Calif.

Priscilla Dean as "Cigarette," daughter of the regiment in Ouida's "Under Two Flags," directed by Tod Browning.

Reginald Denny as the hero of the melodramatic thriller, "The Kentucky Derby," from the play by Chas. T. Dazey, directed by King Baggot.

Reginald Denny in "The New Leather Pushers," Universal Jewel series adapted from H. C. Witwer's Collier's stories, directed by Harry Pollard.

**THESE pictures will do big business for you, just as they have done big business for these exhibitors!**

**These Universal Jewels are the finest of their kind—both from the standpoint of your box office and that of your patrons. See them—book them—boost them!**

**UNIVERSAL-JEWELS** Presented by CARL LAEMMLE

# Runs Finished or Booked with Play Dates—the Best Proof in the World of its Popularity with Exhibitors

Syracuse Motion Picture Co.
presents

# Wyndham Standing
in
# "The Isle of Doubt"

with
George Fawcett and
Dorothy Mackaill

Directed by Hamilton Smith
Photographed by Arthur Cadwell

From the Story by
Derek Bram

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Foreign Representative
Sidney Garrett

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Victory.....
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Select.....
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Vermont.....
Miller.....
Univereal.....
Publio.....
Naesau-Garden.....
Arcade.....
Myrtle.....
Crescent.....Bro
Concourse.....
U. S.....
Lyric.....
Tiffany.....
Golden Rule.....
Wuerth.....Ypsi
Capitol.....East
Bijou.....Albi
Orpheum.....Gran
Royale.....Detr
Blacketone.....Detr
Heiley.....Port
Princess.....Bode
Melchsr.....Melch
Davenport.....Daven
Lyric.....Sheld
Family.....Pershi
Orpheum.....Ft. Ma
Clarkfork.....Belfry,
Royal.....Panora,
Rex.....Albia, I
Opera Houee.....Boscobel,
Rex.....Racine, Wi
Comfort.....Milwaukee,
Violet.....
Park.....
Auditorium.....Cuba City, Wi
Majestic.....Racine, Wis.
Opera House.....Hartford, Wis.
Badger.....Stoughton, Wis.
Rose.....Milwaukee, Wis.
Auditorium.....Cuba City, Wis.
Palace.....Mineral Pt., Wis.
Strand.....Kenoeha, Wis.
Liberty.....Mohawk, Mich.
Mirth.....Milwaukee, Wie.
Bonita.....Canton, Ga.
Paetime.....Dora, Ala.
Colonial.....Jasper, Ala.
Palace.....Talladega, Ala.
Stanley.....West Palm Beach, Fla.
Elite.....Athene, Ga.
Star.....Savannah, Ga.
Alcazar.....Americus, Ga.
Lyric.....Birmingham, Ala.
Gem.....Melbourne, Fla.
Walwin.....Millport, Ala.
Egypt.....St. Petersburg, Fls
Dreka.....DeLand, Fla.
Casino.....Jacksonville, Fla.
Callahan.....Bainbrid
Star.....Parrish,
Palace.....Terrell,
Segal.....Baird, T
Dixie.....Galvesto
Cryetal.....Paint Ri
American.....Desdemon
Sunset.....St. Hele
Gem.....Abiliene
Majestic.....Eastland
Opera House.....Junction
Celeste.....Sylveste
Strand.....Gulf, Te
Parkview.....Houston,
LeRoy.....Lampasas

Franklin.....Astoria, L.I.
Arena.....

Orpheum.....
Irving.....
Star.....
Rex.....St.Johnsville, N.Y.
Majestio.....Albany, N.Y.
Star.....Rome
Majestic.....
Star.....
King.....
Opera House
Broadwa
Savo
Em

Wilmont.....Christiansburg, Va.
Opera Houee.....Cresfield, Md.
.....Washington, D.C.
.....Frederick, Md.
.....Baltimore, Md.
.....Md.
.....Md.

Spectorium.....Cape May, N.J.
Family.....Hazelton, Pa.

Orpheum.....Astoria, L.I.
Arena.....

Orpheum.....
Irving.....
Star.....
Rex.....St.Johnsville, N.Y.
Majestio.....Albany, N.Y.
Star.....Rome
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Opera Houee.....Cresfield, Md.
.....Washington, D.C.
.....Frederick, Md.
.....Baltimore, Md.
.....Md.
.....Md.

Spectorium.....Cape May, N.J.
Family.....Hazelton, Pa.

Franklin.....Chicago, Ill.
New Mable.....
Harding.....
Casino.....
Washington.....Chicago Hts., Ill.
Park.....Champaign, Ill.
Grand.....Cannon Falls, Minn.
Homer.....Hibbings, Minn.
Grand.....Graceville, Minn.
Opera Houee.....Selby, S.Dak.
Princees.....Garretson, S.Dak.
Stockholm.....Minneapolis, Minn.
Bijou.....Canova, S.Dak.
Fotoplay.....Grand Forke, N.Dak.
Elko.....Bemidji, Minn.
Gem.....Wyndmere, N.Dak.
Royal.....Toledo, Ohio
Northside.....Bryan, Ohio
Clark National..Cleveland, Ohio
Lyric.....Fairport Harbor, Ohio
Diamond.....Toledo, Ohio
Opera.....Lorain, Ohio
.....Bowling Green, Ohio
.....Vermillion, Ohio
.....Newark, Ohio
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.....Deleware, Ohio
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.....Memphis, Tenn.
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.....Eudora, Ark.
.....Truman, Ark.
.....Charleston, Miss.
.....Bearden, Ark.
.....Judsonia, Ark.
.....Roeebaro, Ark.
.....Brinkley, Ark.
Sunshine.....Newport, Ark.
Imperial.....Forrest City, Ark.
New Majeetic....Clarksdale, Miss.
Empire.....Memphis, Tenn.
Dixie.....Des Arc, Ark.
Majestic.....Lepanto, Ark.
Royal.....Newark, Ark.
Victory.....Ft. Smith, Ark.
Victory.....Clarendon, Ark.
Grizzly.....Pine Knot, Cal.
Star.....Fellows, Cal.
Arcade.....Holtville, Cal.
Capitol.....Calexico, Cal.
Ave Mexicane....Calexico, Cal.
Liberty.....Ventura, Cal.
Coles.....Coachella, Cal.
Glen City.....Sante Paula, Cal.
Pioo.....Los Angeles, Cal.
Rex.....Gallup, N. Mex.
Lomita.....Lomita, Cal.
Regent.....Loe Angeles, Cal.
.....Loe Angeles, Cal.
.....Santa Rosa, Cal.
.....Orville, Cal.
.....Sacramento, Cal.
.....Sacramento, Cal.
.....San Francisco, Cal.
.....Acequia, Col.
.....Limon, Col.
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Mt. San..Hot Springs, S.Dak.
Hills.....

Majestic.....Yakina, Waeh.
Cozy.....Redmond, Wash.
Lyric.....Shelton, Wash.
Rose.....Sumas, Wash.
Gem.....Wenatchee, Wash.

Gifte.....Cincinnati, Ohio
Gould.....Pe Ell, Wash.
Victory.....Cle Elum, Waeh.
Palace Hip.....Seattle, Wash.
Kozy.....Randolph, Utah

Log Cabin.....Sulphur, Okla.
Guthrie.....Guthrie, Okla.
Liberty.....Shamrock, Texas
Kozy.....Chickasha, Okla.
Empire.....Mobile, Ala.
Belmont.....Pensacola, Fla.
Brownie.....Haynesville, La.

Nymph.....Southport, N.C.
New.....Besemer City, N.C.
Gem.....Clinton, N.C.
Majestio.....Boise, Idaho
American.....Roundup, Mont.
Liberty.....Moscow, Idah

Rialto.....Alliance, Neb.
Rialto.....Casper, Wyo.
Strand.....Rawlins, Wyo.
Amusu.....Delta, Col.

# ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT

*"Combines every angle that assures audience appeal of a high class photo-drama"*

*Exhibitors Herald*
*Nov. 25th, 1922*

*"Will stand up anywhere under any conditions. It's a picture you won't go wrong in playing."*

*Variety*
*Nov. 17th, 1922*

SPECIAL CAST IN
**THE WOMAN WHO FOOLED HERSELF**
(ASSOCIATED EXHIBITORS)

**Here is a fine production in every sense of the word. Excellent acting, beautiful sets, an interesting story, told against picturesque background makes it a feature meriting every consideration. Many exploitation angles and will live up to everything said for it. Directed by Charles A. Logue and Robert Ellis. Six parts.**

"The Woman Who Fooled Herself" is one of the best pictures presented by Associated Exhibitors for some time. With May Allison and Robert Ellis in featured parts supported by such players as Frank Currier, Robert Schable, Louis Dean and Rafael Arcos, interpretation of the first order is given a story that is interest-absorbing and pleasing from start to finish. Miss Allison does unusually fine work in an exacting role.

It is a picture that is probably best described as being "rich" in all its phases. The photography is above reproach, and scenes on sea and in tropical country where much of the action takes place are elaborate and beautiful. From New York to Porto Rico the scenes shift, unfolding the tale of a pretty chorus girl on a mission for unscrupulous capitalists who succumbs to the love and hospitality of a southern family.

The action is fast throughout and the production combines virtually every angle that assures audience appeal of a high-class photodrama.

Briefly the story tells of a young actress, "broke" and out of work who accepts a commission to bring strife between a wealthy old Porto Ricoan and his grandson in order that her employers may obtain control of certain properties. She goes to Porto Rico and following a series of events is taken into the household of the old man and his son. She learns to like both, but her employers force her to bring about the break between the boy and his grandfather. She obtains the option on the boy's land but later her love for him proves too strong and she returns it.

EDWARD A. MAC MANUS PRESENTS

# *The Woman who Fooled Herself*

WITH

# MAY ALLISON

AND

# ROBERT ELLIS

*Frank Currier* *Robert Schable*
*Louis Dean* *Rafael Arcos*

STORY BY
CHARLES A. LOGUE
DIRECTED BY
MR. LOGUE AND MR. ELLIS

FOREIGN REPRESENTATIVE
*SIDNEY GARRETT*

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

## WOMAN WHO FOOLED HERSELF

This is the first of a series of Edward A. McManus productions being made in Porto Rico. Because of the locale of production the first story which Charles A. Logue developed is laid in New York and Central America. As author and director Logue has done a worth-while job. The picture has May Allison and Robert Ellis as the featured players of a good cast. The subject is one that will stand up anywhere under any conditions and it is strong enough to be given more than a single day run. As a matter of fact, it could well have stood up with some of the pre-release productions that are getting the Broadway showings in the big houses.

In photography and action it is far and away ahead of the general run of pictures that play the Loew houses without first having had a pre-release showing. And in story there is nothing than the average motion picture fan could ask for that isn't in the picture. Possibly a slight comedy relief might have been added to the other good qualities.

Miss Allison has a corking role as the showgirl out of work who lends herself to a Central American trip as a star dancer for one of the big cafes to snare the grandson of a wealthy old Spanish rancher, so he will sell his interest in the estate to a large American exporting combination. Robert Ellis plays the young man who is to be the victim of her wiles, the thread of the story hinging on the fact that the man she is supposed to vamp to his ruin, with the result that after he has signed away his share of the land she wins back the papers for him in time to prevent the company taking over the lands.

Frank Currier plays the venerable and excitable old Spaniard to perfection, and the two heavies of the cast are done by Robert Schable and Lewis Dean, both of whom give finished performances.

Miss Allison looked decidedly pretty on the screen and showed to great advantage in the dancing scenes, she at least stepping when it was necessary to do so. In the emotional portions of the story she was equally at ease and handled herself capably.

From a production standpoint the picture looks as though considerable money had been spent on it, there being two or three rather big scenes that stand out. It is a picture that you won't go wrong in playing.

*Fred.*

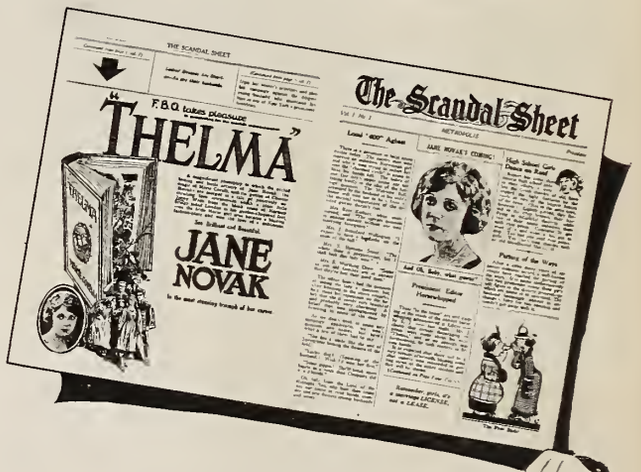
# INSTRUCTIONS TO ALL F.B.O. EXPLOITATION MEN—

# How to p
## Jane Nov
## for every

**Directed and Presented By CHESTER BENNETT**

## First—

blanket the community with those wonderful, inexpensive, business-getting " Scandal Sheets." See that they get into every home, office, shop, store, factory—everywhere. They will create a sensation—their snappy contents will arouse curiosity and start tongues buzzing all over town—they will make everybody curious and want to see the picture that started all the scandal—




## Then—

offer to give every kid who brings his or her parents to see " Thelma " one of those handsome " Thelma " dolls. The kids will go crazy over these novelties, and you know that they can be had cheap enough to allow the exhibitor to use them in large quantities. Not only will they sell " Thelma " to the kids and their parents, but they will also build up lasting prestige for the theatre—

## Then—

arrange big window displays of the Jane Novak-F. B. O. edition of " Thelma " with the local book shops, stationers, etc., who handle Grossett and Dunlap books. These books, carrying a four-color portrait of Jane Novak on the cover, and illustrated with scenes from the picture, will form an excellent co-operative background for stills and announcements of your showing—

# ut over THELMA,
# ak's greatest production,
# exhibitor in your territory

**Then-** dress the lobby with the gorgeous 40 x 60 oil paintings which we have prepared for exhibitors. These particular paintings are especially fine — exquisite in artistic design, vivid in color, dignified in appearance and carrying a ticketselling smash that puts them in a class by themselves. Also use the unusual colored lobby cards and other accessories—

**Then-** use the marvelously compelling newspaper ads that you'll find in the press sheet—big and small smashes designed and executed by a staff of experts which no theatre could afford to engage—

**Then-** arrange the gorgeous fashion show as per instructions carefully outlined in the press sheet. You know the store that will be glad to furnish the gowns and models because of the advertising they get. Remember that this is a big picture and that you are out to break records—

**and then-** after the last of the big crowds have left and your friend, the exhibitor, is elated over his overflowing profits, just smile and say

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B.P. Schulberg presents

# THORNS AND BLOS

A romance based on Bertha M. Clay's immortal story and play

Adapted by Hope Loring
Edited by Eve Unsell

*Portrayed by*

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| *Kenneth Harlan* | *Estelle Taylor* |
| *Edith Roberts* | *Evelyn Selbie* |
| *Arthur Hull* | *John Cossar* |

*Carl Stockdale*

B.P. Schulberg presents

# "SHADOWS"

## A TOM FORMAN PRODUCTION

**A picture that has spoken so strongly and so emphatically in box-office records that words from us would be weak in comparison. Lon Chaney's interpretation of Yen Sin is a characterization that will never be forgotten.**

Adapted from Wilbur Daniel Steele's famous prize story, "Ching, Ching, Chinaman"

*Played by*

| | |
|---|---|
| *Lon Chaney* | *Harrison Ford* |
| *Marguerite de La Motte* | *John Sainpolis* |
| *Walter Long* | *Buddy Messenger* |

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**PREFERRED PICTURES-INC.**

B.P. Schulberg-*Pres* J.G. Bachmann-*Treas.*

# for the box-office

A GASNIER PRODUCTION

# ORANGE SOMS

The Millions Who Read the Book and Saw the Play are waiting to cheer and applaud the picture.

Every city, town and village has endorsed this immortal story; from Garvers Ferry with its twenty-one people to New York City with its seven million.

*Capacity Audiences Are Waiting Everywhere*

B.P. Schulberg presents

# "RICH MEN'S WIVES"

## A Gasnier Production

Played by

House Peters, Claire Windsor, Baby Richard Hedrick, Rosemary Theby, Myrtle Steadman, Charles Clary, Mildred June, Carol Holloway, William Austin and Martha Mattox.

*Aldine, Philadelphia, Pa.*
Capacity business all week with last three days especially strong.

*Leland, Albany, N. Y.*
Packed the house from beginning to end. The best business getter in weeks.

*Lester's Rivoli, Columbia, S. C.*
Three days of capacity crowds.

*Majestic, Dallas, Texas.*
Played to full houses both afternoons and nights.

*The Voice of the Box-Office.*
*Exhibitors Trade Review.*

*A Proven Capacity Getter*

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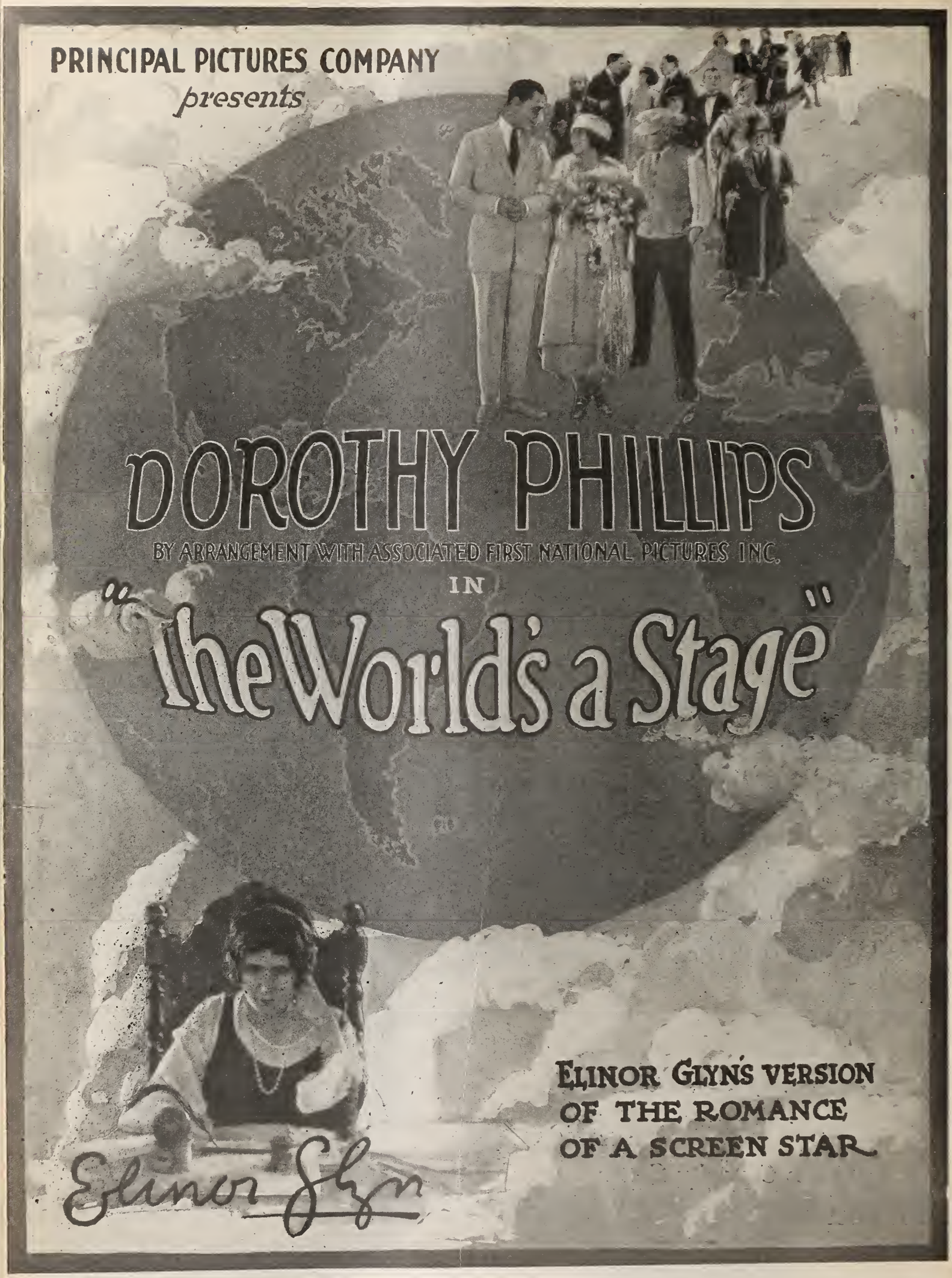


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SELECT PICTURES
LEWIS J. SELZNICK, President
J. Parker Read, Jr. presents
"PAWNED"
by Frank L. Packard, Author
OF "THE MIRACLE MAN"
Directed by Irvin V. Willat
Cast includes Tom Moore
Edith Roberts and Chas. Gerard
A melodramatic thrill picture possessing limitless possibilities for public appeal. Its producer, its author, its director, its cast---in fact, its every feature is a magnet with which to draw patronage to the box-office.

# Cleaning up!

MOVING PICTURE WORLD

## "Sure-Fire Flint"

**A Cyclonic Comedy Drama That Is Genuine Knockout And Ranks As Best Of Its Kind.**

**Reviewed by Roger Ferri**

Johnny Hines, besides being a clean-cut, likeable and human comedian, is equally at home when it comes to performing fearless acrobatic feats, smashing into fast moving trains, and also a terpsichorean expert who would make even the illustrious Maurice blush But that's another way of saying that Johnny Hines is as versatile an artist as there is on the screen and certainly he has created a lovable character with an individualism that puts him in a class by himself It is an original characterization that is a mixture of Wallace Reid and Harold Lloyd.

Aod in his latest vehicle, "Sure-Fire Flint," Johnny Hines not only exceeds the expectations of his most liberal friends, but through it will add many, many thousand more admirers to his list, for this comedy drama is a genuine knockout, so chockful of laughs that your sides fairly ache when it is all over But it also has pathos, thrills and romance All of which testifies to the high calibre showmanship of all those who in any way contributed to the production of the picture, which is good enough for the very best theatres in this or other lands

Charles C Burr made a lot of promises when he selected this story for Johnny But he didn't go far enough in these "Sure-Fire Flint" is Hines' masterpiece and will make Burr a richer producer-distributor Taken from any angle, the picture stands out like a powerful lighthouse on a dark night Direction, production, photography, lighting and last, but far from the least in value, titling—all of these are of the first water, flawless, and contribute to make a superlatively refreshing attraction

This writer "caught" the picture at the Olympia in Boston and on Wednesday night at the Biltmore Hotel we allowed ourselves to be pushed, shoved, elbowed, pressed and stepped on by seemingly hundreds who strove through the hour and 22 minutes consumed in projecting the picture—and still we enjoyed it even more so than in Boston, for on the second occasion there was Jimmy Bradford and his learned musicians who raised the entertainment value of the feature with their timely renditions "Sure Fire Flint" is so enjoyable that you want to see it over and over again, for every title conceived by Ralph Spence, is a treat in comedy pathos and general dramatic construction

Ralph Spence has contributed materially to the success of many pictures, but in this instance he had a really big comedy drama with to work. His work couldn't result for the "meat" or The action was The story

EXHIBITORS HERALD

"SURE-FIRE FLINT" (C C Burr-State Right is one of the swiftest comedy-dramas of the present sea It is a typical Johnny Hines production with about e thing in it the showman wants. Six reels of action snappy Spence titles

"—everything in it the showman wants."
*—Herald*

MOVING PICTURE WORLD

JOHNNY HINES'S latest achievement, "Sure-Fire Flint," is a comedy drama no exhibitor can afford to overlook It is a picture with a human heart, full of typical Hines thrillers and comedy that is refreshingly entertaining. This is any audience's picture Its appeal reaches out to everybody, for there is combined in this production elements that interest all sorts of fans. C. C. Burr has given the independent market a production of which it well should feel proud. It is well constructed, superbly acted and cleverly directed by Dell Henderson. Johnny Hines is rightfully the "whole works" Photographically, the feature is picturesque. Briefly, "Sure-Fire Flint" is the surest fire comedy drama this writer has seen in many a day It should jam every house where shown.

"It should jam every house where shown."
*—M P World*

**SURE-FIRE FLINT**—C. C. Bur[r] x Reels—Johnny Hines—Scenario by Gerald C. D[uffy] adapted from the story, "Sure-Fire Flint," by the same author in Ace-High Magazine and directed by Dell Henderson—The star scores 100 per cent. in this sure-fire attraction. It contains everything one can desire, comedy, thrills, tragedy, suspense, slapstick, a love interest, and a bit of radio. It is sure-fire ful entertainment from start to finish. It's sure-fire
*Motion Picture Journal*

Wonderful entertainment--"
*M.P. Journal*

EXHIBITORS HERALD

JOHNNY HINES IN

## SURE-FIRE FLINT

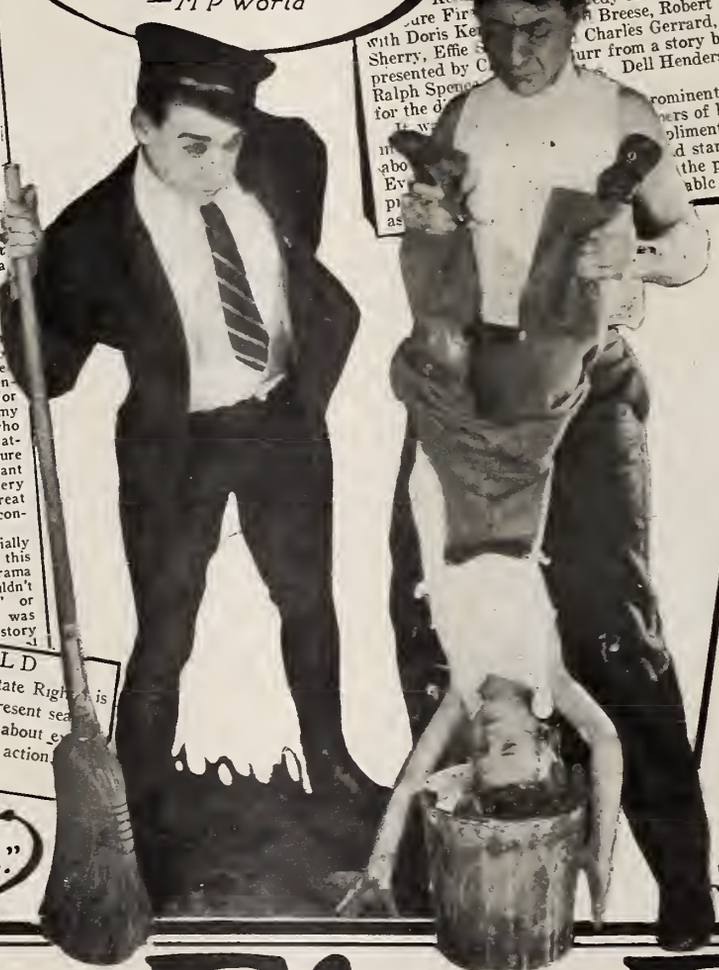
(C. C. BURR)

**This second Hines feature is sure-fire stuff. It has about everything in it. You can promise them comedy, tragedy, thrills and romance, orphanage sob stuff, war, radio, polite comedy, slapstick, serial stunts and love interest. Mechanically excellent, good action, farcial effects amusing and titles well written. Six reels. Hop to it.**

After all, there's only one Johnny Hines. He's just "Torchy" to most of us and "Sure-Fire Flint" is a typical "Torchy" tale, only longer, with equal parts of pathos, tragedy and drama nicely mixed with quaint humor. Aod it has a happy, snappy finish that will send 'em away with a smile. It starts out with a bang and keeps up the pace for the most part until the fade-out and for audiences who like good, clean, swift comedy it provides the best of entertainment.

The story begins in a beautiful home, where J Barney Sherry is shown the proud father of a new born baby, and the whole nation celebrating—for it is July 4. The sad separation of two little baby orphans is shown, when the girl is adopted by a wealthy family. Years elapse, the war finds Flint in the trenches, where he saves his captain and rescues a message from a German bringing back also several souvenirs. The war over, he finds himself penniless in New York, and becomes a taxi driver. By a ruse he gets business, but is discharged, theo he becomes a waiter and takes part in a dancing act. Here he meets the lady of his dreams and her foster father. He goes to the Reynolds steel mills to return a wallet, gets a job as assistant manager, and later becomes the manager, when Reynolds discharges the crocked manager, and incidentally the man to whom Miss Reynolds is engaged. Flint learns of a plot to steal the payroll and by means of various modes of traosportatioo he arrives at the office in time to preveot the robbery and also rescues Miss Reyoolds from inside the vault. The crook is shot by a pal and there the breezy romance ends.

Therc are attractive Prizma titles and several scenes are colored. The titles are snappy and the picture technically is excellent in every way. Ralph Spence wrote the titles.



# "Sure Fire Flint"

Cleaned up at the State Theatre, Minneapolis, and Capitol, St. Paul.
Ask Finkelstein & Rubin what picture holds the house record now.

**MASTODON**
Films, Inc.
*C. C. BURR, Pres.*
133-135-137 W. 44th St.
New York, N. Y.

Big-timber drama
Adapted from HAROLD TITUS'S novel "TIMBER" Directed by REGINALD BARKER · Scenario by J·G·HAWK'S and L·G·RIGBY
LOUIS B· MAYER presents
REGINALD BARKER'S PRODUCTION OF
HEARTS AFLAME
REG US PAT OFF
A METRO PICTURE
Distributed by
METRO PICTURES CORPORATION

# LOUIS
*p*
# REGINA
PRO
# HEART

*Spectacles the eye cannot forget ---*

The picture was taken in the midst of a forest fire that charred a whole county

It was too hot for this wolf!

*A whole mountain-side was blasted to check the sweep of the flames - - and the camera caught the upheaval*

Drama that drives home with the trenchant force of a lumberjack's axe ~

B. MAYER
esents

# LD BARKER'S
# UCTION OF
# S AFLAME

*Adapted from* HAROLD TITUS'S *novel* TIMBER.. *Directed by* REGINALD BARKER *Scenario by* J.G. HAWKS *and* L.G. RIGBY

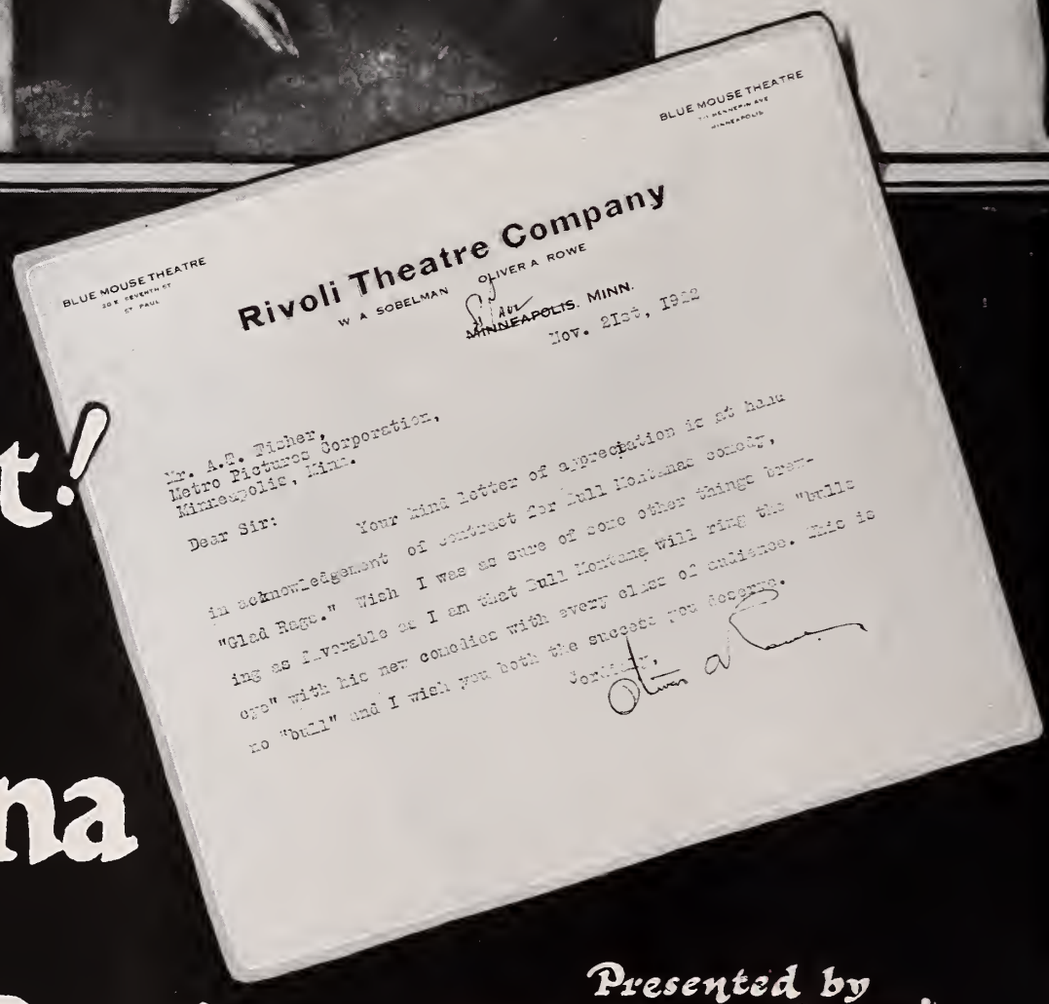
*A river was diverted from its course to float the logs. The story required this, and it was done*

REG US PAT OFF

A METRO PICTURE

# METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd, Exclusive Distributors thruout Great Britain. Sir Wm. Jury, Managing Dir.


BLUE MOUSE THEATRE
Rivoli Theatre Company
W A SOBELMAN OLIVER A ROWE
MINNEAPOLIS, MINN.
Nov. 21st, 1922
Mr. A.T. Tisher,
Metro Pictures Corporation,
Minneapolis, Minn.
Dear Sir:
Your kind letter of appreciation is at hand
in acknowledgement of contract for Bull Montana comedy,
"Glad Rags." Wish I was as sure of some other things beg-
ing as I-versable as I am that Bull Montana will ring the "bulls
eye" with his new comedies with every class of audience. Life is
no "bull" and I wish you both the success you deserve.
Sincerely,

# It's a bear, all right!

# Bull Montana *in* Glad Rags

*Presented by* **Hunt Stromberg**

*Directed by* **HUGHIE FAY**

*Photographed by* **IRVING RIES** *Story by*
**RENE RIVIERRE** *and* **HUNT STROMBERG**
*Supervised by* **HUNT STROMBERG**

**Metro Pictures Corporation**

# It has STRENGTH!

# The FORGOTTEN LAW

The story has primal power
The situations are high-tension
The drama has impact

Produced under the personal supervision of
MAX GRAF

Adapted by JOSEPH FRANKLIN POLAND from CAROLINE ABBOTT STANLEY'S famous novel A MODERN MADONNA . . . Directed by JAS. W. HORNE Photographed by JOHN STUMAR . Art direction by EARL SIBLEY . . . .

"No lack of *dramatic tension*. . . Many *thrills*, acute emotional phases"
—Exhibitor's Trade Review

"Acted with *virile power*—"
—San Francisco Chronicle

"*Dramatic story*. . . Milton Sills gives clear, strong portrayal"
—San Francisco Examiner

"Filled with *dramatic* situations"
—Motion Picture News

## The critics saw this

Distributed by
METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd, Exclusive Distributors throuout Gt. Britain. Sir Wm. Jury, Managing Dir.

# Your audiences will see it, too —

The story has primal power:
it is built upon a law
which wrenches apart
a mother and her boy

The situations are high-tension:
the man who gains custody
of the boy fights against re-
turning him to a mother he
deems unworthy

The drama has impact:
it is the harder for the man to
resist the widow's entreaties
for her boy when he real-
izes he loves her

# The FORGOTTEN LAW — has STRENGTH

Produced under the personal supervision of
MAX GRAF

Distributed by
METRO
PICTURES CORPORATION

REG US PAT OFF
A METRO PICTURE

Jury Imperial Pictures, Ltd.,
Exclusive Distributors
throughout Gt. Britain —
Sir Wm. Jury, Managing Dir.

# MERMAID COMEDIES

## JACK WHITE PRODUCTIONS

"THE exhibitor who does not keep his eye on that White boy is overlooking a real bet. And there's no discount goes with that statement, either."—
*Exhibitors Trade Review*

These Two-Reel Fun Classics, Like All

*Educational Pictures*

Are Constantly Being Advertised
To YOUR Patrons

## ← THIS AD

in *THE SATURDAY EVENING POST*

January 6 Issue

Will tell the Millions of Readers of that Magazine About Them. Get Your Share of the Patronage of these Millions by Booking

## MERMAID COMEDIES

and ADVERTISING Them

■

## KINOGRAMS

Gives All the News of All the World

■

## EDUCATIONAL FILM EXCHANGES, Inc.

*E. W. HAMMONS, President*

---

## MERMAID COMEDIES

furnish the big laugh on every motion picture program in which they have a part.

Always full of fast, vigorous action and clean, fine fun for young and old.

These two-part

JACK WHITE PRODUCTIONS

will be found in theatres where the management gives as much thought to the selection of Short Subjects as to the longer Feature Picture.

There is a theatre in your neighborhood where Mermaid Comedies and other pictures chosen from Educational's program of Short Subjects are shown regularly. They display this trade-mark, which is

*The Sign of a Whole Evening's Entertainment*

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
*E. W. Hammons, President*
EXECUTIVE OFFICES · NEW YORK

A
WARNER BROS.
Classic of the Screen

# WESLEY BARRY in

by Arrangement With Marshal Neilan

# "Heroes of the Street"

From the Play by Lem Parker
Directed by Wm. Beaudine
A Harry Rapf Production

*A comedy drama that contains everything a real good picture should have.~ "Heroes of the Street" will unquestionably be acclaimed as the finest production in which the popular "Freckles" has ever appeared.*

~WORLD PREMIERE~
MARK
# STRAND
NEW YORK CITY
WEEK COMMENCING
Dec. 17, 1922

# THOMAS A. EDISON recently said:–

The greatest mission of the motion picture is ***first:*** to make people happy; to bring more ***joy*** and ***cheer and wholesome good will*** into this world of ours.

## Bringing Joy and Cheer With Wholesome Good Will

has been the proud acheivement of

# Christie Comedies

for seven years, and the new series of twenty, now booking, exemplifies this spirit even more.

## "THE CHASED BRIDE"

with

## NEAL BURNS

the latest release is a fast-action farce, with a train-load of laughs for the whole family

*Worth Advertising On Any Program*

book through

Educational Pictures

"THE SPICE OF THE PROGRAM"

# JACK PICKFORD

*in*

# "GARRISON'S FINISH"

*Based on W. B. M. Ferguson's novel of the same name*
*Supervision and screen version by Elmer Harris*
*Direction by Arthur Rosson • Photography by Harold Rosson*

## *Here is What Exhibitors Get in Booking "Garrison's Finish"*

The return to the screen as star and independent producer of Jack Pickford.

A widely praised screen version of one of the greatest racing stories ever filmed.

The picturization of a story that has been read and reread by millions among all classes in all sections of the country.

## *"Garrison's Finish"*

A title known and used everywhere by everybody every day—a sure-fire box-office title.

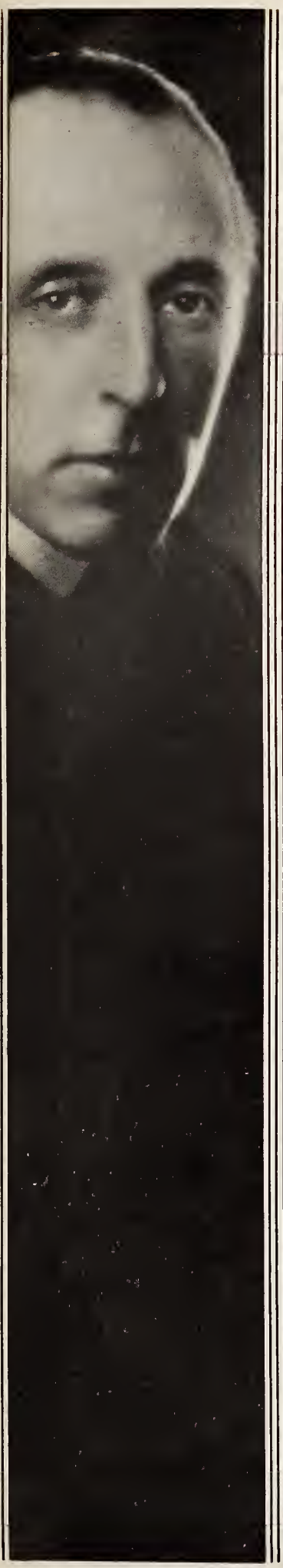
A thrillingly beautiful love theme that dominates the whole story.

An exceptional supporting cast with Madge Bellamy, Charles Ogle, Ethel Grey Terry, and Charles A. Stevenson in important roles.

All this, plus action that will hold any audience.

***Romance With Melodrama,***
***Mystery With Adventure***

*Allied Producers and Distributors Corporation*
*729 Seventh Avenue, New York City*
*—A Branch Office located in each United Artists Corporation Exchange—*



# NOW BOOKING!

# D.W.GRIFFITH'S "THE BIRTH OF A NATION"

*Founded on Thomas Dixon's story "The Clansman"*

## *A Great Big Picture That Revolutionized a Big Industry*

D. W. Griffith's "The Birth of a Nation"—the picture that always plays to capacity; that has had millions of dollars worth of publicity and advertising—that is known everywhere—may now be booked through United Artists Corporation for exhibition in the following states:

| | | |
|---|---|---|
| New York | Oklahoma | Tennessee |
| Pennsylvania | Arkansas | Florida |
| Michigan | Texas | Georgia |
| Indiana | Mississippi | South Carolina |
| New Jersey | Louisiana | North Carolina |
| Maryland | Alabama | Virginia |
| Missouri | | Kentucky |

Exhibitors in the above-named states—whether "The Birth of a Nation" has played in their towns or in their own theatres—may now book this picture that has an appeal as strong today as when first made by applying to their local United Artists exchange.

"The Birth of a Nation" was the forerunner of the great big photoplay of grandeur in spectacle, magnitude in settings, tremendous scenic effects, realistic mob scenes, terrific suspense in thrilling climax.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

# Independent Buyers

*The most* **IMPORTANT REVIVAL** *of the year*

EXCLUSIVE FEATURES INC.
*present*

JAMES OLIVER CURWOOD'S

# "The DANGER TRAIL"

*The most widely read book*

FIVE SMASHING REELS OF LOVE AND ADVENTURE IN THE FROZEN NORTH

WITH

**H. B. WARNER**
AND
**VIOLET HEMING**

*Produced by* Wm. N. SELIG

FOR TERRITORY
COMMUNICATE AT ONCE WITH
**EXCLUSIVE FEATURES, INC.**
130 W. 46TH ST. NEW YORK

*One of the Biggest Box-Office Clean-ups of the Season*

# Wow—what an attraction!

Play it RIGHT NOW when the whole world is thinking and talking romance! Play it because it's a fine, roaring, whizzing show with Johnnie Walker as a swagger young patriot—a veritable D'Artagnan of ancient Spain—in spurs and sombrero—dancing to the music of castanets and guitars—fighting in the thick of revolution—wooing a bewitching senorita—risking his young head in duels and on the backs of plunging horses!

Another big one all dressed up with box-office exploitation in the usual thoroughgoing F. B. O. manner.

**JOHNSTON McCULLEY**
**AUTHOR OF**
**"THE MARK OF ZORRO"**
***HAS WRITTEN ANOTHER TREMENDOUS MASTERPIECE***

# "Capt. Fly-By-Night"

*starring*

# JOHNNIE WALKER

DISTRIBUTED BY F. B. O.
FILM BOOKING OFFICES
OF AMERICA, Inc.
Main Offices—F. B. O. Building, 723—7th Ave., N. Y. C.
EXCHANGES EVERYWHERE

KEEP YOUR EYE ON
**F.B.O.**

# NEXT WEEK

# Motion Picture News Annual

## Banner number of the year

## Special Text Features in Preparation

### 1—Hall of Fame

The twelve greatest people of the industry as elected by a jury of 100, selected from the most prominent men in the business.

### 2—Roll of Honor

Two pages devoted to grouped photographs of seventy-five people who were prominently mentioned by various jurors, for Hall of Fame honors.

### 3—Live Wires Among the Exhibitors.

A list of several hundred showmen whose exploitation deeds of the past year have been recorded in Motion Picture News' Exhibitors Service Bureau.

### 4—Twelve Greatest Pictures of the Year

Special story by Laurence Reid, Motion Picture News' veteran reviewer on the outstanding productions of 1921 with reasons for his choice.

### 5—Exploiteers and Their Bosses

List of the field exploitation men and the office forces: who, why and where they are.

### 6—Holiday Announcements to the Trade

Text and advertising pages devoted to seasonal and trade news of importance.

## Date of Issue Dec. 30th.

## MAKE YOUR RESERVATIONS NOW

*The world's sweetest love story*

R. D. Blackmore's famous novel directed by Maurice Tourneur and produced at the studios of Thomas H. Ince.

*Distributed by Associated First National Pictures, Inc.*

## Best Romance of the Year Say the New York Critics

* * *

"Maurice Tourneur has done a thing of which he may well be proud. It would have stirred enthusiasm in the author."—*New York Evening Journal.*

* * *

"As choice a bit of seventeenth century romance as was ever screened."—*New York Sun.*

* * *

"A fine picture—a feast to the eye—photography and settings magnificent—with thrills and romance."—*New York Tribune.*

* * *

"One of the worthwhile pictures of the year."—*New York Daily News.*

* * *

"Excellent acting—pictorial artistry."—*New York Herald.*

* * *

"Seldom, if ever, has an audience gazed on such photographic magic."—*New York Morning Telegraph.*

* * *

"A film play that will rank with the best. A story of compelling interest to old and young. Full of action, thrills and excitement."—*New York Evening Mail.*

* * *

"An excellent picture—one to be given a high rating. An extraordinary production."—*New York Globe.*

* * *

"Maurice Tourneur has taken a great romance and made of it a great picture."—*New York Evening Telegram.*

* * *

"A picture worth while—as great as the novel."—*New York Evening World.*

FIRST NATIONAL PICTURES

MAURICE TOURNEUR *presents*

# "Lorna Doone"

# First National "The Dange

# 99

(It's as near 100% perfect as they make 'em)

*We don't often make a statement like this - but we mean it when we do.*

# Guarantees "rous Age" % Attraction

## How they did pack 'em in when the word got around!

**VARIETY**

"**Dangerous Age**" (First National (Chicago). (Seats 4,200; mats, 50; nights, 65.) Declared to be "pippin," with Louis Stone in for extra praise. Business first half way below par, same as in legit theatres, with last half of week tremendous. Around $36,000.

## The John M. Stahl Production

**Presented by Louis B. Mayer**
**Directed by John M. Stahl**

By Kirkpatrick Boone; Scenario by J. H. Hawks and Bess Meredith; Photographed by Jackson J. Rose; Assistant Director, Sydney Algier

## A First National Picture

Mr Sol Lesser.
West Coast Theatres
Los Angeles. Calif

Dear Sol.

I take my pen in hand to tell you something that's too good to keep. Just listen to what the New York Morning Telegraph says about me!

"The picture is so human and natural-with a combination of emotions that is quite overpowering. No touch has been left out that will make it true to life, but the reality of the externals is surpassed by the penetration of the heart. A remarkable achievement, delightful and most refreshing"

Isn't that nice?

# Minnie

with Leatrice Joy and Matt Moore
Directed by Marshall Neilan and Frank Urson: Photographed by David Kesson and Karl Struss.

MARSHALL NEILAN PRODUCTIONS

FIRST NATIONAL PICTURES

A First National Picture

Marshall Neilan's Latest and Best

Motion Picture News

# Percentage

W. W. HODKINSON comes out for percentage in an article in this issue—a percentage dealing between distributor and exhibitor that will replace the present flat rental system.

He states his case with clear and compelling logic and facts.

In our candid opinion he is dead right; and if this busy business will stop long enough to do some sound thinking we will, all of us, *have* to decide that the fundamental reason why the exhibitor doesn't have better pictures with which to attract a large public today is simply because the buying system is a blundering, antiquated thing altogether out of joint with the times.

*That's* the fundamental fault with the box-office today.

* * *

It does seem as though we might profit by the breakdown of the biggest and best run near-monopoly this industry has ever had.

The General Film Company, as Mr. Hodkinson points out, began to fail because *it* also had a buying system that became out of joint with the times. The times demanded better pictures—pictures with more attraction for the public than the novelty of motion—and yet the General Film Company kept on buying from its producers at a flat rate, a rate based on footage and not on quality at all.

Its fundamental fault—the fault that caused its disintegration—was its buying system.

And this flat rate between producer and distributor was followed by the present percentage system *and a new era in the business!*

* * *

Charles Pathé came to this country in 1914 to find out what was wrong with the General Film Company. We have had few with the clear vision and cold logic this man has always had. He found out the trouble speedily, and he withdrew his producing firm.

He told the writer why he did so—in a few words. It was the ten-cents-a-foot buying system. He said, at the time: "What this business needs is a distributor who will function like a book publisher. He will receive the best books from the authors—*all* authors and let them earn all they can from the *public.*"

Very simply expressed; *but* that is or should be, the distribution plan for pictures today.

* * *

As it is, the distributor is selling to the exhibitor today on just as flat and arbitrary a basis as the producer formerly sold to the General Film Company.

And that is *against* quality production.

The public today wants better pictures—not footage. And the public will pay for better pictures; and better pictures will pay the exhibitor and the producer.

*But*—not until the *rental* is based upon the *box-office returns* and not upon a charge fixed in advance of the showing and often out of all bearing with what the returns are.

* * *

Today the buying of pictures by the exhibitor is a matter of barter.

It has to be.

Where the exhibitor has the upper hand he steps upon the producer's neck and where the latter can dictate he does so ruthlessly.

We have often pointed out here that the exhibitors' worst enemy in the business is the other exhibitor who underpays and therefore makes *him* overpay.

But, we are *all* enemies under a system that can only breed distrust and hatred through bluffing and bunkum. That's what barter does. It has no place in a modern industry.

* * *

May we now state, in italics, for resounding emphasis: *we do not advocate any present system of percentage.*

Some existing percentage practices may be good; some may be worse than the worst flat rental deals. We don't support *any.*

What we do support is only the broad principle of paying for pictures out of the box-office returns.

And we contend that, because this principle is sound and because the present system is not, this industry today is on just as bad a basis as was the General Film Company several years ago when its fundamental practice discouraged good pictures.

W. W. Hodkinson says that there are draw-backs to percentage; so does H. D. Wood of London (in the Kinematograph); so will any seasoned distributor.

But the kinks can be untied, and they will be. As a matter of fact, there are exhibitors today playing percentage who are eminently pleased with its results. It *can* be worked out on a mutually sales factory basis. The plan simply needs that elasticity that will recognize the good will value of the theatre on the one hand and on the other the *advertising effort* that will make the picture play for all it is worth.

There's one great equation in this business which we constantly forget.

And that's—the public.

The public rules our destiny. We've got to give the public what it wants or take the consequences. We must work *with* the public, gear our machines up to it.

What the public pays for a picture is the only true measure of its worth.

Take this measure as a basis and give the exhibitor, distributor and producer each a percentage part of the box-office receipts and you will lay the foundation stones of a reordering of this industry that will result in better pictures, better profits and the business co-ordination and solidity we so sadly lack today.

WILLIAM A. JOHNSTON.

# PICTURES AND PEOPLE

C. FRANCIS JENKINS writes from his busy laboratory in Washington: "I am now, as you doubtless know, devoting my entire attention to the perfection of methods and means for the transmission of Pictures-by-Radio, and we have attained such skill in the use of the apparatus, that we believe the time is ripe for its introduction into the industry. We rather expect that within the course of fifteen or eighteen months we shall have developed apparatus for the transmission of Motion-Pictures-by-Radio, as speed is the only problem remaining for solution."

C. Francis Jenkins did a lot for the projection machine. And his perseverance is indomitable, and his skill is great. Pictures by Radio! Sounds skylarky—but who knows? How nicely it would solve our present-day baffling economic problem of distribution.

* * *

THEY'VE had the Prince of Wales married off to nearly every eligible on the continent. But he hasn't a thing on Charlie Chaplin, who has been reported engaged to a dozen or more of our prettiest screen buds. The rumor will not evaporate that he is to marry Pola Negri. Some of our best scandal sheets have already sniffed the odor of orange blossoms and heard the music of the wedding bells.

* * *

*ERNST LUBITSCH, accompanied by Frau Lubitsch and his assistant director, arrived in New York Tuesday on the S. S. Roosevelt. The talented German will journey to Los Angeles to direct Mary Pickford in "Dorothy Vernon of Haddon Hall." Since he can do the costume drama about as well as anyone (perhaps a little bit better than most of them) there is reason to feel confident that the picture will faithfully carry out the spirit, color and atmosphere of the period in which it is laid.*

* * *

HARDLY a week goes by now when the screen is not giving its public a perfect sample of real pantomime. Which indicates surely that acting before the camera has become an art. The latest disciple of genuine screen expression in Laurette Taylor, who makes her film debut in her lovable role of Peg which has delighted audiences before the footlights. "Peg o' My Heart" is one of those enduring plays which, like "Way Down East," will go on forever. A simple little romance, it lives because of its colorful characterization.

Laurette Taylor has played Peg for so long that she has made it mellow, and now she has brought it to the screen. The photoplay has existed for many years now, but future historians will record that Miss Taylor's vital and vivid study of Peg is one of its greatest expressions. The star has jumped from stage to screen and comes forth from the shadow world as one of its inspired leaders. Her performance is so easy, so natural, so human, so thoroughly expressive of the emotions of the colorful Irish lass that one wonders how she accomplished her work so successfully without showing a single trace of being camera-conscious. Then you remember that she is an artist. And art always finds expression.

For sheer charm of mood and impulse—for sheer charm of caprice and whimsicality, Laurette Taylor's Peg is without question the richest portrayal of the silversheet. It is hoped that the star will continue to enrich the silent drama with her art. Here is a talent which is sorely needed in this day when personalities are selected more for beauty of face and figure than they are for their gifts of expression.

FROM the Goldwyn studios comes an invitation to the public to pick the cast for "Ben Hur." Each one is asked to consider what figures of the screen would be most suitable in the roles of Ben Hur, Messala, Esther and Iris. The original Ben Hur was interpreted by Edward Morgan, who passed away many years ago, and was later portrayed by Bill Farnum. No other than Bill Hart, himself, played the character of Messala in the original company.

* * *

*DOUG and Mary have returned to Los Angeles. Edward Knoblock, the playwright who was responsible for much of the success of "The Three Musketeers," accompanied Robin Hood and Tess and will be associated with them once more.*

* * *

THERE has been no fanfare of trumpets ushering in Vitagraph's very human picture of newspaper life in a small city, namely, "A Front Page Story," but we are of the opinion that the company should toot its horn in giving us such a pleasing slice of reality, the plot of which revolves around a conflict between the local editor and the mayor. Jess Robbins is the director who put over this neat little document. He is the man who produced "Too Much Business," and his latest opus indicates that he has a firm grasp upon what constitutes the intimate touch.

Most directors have erred in presenting an accurate portrayal of a newspaper office. We go on record in saying that many of them don't know what the inside of a newspaper office looks like. They will send their cub reporter out equipped with pads. And these fledglings take down their notes and are never seen writing up their stories. Jess Robbins gives us a small newspaper plant which is complete even to the composing room. And James Corrigan as the editor is a genuine type.

The picture also presents Edward Horton, who is as gifted a comedian as there is on the screen today. He puts over his comedy in all seriousness—as all comedy should be played. Ask Willie Collier, he knows. But because he doesn't dress himself up like a Christmas tree and play to the gallery he is not getting the recognition which he deserves. Horton is human and an everyday sort of fellow. There is nothing of the strutting actor about him. The feature has another rich character in the mayor, played with small town pomp by Lloyd Ingraham.

We would like to see Jess Robbins putting out all the stories of small town life which are flavored with comedy. His humor is subtle and novel and appealing. And he never exaggerates. If you don't think he knows his business look over "A Front Page Story." There's nothing picturey about it—it is real.

* * *

WHAT? What?? What??? Los Angeles churches must now obtain police permits or preachers and members of congregations will be liable to a fine of $500 or a sentence of six months in jail. The clergy have discovered that an ordinance aimed to regulate social clubs and passed by the city council at the urging of church organizations, affected the churches as well. The ordinance defines "social club" as an association of persons for the promotion of sports, athletics, literature, science, politics, good fellowship, charity, religion, citizenship, moral or social ethics, benevolence or other common objects. Probably the churches have taken action to have the ordinance repealed.

* * *

*F. W. KILNER of London sailed Saturday on the Homeric after a month's stay here. Mr. Kilner has a new and*

*comprehensive scheme of marketing pictures for the independent American producer throughout Europe, details of which will be given shortly in* Motion Picture News.

* * *

IT was a gala event in the Los Angeles motion picture colony the other night when Richard A. Rowland of First National and the membership committee of the organization gave a dinner in the Officers' room at the Ambassador, which was attended by all the authors, directors, stars, and leading players who didn't report previous engagements. The occasion of the dinner was a token of appreciation by the hosts for the kindly reception and loyal cooperation extended to them.

Among the guests were Larry Semon, Marcus Loew, Rupert Hughes, Al Christie, Mr. and Mrs. Fred Niblo, Mr. and Mrs. King Vidor, Bessie Love, Anno Q. Nillson, Guy Bates Post, Sol Lesser, Sid Grauman, Jackie Coogan, Thomas H. Ince, Mack Sennett, Ben Turpin, Phyllis Haver, Bert Lytell, Corinne Griffith, Mr. and Mrs. George Fitzmaurice, Cecil B. DeMille, June Mathis, Douglas MacLean, Claire Windsor, Tully Marshall, Marshall Neilan, James Young, James Cruze, and Mr. and Mrs. Reginald Barker. Something of an all-star gathering—what?

The roster of the executive committee which joined Mr. Rowland in giving the dinner included Robert Lieber, E. V. Richards, A. H. Blank and H. T. Nolan.

* * *

THE way Warner Bros. are going into the market for their screen purchases we look to see them enlarge their float or build a new one to advertise their wares. Notice comes that they have bought the screen rights to "Beau Brummel," the play by Clyde Fitch in which Mansfield starred so successfully; "Cornered," the play produced by Henry W. Savage in which Madge Kennedy starred, and "How to Educate a Wife," by Elinor Glyn.

* * *

*ALONG with the Chaplin-Pola Negri engagement rumor comes one that Mary Miles Minter is the betrothed of Louis Sherwin, erstwhile dramatic critic who has since become one of the screen's busiest scenario writers.*

* * *

RUDOLPH BYLEK reached the high places the other day. He concluded that if he was to experience the seventh heaven he might as well get as close to the celestian region as possible. So nothing lower than the top of the Woolworth Building would suit Bylek's high ideals. The marital knot was tied at high noon. Who is Rudolph Bylek? When you walk on a George Melford set you will find the young benedict acting in the capacity of technical director. He has just completed "Java Head," and is responsible for the decorations in "Moran of the Lady Letty," "Burning Sands," and "Ebb Tide."

* * *

*FURTHER evidence of the fact that good pictures will get first runs anywhere is seen by officials of Universal, who announce that "The Flirt," Hobart Henley's picturization of Booth Tarkington's story, is to go into the Rialto theatre, New York, December 24. The cast of this Universal Jewel includes Helen Jerome Eddy and Eileen Percy.*

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THE second annual dinner of the Allied Laboratories Association was held at Delmonico's the evening of December 7th, and was a largely attended and a very successful occasion.

Major Tom Evans acted as toastmaster and introduced the following speakers: Courtland Smith of the Hays organization, Brigadier-General Charles H. Cole of Massachusetts, Joseph Coran of the Bay State Film Company, Boston, Jules Brulatour, L. J. Boynton, Joseph Dannenberg, and Martin Quigley.

Courtland Smith spoke of the huge advertising possibilities and necessities of the industry and urged that a large fund be promoted and used for this purpose. He referred to the fact that there are over 275,000 schools in the United States and that at some time or another all would be using films for visual education.

Brigadier-General Cole, who led the recent remarkable campaign against censorship in Massachusetts and who is also a member of the Bay State Film Company, made a practical and compelling speech in which he featured the need of securing capital in the industry.

* * *

THAT'S a ten strike scored by Goldwyn in signing June Mathis as editorial director. She should do as much for Goldwyn and "Ben-Hur" and "Tess of the D'Urbervilles," as she did for Metro and "The Four Horsemen."

* * *

*CHARLES BURR has written to us that Ramona Rallos, an exhibitor of Cebu Cebu, P. I., has written to him singing the praises of Mastodon films. Charlie would have you understand that his product, like Empy News, covers the field.*

* * *

IT is becoming more and more of a problem for the producer to know what to do with unhappy endings, when adapting to the screen a book or play which ends unhappily. In "Blood and Sand," the ending was preserved, Gallardo meeting his death. The critics acclaimed it as a remarkable picture, but the public, in many instances, objected to thus having its beloved Rodolph come to such an end. Now, in "The Beautiful and Damned," the ending provided by F. Scott Fitzgerald has been modified to permit of a happier finish. Again the critics have hailed is as a splendid picture, but have taken exception to the change in the ending. So what is a poor producer to do? Griffith experimented with the tragic finale in "Broken Blossoms," and while the picture was an artistic triumph, it was not his greatest box-office success, although it did succeed to a greater extent than is usually thought. Norma Talmadge, in "The Passion Flower," experimented with the tragic ending, and loud were the protests from her admirers. If "Hamlet" should be filmed, as Augustus Thomas has proposed, the question would arise again, for it would be out of the question to end with Hamlet going "out into the great open spaces, to start over again, where men are men and women are—women." There are certain stories which can never be logically filmed without a tragic ending, but the question arises whether or not screen art and the screen public have yet advanced sufficiently to warrant the filming of such stories at present.

# Statistics of the Motion Picture Industry

## Resume of Facts and Figures On Theatres of Country Gathered In Survey is Given

*By L. C. Moen*

ALTHOUGH that portion of the statistical survey of the film industry covering production and distribution remains to be completed, it is possible at this point to summarize the theatre situation briefly, as a result of the material now in. The full value of these cannot be brought out until the complete statistical picture of the industry can be drawn, but every indication points to the fact that the present figures on theatres will stand substantially as they are.

Work on the remaining portion of the survey is proceeding as rapidly as possible, and it is hoped that early in 1923 the figures covering the production and distribution and motion pictures will be ready, making available for the first time authentic statistics on these phases of the industry.

The actual results of the survey to date may be summed up as follows:

1. Of the total number of theatres in the country, 91.23% have less than 1,000 seats, and the average seating capacity is 507. This is substantially the same condition as existed in 1916.

2. Nearly one-third of the theatres are open seven days a week, with about 30% open six days. Thirteen per cent are open two days, 10% are open three days, and the small remainder are open one, four and five. The average number of days open, taking the theatres as a whole, is five. Six years ago, the average was five and one-half, making a decline of 9% in the number of playdays per theatre. The number of six-day houses has declined greatly since 1916, while the seven-day houses remain about the same.

3. The average number of people employed is seven, including the manager, operator, musicians, etc. This would indicate that about 87,500 people are engaged in the theatre end of the business.

4. The percentage of exhibitors reporting exhibitor competition was 47.68%

5. At matinees, 83.79% of the theatres charged from 10 to 24 cents, and 15.24% charged from 25 to 49 cents. The small remainder charged more than 49 cents. At evening performances, 56.44% ranged in price from 10 to 24 cents and 40.30% charged from 25 to 49 cents. The average matinee price was 12 to 28 cents, and the average evening price from 17 to 36 cents. The average price in 1916 was 10½ cents. The percentage of houses charging more than 25 cents is now 16.21%; in 1916 it was only 3.88%.

6. The percentage of theatres which have lowered their admission prices recently is 32.55%.

7. The percentage of theatres which raise their prices on special attractions is 55.80%.

8. One-third of all the theatres reported only 100 to 200 paid admissions daily, and the average daily patronage for all theatres was 364, as compared with an average seating capacity of 507.

9. The length of runs has increased greatly since 1916. During that period, the number changing program but once a week has increased from about 3% to 10%; the number changing twice a week, from about 8% to about 22%; the number changing three times has increased from 13% to 25%; the number of four change houses has increased from 12% to 18%; the five change houses have increased from 3% to 7%. During the same period, the number of houses changing six times weekly has declined from 37% to 15%, and the seven change houses from 24% to 4%. The average number of changes weekly is now three and one-half; in 1916 it was five. This is an increase of 43% in the average length of runs.

These figures must be considered very carefully, however, as they might easily be misleading. It must be borne in mind, for instance, that a great many more of these houses change program daily than is apparent at first sight. A house open open three days a week, for instance, and changing its program three times, would be listed as a three-change-a-week-house, although it actually changes daily. Also, a house closed on Sunday, and changing six times a week, would be listed as a six-change-house, although it, too, is a daily change theatre. In considering the heavy decline in the number of six and seven-change-houses since 1916, it must be remembered that the number of houses open six and seven days has declined very materially. The number of week run houses is smaller than would appear at first glance. The number of one-change houses is 9.90%, but 6.87% of the houses are only open one day a week, and hence can change but once, which lowers this figure markedly.

10. The average length of program is eight reels. The majority of theatres run from 6 to 10 reels.

11. One-fourth of the theatres run but one show daily, and one-third run but two. The average number of shows per day is three.

12. The most used item, excluding the feature, proved to be the two-reel comedy, used in nearly three-fourths of the houses, followed by the news weekly, used in nearly 59%. The one-reel comedy fell somewhat below the two-reel, being checked by slightly more than 46% of the houses. Next in order were: Serial, animated cartoon, scenic or travel, screen magazine, two-reel drama, vaudeville and prologue.

13. Slightly more than 85% of the theatres use music. Of these, about 46% use an organ, 30% an orchestra, and the remainder a piano.

14. Good business regardless of the attraction played was reported by 23.98% of the theatres.

15. Business was reported as hurt following an attraction which draws extra large business by 68.77% of the houses.

16. The feature is regarded as 68% of the box office attraction; the short subjects as 17%; and music as 15%. In the case of houses playing vaudeville, this was given a value of 33%, the other items being reduced accordingly.

17. More than half of the theatres reported business as worse than 1914, and practically three-fourths as worse than 1919, 1920 or 1921. Business was expected to be better for the remainder of the season, however, by 35% and only 15% expected it to be worse.

18. A much larger attendance in years when there is general prosperity was reported by 97.29% of the theatres.

19. Nearly half of the theatres experience their best season in the fall; one-fourth in the winter, and one-fifth in the spring. Nearly two-thirds have their worst season in the summer.

20. More than one-third of the patrons received their income from manufacturing industries; one-third from miscellaneous sources and the remainder from agriculture, mining and livestock, 11, 10 and 12%, respectively.

21. Western pictures are the most popular, followed closely by feature comedies. These are followed by a group of three nearly on a parity, famous books and plays, society and Northwoods dramas. Somewhat less popular are light farce and melodrama, and last of all, heavy drama and costume pictures.

22. Exhibitors report highly unfavorable experience with foreign made pictures, including French, German and Italian, the percentages ranging from 80 to 90% on "poor" for the three.

23. Rentals are considered too high by 95.23% of exhibitors.

24. Only 30.63% of exhibitors favor cheapening production, however, to lower rentals.

25. The average house overhead is 36.11%.

26. The average film rental is 39.45%.

27. The average advertising cost is 12.16%.

28. This places the average operating cost of theatres at 87.72%, leaving a margin of 12.28%.

29. The portion of the total rental going for the feature is 63.35%, 36.65% going for the short subjects.

30. Pressbooks are reported as of assistance by 87.88% of exhibitors.

31. Exploitation is done from the trade paper by 58.91%.

32. Satisfactory newspaper co-operation is received by 57.02% of the exhibitors.

## Fairbanks Is Loser In Injunction Suit

**DOUGLAS FAIRBANKS' application for an injunction to restrain the Leader Film Corporation and others from re-issuing and reconstructing films in which he appeared for the Triangle Film Company under a contract made in 1915 has been denied. The suit was filed several months ago and is now denied by Supreme Court Justice Wagner.**

**In concluding his opinion Justice Wagner said: "If the actual display of the pictures should be a garbled one, injurious to the player's well known reputation, a legal remedy exists to stop their exploitation. At this juncture, however, I see no basis for such procedure as would justify the issuance of a temporary injunction."**

**Fairbanks sued on the ground that the contemplated action of the defendant constituted a violation of the statutes which prohibit the use of a person's pictures for the purposes of trade. The court pointed out that Fairbanks was merely an employee of the corporation and not the producer of the pictures, for which reason he had no proprietory right in them and therefore his suit could not be upheld on those grounds.**

# Hodkinson Answers Some Pressing Questions

## Declares Percentage Booking Is Logical Answer for Lack of Better Pictures

W. W. HODKINSON, founder of Paramount and pioneer in the fight for better pictures, answers some of the most pressing questions in the industry in *Collier's Weekly* under date of December 16. Under the title, "Why You Don't Get Better Films," Mr. Hodkinson declares that it is his firm belief that percentage booking is the answer. In the course of his article he says:

"Already the situation in the motion picture industry has become acute. You have seen the censorship advances. You have seen the need for such articles as have been printed in *Collier's* and have applauded them when they appeared. The time has come to 'rise in meetin'' and speak out.

"First and foremost, to bring about a condition where pictures will be sold to you directly on their own merits instead of to exhibitors choosing blindly for you, on the strength of misleading trade advertising, a strict percentage basis of distribution between the producer and exhibitor, though the medium of a neutral distributing agency, will be necessary.

"I don't want to tire you with technicalities, but this is a vital change that will benefit the entire industry as well as you, and it's worth getting clear. At present pictures are sold (or, more properly, leased) outright for certain theatres or certain territories. An exhibitor reads the ads of 'Hattie's Uncle,' we'll say, and concludes it must be a fine picture. He looks at it and is persuaded by a good salesman that his audiences will like it. He pays, we'll say, $400 for a week's run. At the same time he pays $100 for a less pretentiously advertised film that we'll call 'Land's End.'

"'Hattie's Uncle' does very poor business. But 'Land's End' proves to be a clean-up. We'll say that Mr. Exhibitor breaks about even—just a reasonable profit—on the two pictures.

"Under present conditions your money goes to the producer-distributor who oversold 'Hattie's Uncle.' The producer of 'Land's End' may go to the wall. On a straight percentage basis the producer who deserved it, whoever he might be, would get your money.

"So much for that. It will have to come."

When asked to elaborate on his *Collier's Weekly* statement Mr. Hodkinson said:

"So long as the motion picture business is at a virtual standstill, bound by a system of bartering between the producer and the exhibitor, I cannot but believe that nothing but the adoption of a system of percentage dealing between these two elements will cut the bonds. Just as the arbitrary selling of pictures on 'footage basis' held the industry back until my original percentage plans were put into effect upon the formation of the Paramount organization in 1914, so will its present progress be retarded until such time as producers are definitely rewarded for good product through the pulling power of their productions at the box office, and in no other way. In spite of the difficulties that lay in the way of this plan, I believe that the advantages far outweigh the disadvantages, and I believe that ultimately the adoption of the percentage system is inevitable.

"In working out the details of the percentage basis between producers and distributors in 1914 I realized then that as long as the outright sale of motion pictures continued the progress of the industry would be blocked, because the distributor would naturally always endeavor to buy his product as cheaply as possible, and the producer, in turn, would endeavor to produce as cheaply as possible to increase the margin of his profit. The industry, and I mean by this the exhibitor and his audiences, was caught between the millstones of two greeds. In other words, the price of ten cents per foot for positive film was for years the arbitrary measure that held the business within the confines of the 'nickelodeon.'

"Upon the abandonment of the ten-cents-per-foot limitation and the substitution of a percentage basis, whereby the producer had an indefinitely continuing interest in the ownership of his product, he was encouraged to improve his productions, which had the effect of giving the distributor very much better quality in product, and, in turn, enabled the exhibitor to get higher admissions for this improved product.

"Now, however, another danger looms up. The gradual acquisition of distributing channels by the mass producers has reached a point where the distributor has been almost eliminated as a neutral factor, and the producer, in effect, has a direct contact with the exhibitor. Faced with the necessity of manufacturing a large quantity of product, the producer is exerting every power within his reach to force the exhibitor to pay maximum rentals regardless of the quality of his product. Often he has had to resort to over-statement and misrepresentation, to the creation of false values, to force these prices. The exhibitor has begun to lose confidence in the producer and his promises and an insecure condition results, which is reflected in the present continual controversies between exhibitor buying groups and the producer-distributor interests. The exhibitor is continually endeavoring to assert his independence against the producer-distributor's desire to strengthen his domination over exhibitor interests.

"Where he has thought it necessary, the producer-distributor has even entered the exhibiting field and has purchased theatres for the express purpose of forcing the output of his picture factories, regardless of their fitness.

"Does it not seem simple procedure, as a means of ending this conflict, for the adoption of a system whereby the theatre owner and the producer divide box office revenue on an equitable basis, with the distributor standing between them as a neutral and independent factor? The big question seems to be: What is an equitable division of receipts?

"We find today that the exhibitor is unalterably opposed to percentage bookings for two reasons, both of them justified.

"First, the producer has demanded of the exhibitor that he pay flat rentals for indifferent product, reserving the lion's share of the better product for himself.

"Second, the exhibitor fears to disclose the records of his business to producer interests that are actively competing with him in the operation of theatres and who might very well use the information thus gained to raise rentals on average product and to guide him in the establishment of competing houses in particularly productive territory.

"The exhibitor, indeed, is between two dilemmas. On the one hand he sees his audience dwindling by reason of the fact that he has found it necessary to play a great deal of inferior product, produced by the factory producers, which product is an effective dam against better independent producer's pictures reaching him; and, on the other hand, he fears to trust the producer to deal fairly with him if he opened his books to the examination necessary where percentage contracts are enforced.

"This brings us squarely to the present need of a neutral element standing betwen the two—an independent and unbiased influence that would see that justice was dealt out to both parties impartially. This is the function of the neutral distributor who completes equitably the triangle of the industry.

"Furthermore, such a three-way alignment of the industry—independent production, neutral distribution and independent theatre operation—would stop the three great economic wounds from which the industry must bleed to death if they are not staunched:

"First—Waste in surplus and unnecessary distributing systems.

"Second—Waste in the production of factory motion pictures and independent products which they shut out, which are only partly utilized by the market.

"Third—The loss of public favor and admissions resulting from its failure to attend theatres where the average of quality is so low.

"On my desk today is a letter from a prominent clubman in a large city near New York, which reflects an attitude that is becoming general. This is a danger signal that the industry can well heed:

"'We have a membership of over 900 and have an entertainment hall with a seating capacity of over 500, and if the cost of the films that you refer to is not excessive I think the company . . . can make arrangements with our people . . . although I must confess that motion pictures, as a rule, do not appeal to the membership at large. No red-blooded man, however, would offer the slightest objection; in fact, most of them would welcome a diversity along the lines of nature and sportsmanship rather than the class of motion pictures that we have had from time to time.

"'Unfortunately, most of the members are inclined to taboo all motion pictures simply on account of the unsatisfactory quality of some of the pictures shown and because of an ever-surfeit of this class of entertainment.'"

### How Many Pictures Are Released in Six Months?

DURING the six months period from March 1st to September 1st, 1922, there were released:

285 Feature Subjects.
220 Comedies (Short Subjects).
64 Dramas (Short Subjects).
117 Miscellaneous (Short Subjects).
16 Scenics (Series).
6 Serials.
5 Series of News Reels.

These are listed in THE BOOKING GUIDE (October Issue).

There are a lot of "good bets" in this list that you were obliged to let go by because of lack of "open dates." They are not all being currently advertised. The GUIDE will recall them to memory.

With your copy of the GUIDE and NEWS file you can capitalize on these "new-old" pictures.

THE NEWS IS FILED THROUGHOUT THE FIELD.

# Famous Players' German Experiment Fails

## EFA Brought to a Close; Berlin Studio Kept for Distribution; Kaufman Winds Up Affairs

*By Jerome Lachenbruch*

AL. KAUFMAN, the representative of Famous Players in the European Film Alliance (the EFA), never looked so thoroughly relieved and contented as when I found him today flashing a check book, preparatory to settling up all unfulfilled contracts with German directors and actors. He wanted to talk about the speed of various steamers to America, but as I was familiar only with the fourteen-day variety, he agreed to compromise on subjects for discussion and tell me about the wind-up of the Famous Players experiment at producing in Germany. While he told the story he wore his famous smile-that-won't-come-off.

"As a producing unit," he began, "the EFA will cease to exist, but Famous will nevertheless keep the studio in Berlin and use the organization here as a distributing centre. Ike Blumenthal will be manager of distribution, and all Paramount productions suitable for the German market will be sent here. Furthermore, if we should need a bit of European or Egyptian stuff for an American picture we shall send a few actors over here and take the necessary scenes."

The decision of Famous Players not to throw good money after bad has meant the cancellation of several long term contracts and the withdrawal from production of several pictures that were about to be begun. This definite move has stopped a new Lubitsch picture, a farce in which he had great hopes. Lubitsch has not yet decided whether he will come to America, and up to present writing he has not given Famous Players a definite answer. Luhitsch would like to produce in the United States, but he fears that his hands would be tied as soon as he came over, and, as a result, that his pictures would no longer have distinction. However, he may still decide to take a chance in the American film arena.

*Note—Mr. Lubitsch and Mr. Kaufman arrived in New York Tuesday.*

Among the directors whose contracts were settled by Mr. Kaufman (to the satisfaction of all concerned) are Joe May, the producer of "The Indian Tomb;" Dimitri Buchowetzki, who made "All for a Woman"; George Jacoby and Lothar Mendez. The most important actors who had large dollar contracts were Emil Jennings and Harry Liedtke, the latter a charming German "Doug." Fairhanks.

Those who are interested in the screen as an art will regret that Max Reinhardt, probably the greatest revolutionary influence in the modern theatre, was not able to fulfil his contract with the EFA. He had been engaged to make a screen version of "Paradise Lost." Knowing the artistic conscience of Reinhardt, I feel sure that this work would have taken about two years to complete. Reinhardt, it may be recalled, made "The Miracle" about ten years ago. But to return to Mr. Kaufman and his views on producing in Germany.

"Germany cannot consistently produce pictures for America," he said, "for three definite reasons. First, there are not enough beautiful women who can act and who know how to wear clothes; secondly, the men rarely look distinguished in a modern type of picture, though many are excellent actors; and thirdly, the American point of view is not understood, and consequently too many purely local mannerisms destroy the value of a picture for America. I am speaking only of the picture that must be a commercial success to justify its production, for I admit that when it comes to producing an artistic picture like 'Caligari' (which was a financial failure in Germany as well as in America) Germany stands ahead of all other countries. But a producing organization like Famous Players must make a certain percentage of commercial successes to pay for its artistic failures. And that percentage has not been achieved in our German experiment."

### Production Debacle Abroad Told by Lachenbruch

**THE accompanying article is the fourth of a series being written exclusively for Motion Picture News by Jerome Lachenbruch on conditions in the foreign film market. The present article reveals the futility of American production efforts in Germany, and discusses in detail the failure of Famous Players-Lasky's experiment despite the wealth of ability, business genius and financial resources put behind the enterprise. Mr. Lachenbruch's article makes it clear that circumstances beyond the power of the Famous Players-Lasky officials to rectify were responsible for the unsuccessful termination of the venture. Famous has conducted a test, concluded that production abroad under present conditions is unadvisable, and wisely brought its studio activities in Germany to a close.**

**The reasons underlying this withdrawal, as quoted by Al Kaufman, Paramount's foreign representative, in an interview with Mr. Lachenbruch, and the personal observations made by the author himself form one of the most interesting articles of the series yet published.**

In order for Famous Players to obtain the best forces in Germany, they had to pay American salaries to their leading players and directors; and though production itself is less expensive than in America, successes have been fewer and far less certain.

"The German producer,' said Mr. Kaufman, "can produce successfully for every country in Europe. He should consider America merely as a long chance. One can't make pictures on dollar salaries and feel sure that America will take the product. Germany has Scandinavia, Czecho-Slovakia, Italy, Finland; and now France and England are beginning to take her pictures."

During the past summer all German producers thought only of America, but since few recently made pictures have been sold, the producers are beginning to count less on our absorption of their productions. The present season finds hundreds of German pictures in America—unsold.

Mr. Kaufman was asked to give his opinion of the production in other European countries. From the standpoint of technical mastery, he thought the Swedish films were as good as ours, but that the subjects were too often unsuitable for American audiences. They are often morbid; the unpleasant things in life are pictured more often than the pleasant ones, and the American goes to the cinema to forget his troubles, not to relive them.

In speaking of picture production in Italy, Mr. Kaufman thinks it has come to a standstill.

"I know of but one film of any magnitude that is being made. That is 'Messalina,' a production on a larger scale than has ever been made. The sets are beautiful and gigantic. But on the whole production in Italy is dead. Heretofore every Italian producer has offered me his pictures for American distribution, but within the past year I have not had a request from one Italian concern to look at a picture. The financial situation in Italy is responsible for the shortage of production. Owing to the fact that some previous productions were not advantageously sold in America, the Italian bankers refuse to finance motion picture organizations to any large extent, with the result that production there has almost stopped.

"There is a very good reason for Italian pictures not being generally successful in America, and that is the overwhelming age of leading women. Italy seems to be in the state of picture development that we passed through about ten years ago. A director at that time usually had the authority to insist that his wife or his sweetheart play the leading role. But America overcame that handicap to a large extent; Italy doesn't seem to be aware of the fact that such a condition cannot exist for long without injuring its business. The leading feminine roles are almost always played by the wife or the mistress of the director or the subsidizing banker of the company, or by some woman with a personal drag with the person who controls the production.

"France can make good pictures, but a different set of conditions exists there than in any other European country. The banks subsidize producers less there than anywhere in the world. Yet France has some of the finest directors in the world, in Abel Glance, Marcel L'Hehiere, and Rousell, to mention only a few. And they all have difficulty in finding financial backing for their productions. Not only France but England also understands how to make pictures for America if given the chance, but the moneyed people in these countries do not support the industry. That explains the paucity of French and English pictures in America.

"England certainly can produce pictures that we can use. But it does not follow that Famous Players can produce in England for American consumption. The fact is that for an American company to work in England is too expensive a job. It costs too much to wait upon the weather in England when the salary list is in dollars. A native company, however, on a more modest budget than an American has to count on can produce successfully for the American market."

All this does not take into consideration the plain economic fact of supply and demand in America. The ordinary French or English or German picture hasn't a rosy path before it, as our own supply of program material is plentiful. With our thousands of actors and hundreds of producing units, the every-day demand for pictures can be and is adequately met. A foreign picture of similar type can not be sold sufficiently cheaply to undersell the home product. Only the extraordinary foreign film seems to me to have a place in the American photoplay theatre. For the production of the extraordinary film and its marketing in America, the obstacles have

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# Thomas Patten to Represent Hays on Coast

## Former N. Y. Postmaster to Make "Model Industrial Community" of Producing Center

THOMAS G. PATTEN, former postmaster of New York City, has been appointed by Will H. Hays as the West Coast representative of the Motion Picture Producers and Distributors of America, Inc. Mr. Patten's special task, as described in a statement issued this week from the M. P. P. D. A.'s headquarters in New York, will be to develop the industry's producing center on the Pacific Coast into "a model industrial community." Mr. Patten is already in Hollywood making a preliminary survey of the work to which he has been assigned.

The new appointee has had a wide range of experience and is characterized by Mr. Hays as eminently fitted for the task that awaits him. From 1917 to 1921, he was postmaster of NewYork City, and prior to that time served for six years in Congress as a representative from New York. He has been identified prominently for years with the Democratic party in New York, and his selection by the former Republican Postmaster General is pointed to as indisputable evidence that Mr. Hays in his capacity as head of the producers' and distributors' organization of the motion picture industry is consulting only the best interests of the film industry and not party considerations. In addition to his political activities, Mr. Patten has won unusual success in a business way.

In a letter addressed to William A. Johnston, editor of MOTION PICTURE NEWS, Mr. Hays outlines the purposes of Mr. Patten's assignment to the West Coast post and the task that awaits accomplishments at his hands. The letter follows in full:

"My Dear Mr. Johnston:—

"For some months we have been planning to inaugurate such activities of our association in Los Angeles County, Cal., as would make certain that the industry discharges its full duty in helping to maintain a model industrial community not only as to the industry's own activities, but in its relations to the splendid community of which it is a part.

"It is for that purpose that Mr. Thomas G. Patten has gone to Los Angeles to represent this association. Mr. Patten is a man of successful experience in large affairs. He was postmaster of New York City from 1917 to 1921, inclusive. Previous to that he was in Congress for six years, as a representative from New York, and has been very successful in business. He goes out to do this work in fullest sympathy and to stay indefinitely. The fact is the working conditions in the industry are very good now, the spirit of co-operation among the co-workers is much above the average, and the industry's activities already are a very definite and creditable part of the commercial and social fabric. As above indicated, however, we are going to make certain that everything that is possible to be done shall be done by the industry to make the activities of the motion picture business in that territory constitute an ideal industrial center, with the very best possible relationships within its own ranks, between the producers themselves, between the producers and employes, between the employes themselves, and between the coalesced industry and the public, with the fullest use of all the approved and recognized best methods in industrial community life, with the consequent best possible spirit, etc., in all of which recreation facilities, community centers, dormitories, matrons, cafeterias, etc., are incidents. This, I hope, will be one of the steps in the development of the fullest confidence and co-operation within the industry itself, in all its branches, and between the industry and the public. There are, I believe, inevitable consequent resultants from the development of the situation along these lines, which will be reflected in many ways, of course, including the quality of the pictures.

"Something like seventy-five per cent of our motion pictures are made in Los Angeles County. It is an interesting fact not generally known that the third largest industry in Los Angeles County is food production, which spent last year about $92,000,000, with a weekly payroll of $260,000; the second largest industry is petroleum, which spent last year $104,000,000, with a weekly payroll of $353,000 (and probably one-fourth of the oil produced in the country last year was produced in Los Angeles County). The largest industry in Los Angeles County is motion pictures, which spent last year nearly $140,000,000, with a weekly payroll of over $500,000. This makes, of course, the motion picture industry of the very first importance commercially there, and places upon the industry a definite responsibility in the commercial and community life of that section.

"I am writing this to you because I want you to know personally what we are really trying to do. There are thousands of employees, the business is closely owned and it would seem to be possible for the industry to maintain an industrial community which would be as complete a product by way of an industrial establishment as it is at all possible to have anywhere in any business.

"With very kindest personal regards always, I am

"Sincerely yours,
(Signed) "WILL H. HAYS."

## Sennett Signs to Release Through Allied

A LONG term contract has been executed by which Mack Sennett will release his forthcoming motion picture product through Allied Producers and Distributors Corporation, the subsidiary organization of United Artists Corporation.

The contract was arranged and signed by Hiram Abrams, president of Allied Producers and Distributors, and Mr. Sennett. The first picture to be released under the new arrangement will be "Suzanna," a splendid film of romance, mystery, thrills, adventuresome action, gripping intrigue and an overwhelming supply of Mabel Normand comedy. The picture is set for an early release.

## Valentino Is Loser In Appeal Of Suit

RODOLPH VALENTINO has been restrained by a decision of the Appellate Division of the Supreme Court from appearing on the stage or in motion pictures "for any person, firm or corporation, other than the Famous Players-Lasky Corporation, or for himself on his own account" until the breach of contract suit brought by Famous Players-Lasky against him is decided by the Supreme Court.

The appeal was made from the decision of Supreme Court Justice Wasservogel on September 30. It will probably be two months before Valentino will have an opportunity to prove charges brought by him against the corporation.

It is believed Valentino and his wife, Winifred Hudnut, will go to Europe shortly and appear in review and pictures under the management of Charles B. Cochran. It is said that for such a tour Valentino has been offered $3,500 weekly.

## New Companies Fewer During Past Year

Even though December should prove itself a record-breaking month in the number of motion picture companies incorporating in New York State—and judging from the first week's business, there is little likelihood of this happening—the total number of such companies this year will fall far below that of a year ago, when 455 companies embarked in the motion picture business, and incorporated in New York State, with a capitalization represented of $28,373,400.

Up to December 1, this year, there have been 289 companies in the motion picture business incorporated at Albany, these having a combined capitalization of $17,782,100. Some of the past months were extremely lean, April for instance, witnessing but 15 companies incorporating, and these showing a capitalization of but $274,000. During the last two or three months, however, a most substantial gain has been shown, both in the number of companies incorporated, as well as the capitalization which they represent.

Last December, thirty companies incorporated, with a capitalization of $2,358,100. Even should a like number of companies incorporate this month, the year's total would still be a matter of 136 companies below a year ago.

## Booking Combine Looms in Washington

LOCAL independent exhibitors intimate that a booking combine of local one and two-theatre chains is in its incipiency in Washington. While details of the plan, members of the combine and other information are withheld, it seems that the small white and colored houses object to the alleged ability of Harry Crandall in securing films at lower rentals than they can obtain.

Exchanges and theatre owners seem to be cognizant of the plant, and apparently it will succeed. Presumably, the Scheers, Eddie Phillips, also two theatres, the Byrams, with two or three houses, Miss Cohen, the Globe Amusement Company, and others will be in the group.

# Reasons Given for Urging Music Tax Repeal

## Exhibitors' Cooperation Is Urged to Combat Alleged Unjust Charge of Music Society

By Frank Rembusch

THEATRE owners, in a general way, agree that the so called Music Tax is unjust and unfair, but pay it because heretofore the case has seemed rather futile to refuse. After careful investigation we are convinced with proper effort we need not and should not pay the music tax. Recently Indiana exhibitors have asked us to find means of defeating this tax. Various plans to defeat the tax have been advocated. We have added some new means of defense that puts the matter in an entirely different light. We have associated exhibitors with us in this battle in several states, and we want to bring this matter to the attention of every exhibitor in America, with the view of enlisting the cooperation of all. The subject is rather comprehensive, and we have tried to boil down to a few words, data and evidence we have on hand, that would fill volumes.

In order to simplify it we have paragraphed all into offensive and defensive points, as follows:

Point One.—The Music Society collects a copyright charge when they sell the printed sheet. They add another charge where their music is played in a place operated for profit. We believe that the music publishers receive all the rewards they are entitled to under the copyright act, when they sell the printed sheet and that their claim to further charge for playing this music is invalid. If necessary, we propose to ask Congress to pass such legislation that will interpret the copyright law, so that copyright rewards shall come in the sale of the printed sheet only.

Point Two.—The Music Society does not notify the exhibitor that certain musical compositions are copyrighted. Rather they send paid spies into the theatre and it matters not whether you play their music or not they report that tax music has been played. In due time the exhibitor is bluffed into either paying the tax or else he faces trial in the Federal Courts for infringement.

In our case they brought suit on a piece of music that no member of our orchestra ever played at any time. Yet, to intimidate us they told our attorney they could send us to the penitentiary for playing their music without a license. We did not play it, but must defend ourselves in Federal Court anyhow. There is a law against extortionists, and it should be invoked against this Music Society.

Point Three.—The Music Society is composed greatly of publishers, who control most of the distribution of so called popular music, and we propose that the Federal Trade Commission shall investigate whether or not they are operating in violation of the Anti-Trust Laws.

Point Four.—The Music Society hires an able general copyright attorney and attorneys in each state to enforce its claims. We exhibitors all hire different attorneys, most of whom never had a copyright case in their hands, and don't know what it's all about. Here is where the Music Trust is smart and we are not.

We request that every exhibitor refuse to pay the tax and send his case to us, and we will engage one set of attorneys who will look after all our cases at very small cost to each individual exhibitor.

### Gas Explosion Wrecks the Doric, Kansas City

A HUGE gas explosion early Thursday morning virtually wrecked the Doric theatre, one of Kansas City's five first run houses, resulting in $100,000 damages to the theatre and adjoining buildings. The janitor had gone to the basement to light a gas heater, the explosion occurring as he struck a match. The interior of the theatre was wrecked, while ornamental windows in the front were blown out. The hanging ornamental ceiling was torn loose and crashed to the floor. Samuel Harding, one of the owners of the theatre, said the loss was covered by insurance.

Point Five.—In many States the Music Society is operating illegally, for the reason that they are not registered with the Secretary of State.

Exhibitors in all States are asked to investigate this matter and if possible oust them or at least make it as uncomfortable as possible in retaliation of their unjust acts to us.

Point Six.—The Music Society sets an arbitrary price on playing copyrighted music. If you only play one piece of music a year their charges are the same as a continuous use of their music.

Point Seven.—In general practice the musician must furnish the music and rightly, as he alone knows what he can play. We do not stipulate tax music, but quite the opposite, knowing that we can easily and better operate without the tax music. Suppose then our musicians play tax music against our wishes (as is being done) and we are hauled into Federal Court as a consequence. Rightly the Music Society should take redress from our musicians, but they cleverly do not.

Point Eight.—The Music Society mails to our theatres sample copies of music free of charge. Now it seems rather reasonable that the right to play this music is included, otherwise why would they send it to us in the first place. Furthermore, we popularize their music and make the sale to the general public possible, all of which is a moral obligation if nothing else. They should pay us for playing their music, instead of we paying them.

Point Nine.—The musical compositions on which the Music Society demand a tax have no real standing in Court, because most of their musical compositions have never been adjudicated.

In explanation—under our system of patents and copyrights laws anyone reasonably can secure a copyright or patent on most anything, and a copyright is the most easy of all. The fact that you have a patent or copyright does not protect you. The Patent Office cannot know the merits or demerits of your claim. The Government is not at fault, because copyrights and patents are given out so freely. The work in our patent office is so great that no one man or set of men can know whether the numerous claims presented are all valid. Their practice is to be as careful as possible and then if the claims are not valid, and someone infringes on rights of a patentee, the case must be adjudicated by the Courts, in order to establish whether there are any rights or not. Only where a copyright has been infringed on and suit brought and won, is a copyright really valid. Therefore the tax music without adjudication is not really a valid copyright, and tax is being collected on only pretense and not on a basic principle.

Point Nine-A.—All music on which there is no copyright is in what is called "In the Public Domain." All tax free music belongs to the world "In the Public Domain," and the amount of music in the world is tremendous, as we all know. There has been so much music written, composed, extemporized, etc., in past centuries, that it is practically impossible to invent any new music, therefore the Music Society is not entitled to a copyright because their music is not new, it is all old stuff worked over. To prove this we engaged a committee of musicians to investigate various compositions of Tax Music and found that it is made up of excerpts, chords, phrases, parts of melodies, songs, etc., etc., of music, that has been and is in the Public Domain, some for a hundred years. The Music Society have and are collecting a tax on compositions that are part of the Public Domain (the property of the world). We are inclined to believe that with proper litigation the Music Society could be made to return the money they have collected from us.

Point Nine-B.—A group of exhibitors in Pennsylvania, who are associated with us in this fight had the following experience: A Member was sued by the Music Society for playing a certain composition, in turn the Music Society member has been sued by an Opera Company, because this composition has a melody that is very similar to the one used in the Opera. Just imagine such a mess. Yet we allow them to panhandle us into paying a license on music on which the Music Society has no property rights. At this rate, unless we do something to combat the Music Society, in time they will claim all of the Music in the Public Domain, and the whole world will be obliged to pay them tribute.

Point Ten.—How to defeat the Music Tax.

The first necessary act is for the exhibitor to refuse to pay the tax. Every exhibitor that pays the tax gives the Music Society added strength to defeat us who refuse to pay.

Refuse to pay therefore is the first requirement. You may do this by saying "you do not care to continue their franchise."

We are engaging attorneys of national experience in copyright law to assist us and such other attorneys as are necessary in each State, to defend your and our cases. We plan to carry one or more cases up to the Supreme Court of the United States, and secure a more equitable and just interpretation of the copyright act, if this is necessary.

The success of our efforts is dependent somewhat on National, State and individual organized efforts of exhibitors.

We engaged attorneys who can win, so let's all get back of them and make them win. Every exhibitor in America is invited to come along.

## Famous Players German Experiment Fails

(Continued from page 3180)

practically all been mentioned by Mr. Kaufman. At their own expense, Famous Players have taught all American producers that our pictures can best be produced at home, and in proving this fact they have manfully admitted their own failure.

The influx of foreign photoplays cannot, for a long time to come, be large enough to threaten the film industry in America as a business. After all, most films that are produced abroad, as at home, are business propositions. And so long as the business of film making for our trade can be most successfully carried on in America, I believe it would be a good thing for our exhibitors and our states rights people to forget the bugaboo of foreign competition. That goes also for actors, directors and all the human elements that help to make a film. But—they would do themselves a favor in welcoming the exceptional foreign film, and trying, now and then, to present an attempt at art in the photoplay. Such attempts are being continually made in Germany; and what is interesting to observe is that a film that is ostensibly made for its artistic value has an equal chance of commercial success in Europe with the mere pot-boiler. To close our eyes to new ideas would be fatal to the motion picture in America. The foreign e perimenters in film ideas can bring new life into the American field. "The Golem" has already done so, not to mention "Caligari" again, which has influenced a dozen directors in minor ways. Perhaps the form of the influence is a mere widening of the American horizon as to film possibilities. To exclude such stimulae is either the result of prejudice or stupidity, and in the long run the one is as futile as the other. Since the Famous Players experiment, I believe we shall look upon foreign films with a clearer eye and appraise them more open mindedly.

## New Company Papers Are Filed in Albany

Motion picture companies incorporating in New York State during the past week, show the following directors and capitalization, according to the papers filed with the Secretary of State: Geneen & McIsaac Producing Corporation, $5,000, James L. Robinson, Upper Montclair, N. J.; Mercedes von Bredow, Henrietta Smith, New York City; Notable Screen Productions, $500, Merritt Crawford, A. E. James, Charles Ascott, New York City; Victory Cinema Corporation, $10,000, Joseph Schron, Louis Ogust, Frederick Zorn, New York City; Premier Productions, $500, H. J. Sanders, New York City; Nat Lesser, Fay Alexander, Brooklyn; J. Searle Dawley Productions Corporation, $250,000, Merle I. St. John, Grey M. Burns, Vera A. Roberts, New York City; J. & L. Corporation, $50,000, William Kaufman, Edw. N. Bloomberg, Ida Shmunis, New York City; Church Motion Picture Syndicate, $500, Paul Smith, Ethel G. Martin, Eleanor B. Ryan, New York City.

## Dallas Exhibitor Reports Theft of Film

The Columbia theatre management of Dallas, Texas, reports the theft of a two-reel comedy entitled "Throbs and Thrills," and offers a liberal reward for information leading to the recovery of the film, as well as a reward for the arrest and conviction of the party stealing same.

## Decision Makes Exhibitor Pay Under Contract

A DECISION important to the entire motion picture industry was handed down in the Superior Court in Boston last week, when the Vitagraph Company of America was awarded $6,759.90 against the Park Theatre.

The suit was based upon the plea that the Vitagraph company sold the Park a number of pictures and after several were played a cancellation was received. In turn, Vitagraph notified the theatre that the contract must be complied with and that the film would be in the Boston exchange awaiting use by the theatre. It also warned that the pictures must be played as contracted for or suit would be filed. The Park refused to show the pictures, so action was taken with the above result.

## Film Building Planned for Albany

Albany, N. Y., is to have a film building of five or six stories in height, and ready for occupancy by May 1, 1923. It will be located on Broadway and will cost at least $250,000. It will be of sufficient size to accommodate two or three exchanges to a floor. There will be plenty of projection rooms and other conveniences. The building is to be erected by outside capital and is expected to fill a long-felt want in the Capital City.

At the present time, there are about twelve exchanges located in Albany, which cater to approximately 350 theatres in the territory covered. While these exchanges are now fairly well segregated, there are some at considerable distance.

## Great Profit Realized on Theatre Site

In St. Louis real estate circles it is reported that the Columbia Theatre Company virtually realized a profit of $822,500 by exercising an option obtained in 1897 to purchase the theatre's site at Sixth and St. Charles streets for $362,500. Well posted realtors say the land is worth not less than $1,185,000.

The lot has a frontage of 79 feet on Sixth and a depth of 123 feet. The annual rental was $14,500 and on a 4 per cent basis, the usual rate on 99-year leases in that section the purchase price would be $362,500.

The company a few weeks ago bought the adjoining lot of 25 feet occupied by the Strand theatre which they also operate.

## N. Y. Village Vote Favors Sunday Pictures

ANOTHER village in New York state will enjoy Sunday motion picture shows by a vote of its taxpayers. Following a strenuous campaign, in which the whole village participated, Ballston Spa, on last Saturday, voted for Sunday movies by 848 to 750. All persons over 18 years of age were allowed to vote.

Some little time ago, the village board of trustees passed an ordinance allowing Sunday movies. The ministers of the village made so strong a protest that the board rescinded its action and submitted the matter to a popular vote.

## Washington Exchange Men Are Reorganized

The exchange men of Washington have reorganized. At the meeting of the local managers, last week, a local film board of trade and managers' conference was perfected, using the by-laws operative prior to the Hoy system era. R. C. Robin of Pathe was chosen president; J. A. Bachman, Educational, secretary; Sam Galanty, Hodkinson, and Manager Brown, Universal, taking the other offices as treasurer and vice president respectively. A convention of Maryland and Virginia exhibitors is expected to be held here in January, at which exchange arbiters and exhibitor representatives from Maryland, Virginia and the District will be selected and disputes settled amicably, according to Mr. Robin.

## Missouri Still Hopes for Freedom of Screen

The motion picture industry hasn't given up hopes of obtaining a constitution provision assuring freedom of the screen in Missouri, in short the same protection extended to freedom of speech and the newspapers.

The Constitution Convention meeting a Committee of the Whole now has before it the report of the Committee on Preamble, Boundaries, Bill of Rights, and Distribution of Powers which declined to amend section 14 of the bill of rights to include the screen. The committee has recommended that the present constitution's provisions for freedom of press and speech be written into the new code.

But Paul S. Conwell, of Kansas City, and L. M. Henson, of Popular Bluff, have brought in a minority report, that would include a provision that "every person shall be free to say, and by any mode of impression and republish his ideas, opinions and sentiments on all subjects whatsoever."

## No. Carolina Exhibitors Meet Dec. 27th

The regular mid-winter meeting of the North Carolina M. P. T. O. will be held in Greensboro, at the O. Henry Hotel, on December 27 and 28, according to official announcement from the offices of Henry B. Varner, secretary of the organization.

Varner in his official call for the meeting freely predicts another strong effort on the part of reformers to put over a state-wide censorship bill at the January session of the North Carolina General Assembly, and stresses as one of the important matters to be taken up at the Greensboro meeting the arrangement for strong representation in Raleigh during the entire time the legislature is in session and the raising of ample funds to defeat the measure.

## Rumor Has Pola Negri and Chaplin Wedded

New York newspapers are said to have received reports from the coast to the effect that Pola Negri and Charley Chaplin are already wedded, though the same rumor knew nothing of when the ceremony had taken place.

Previous word from the coast was to the effect that the couple would be married next month. Miss Negri and Chaplin are said to have discussed their plans last week, but were not ready to issue any statement.

# State Theatre Opens in Schenectady

## Newest House of Mark Strand Circuit Represents Half Million Investment

WITH Wesley Barry sharing the limelight with Lieutenant Governor-elect George R. Lunn, and with an assemblage which included prominent residents of Schenectady, Troy and Albany, the new State theatre, in Schenectady, N. Y., was officially opened and dedicated last Saturday night, under most auspicious conditions. The house, which is the newest of the Mark Strand circuit, represents an investment of something over a half million dollars, and is most modern in every respect. It has been over a year in course of construction. With the completion of the Strand theatre in Troy, and its opening, probably in March, the company will then have houses in all three of the cities in the so-called Capital District.

Owing to illness, Max Spiegel, vice president and secretary, of the Mark Strand Theatre Circuit, was unable to be present at Saturday's opening. Moe Mark, president and general manager of the circuit, was also absent, as he is now on his way home from the Pacific Coast. Walter Hayes, of Buffalo, vice president of the circuit, was present, however, accompanied by Mrs. Hayes, and his daughter, Jean. Others present included Edward L. Hyman, managing director of the Brooklyn Strand; Edgar L. Weil, of the Syracuse-Strand; Paul C. Reilly, of the firm of Reilly and Hall, architects of the house; John Woodward, Louis Moss, Mr. and Mrs. Harry M. Warner, Eugene L. Falk and Harry Goetz, all of New York. At the conclusion of the opening Saturday night, there was a dinner served in Albany, at which the majority of those named above were guests.

The State is one of the most magnificent motion picture theatres in the country. It has a seating capacity of approximately 2,200 persons. The seating arrangement being of the stadium-like effect, with a double row of loges separating the orchestra chairs from those of the upper portion of the house.

The house will be managed by Edwin O. Weinberg, who at one time managed a small theatre in Troy, N. Y., and who later was associated with the management of the Elmwood, before going with the Strand interests. It is understood, however, that Mr. Weinberg will be transferred to Troy, N. Y., to manage the Strand theatre there, when it opens some time in March.

## Late News Notes from the West Coast by Wire

MARCUS LOEW left for the East on Friday.

Louis Lewyn, producer of Screen Snapshots, will be host to 50 members of the Wampas on a trip to Tia Juana, leaving Saturday Morning and returning on Sunday.

The Western Golf handicap was postponed until Dec. 17 on account of rain. There are 75 entries.

Hobart Bosworth Productions, organized by Spencer Valentine, will film a series of four productions, beginning in January. The stories purchased are: "The Blood Ship," by Norman Springer; "Blue Blood and Pirates," by Peter B. Kyne; "The Silent Skipper," by Henry R. Schrieber; and "Violets of Yesterday."

The cast for "The Courtship of Miles Standish" now includes Charles Ray as John Alden, Enid Bennett as Priscilla Mullins, Fred Warren as Miles Standish, Stanton Heck as Captain Jones, Thomas Holding as Winslow, Tom Wilson as Fall. Sam De Grasse as Carver, Joseph Dowling as Elder Brewster and Norville McGregor as Governor Bradford. Other players are: William Sullivan, Max Ascher, Charlotte Pierce and Sidney Bracey.

Four days' rain during the past week greatly hampered production.

A cable brings news of the arrival of Al Christie and company at Honolulu, where they are having good weather for picture making.

Hal Roach has purchased the screen rights to Jack London's "The Call of the Wild" and Fred Jackman will direct it, featuring the educated dog, "Bunk."

The final title for Jess Robbins' third production for Vitagraph is "A Front Page Story."

## New Theatres Are Assured for St. Louis

Two more handsome theatre structures for the St. Louis district are assured, although one may bs delayed for a few years.

During the past week a syndicate including Walter A. Hays and Joseph H. Grand, attorneys; Charles S. Bowman, head of the Bowman Printing Company, and Harry L. Cohen, Chicago capitalist, purchased a parcel of ground on Delmar boulevard, west of Limit avenue.

They have since announced they they will improve the site with a 1,200-seat theatre and five-story store and apartment building to cost $400,000. Plans are now being drawn.

Harry Redmond, who operates the Majestic theatre in East St. Louis, has been approached by several prominent bnsiness men in that city who have suggested that he join in building a combination theatre and hotel or office building structure on the site of the Majestic.

This theatre has been a winner but is somewhat out of date and not the kind of structure that should grace such a valuable site. If the plans go through the new theatre would seat 2,200 persons and the building would cost upwards of $750,000.

## U. S. Trade Commission Reports Answer

The Federal Trade Commission has made public the reply of the Lande Film Distributing Corporation, of Ohio and of Delaware; Favorite Film Corporation and William Alexander in the D'Artagnan-Three Musketeers case. The respondents deny every allegation made against them by the Commission, and demand that the complaint be dismissed. Six other respondents in this case are yet to be heard from.

## New Jewish Review Board Is Instituted

The commission on Jewish religious and educational literature, which has just completed a conference in Baltimore, has instituted a new board of review for motion pictures. Rev. Dr. Rudolph Grossman, of New York, rabbi of Rodelph Shalom Temple, was named chairman of the body.

## Colored Lighting Provides Artistic Stage Effects

A LIGHTING EXPERT discusses the desirable equipment for the stage, the variety of mechanical means through which desired effects may be obtained and also the principles to consider when choosing the type of lighting. His impressions and suggestions have been published in the NEWS in a series of articles on the general subject of illumination of the theatre and stage along with the connections of light and music.

On page 131 of THE BOOKING GUIDE (October issue) can be found the dates of issues and page numbers in which these articles appeared.

THE NEWS IS FILED THROUGHOUT THE FIELD

## Special Sunday Program to Be Tested in Missouri

Additional developments in the M. P. T. O. M.'s educational plan, which seeks to make the theatre a community center on Sunday, were announced this week. Three representatives of the state Sunday school association and three exhibitors will form a committee which will select all educational films to be used in the Sunday program. Various ministers of communities will be called upon to lecture for periods of one month from the stage or platform of the motion picture theatre, all lectures to be non-sectarian.

Within a week or so a conference between M. P. T. O. M. officials and the Sunday school association will be held to determine the details of launching the plan. A test of one month then will be made at the Star theatre, Warrensburg, Mo., owned by T. C. Goodnight, an executive official of the state exhibitors' organization.

Coincident with the State Sunday School Association's approval of the special Sunday program, the national Presbyterian laymen's conference, held last week at the Hotel Baltimore, Kansas City, launched an attach on Sunday shows, the Rev. H. L. Bowlby characterizing commercial amusement and sporting enterprises as desecrators of the Sabbath.

## Salesman for Paramount Dies on Coast

Cobert Amador, a salesman connected with the Los Angeles Paramount exchange, died last week in San Francisco where he had gone to attend the Paramount divisional convention which followed the general convention at Los Angeles.

He was stricken with appendicitis while on the train to a hospital in that city where a hurried operation failed to save his life. Mr. Amador was one of the most popular and efficient salesmen in the Los Angeles office and his loss is keenly felt throughout the entire Paramount organization.

## Massachusetts Censor Vote Certified

The final vote on the motion picture referendum in Massachusetts as certified by the Secretary of State is as follows:

| | |
|---|---|
| Against censorship | 553 173 |
| For censorship | 208,252 |
| Majority against censorship | 344,921 |

## "Singed Wings" Paramount Release for Dec. 17

AS its release for December 17, Paramount presents the Penrhyn Stanlaws production, "Singed Wings," with Bebe Daniels and Conrad Nagel. This is an adaptation by Edfrid Bingham of the story by Katherine Newlin Burt.

Miss Daniels has the role of Bonita della Guerda, a beautiful Spanish cafe dancer, while Mr. Nagel plays the leading masculine part, that of Peter Gordon.

The heavy role is played by Adolphe Menjou. Don Jose della Guerda, grandfather of Bonita, is played by Robert Brower.

Ernest Torrence has the part of Emilio. The remaining role, that of Eve Gordon, the neglected wife of Bliss Gordon, is played by Mabel Trunelle.

## *"Knighthood" to Close at Criterion December 30*

Owing to the fact that a longer tenancy of the Criterion theatre cannot be secured, the Cosmopolitan Corporation will bring the run of its picture, "When Knighthood Was in Flower," starring Marion Davies, to an end at that theatre on December 30.

When Cosmopolitan's picturization of Charles Major's immortal story plays its final performance at the Criterion it will have completed fifteen and a half consecutive weeks at that theatre for a total of 245 performances in 108 days.

Scheduled at the beginning for two performances a day, the demand for seats was so great that it was found necessary to give three performances every Saturday, Sunday and holiday. Even this proved insufficient and for a time four performances a day were given, an extra matinee being held at 11 A. M.

## *Max Graf Ready to Resume Production on Coast*

Max Graf, the producer, has taken up headquarters at the Metro studios on the Coast and is preparing for the production of his next three pictures. They will be made at the San Mateo studios in San Mateo, California.

"The Fog," a story by William Dudley Pelley, will be Mr. Graf's next production, and he expects to begin filming within the next four weeks. H. H. Van Loan is preparing the screen adaptation of this story.

Following this is to come "Beans," an original story by Mr. Graf and Mr. Van Loan.

The third production will be "The Gamble in Souls," a story on which Mr. Graf and Mr. Van Loan collaborated.

## *"Oliver Twist" for Xmas Week in England*

What is said to be another record for quick playing dates in England is the showing of Jackie Coogan in "Oliver Twist" during Pantomime Week (Christmas Week).

This First National attraction was released in the States this fall, but owing to the policy of quick play dates adopted by Ralph J. Pugh, British managing director of Associated First National Pictures, Ltd., the British public will not have to wait a year or eighteen months before seeing the clever Jackie in Dickens' famous character.

Scenes from the Fox Production starring Shirley Mason, "Pawn Ticket No. 210"

# *Exhibitors Launch Distributing Corp.*

## *Independent Theatre Owners Formally Organize Project at Chicago Meeting*

SOMEWHAT of a sensation was sprung in the industry Tuesday when it was announced that the Theatre Owners' Distributing Corporation, a company owned and controlled by independent exhibitors, was formally launched at a meeting held in the Hotel Sherman, Chicago.

Many independent exhibitors in no way connected with exhibitor organizations, in the main, took the initiative in this proposition and invited the officers and members of exhibitor organizations, notably the Motion Picture Theatre Owners of America, to meet with them in formulating a new line of action.

While the move tending toward this end was known in inside exhibitors circles for several days, no inkling of the real situation reached the industry generally until Tuesday's meeting was held.

The Hotel Sherman meeting was attended by about 100 leading independent theatre owners from different parts of the United States. The meeting was opened by W. D. Burford, of Aurora, Ill., who welcomed the exhibitors to Chicago. William A. True, of Hartford, Conn., presided by request.

Mr. True stated that letters and telegrams were on the desk from many independent exhibitors who were most enthusiastically in favor of the new movement, but were prevented from being present because of the great distance to be travelled, or for different business reasons.

The Theatre Owners' Distributing Corporation is chartered under the laws of the State of Delaware. It has an authorized capital of $5,000,000. It will be entirely co-operative in character.

A demand for a company of this kind on the part of the independent theatre owner has been repeatedly made for several years, because of the tendency within the industry to effect lines of centralized control. The independent exhibitor saw his position in the business imperiled, and the desire for an exhibitor controlled distributing corporations was expressed at the Minneapolis convention of Motion Picture Theatre Owners of America in June, 1921, and reiterated with emphasis at the Washington convention in May of this year. At the latter meeting it was referred to the board of directors.

Many state and other meetings of exhibitors, allied with this national organization, went on record as favoring such a move. Similar action was taken by different regional bodies. Finally the board of directors of the Motion Picture Theatre Owners of America decided that that organization could not of itself make such a move, but that the formation of an exhibitor owned and controlled distributing corporation was imperative to insure the safety of the independent theatre owners. Thus came the formation of the Theatre Owners' Distributing Corporation at last Tuesday's meeting.

Meetings will be held in different cities throughout the country soon to afford all independent exhibitors an opportunity to become affiliated with the new company.

Definite arrangements will be made for the establishment of exchanges or the acquiring of exchanges now in operation, in all parts of the country and also for the general extension of the business.

# Vitagraph Abolishes Deposit System

## Important Step Announced by President Smith Welcomed by Exhibitors

VITAGRAPH will abolish the deposit system entirely, beginning with the new year. This important step was announced by Albert E. Smith, president of the organization, and comes after careful consideration. Its effect is of the greatest importance to every exhibitor, and should be the means of relieving a situation that has become to many exhibitors almost unbearable.

In making the announcement Mr. Smith added that the action of the Vitagraph company was not retroactive and that no deposits already received under existing contracts would be refunded, but that every dollar of deposits so received would be applied strictly according to the terms of the contracts as they read at the time the contracts were made. Contracts made after the new year will require no deposit, but the Vitagraph company, Mr. Smith said, would expect and demand the same fair treatment on the part of the exhibitor as the exhibitor received from Vitagraph.

In explaining this important change in the method of dealing with the exhibitor, Mr. Smith said that ten years or more ago, when in the majority of cases the exhibitor represented only a small theatre with a few hundred seats and under a short lease, it was deemed necessary to require a substantial advance payment from the exhibitor, not that the money might be in the hands of the producer or distributor for use, but in order to insure the performance of the contract by the exhibitor. Today, Mr. Smith said, the conditions are different, and the situation is entirely changed. The exhibitor of today, with but few exceptions, Mr. Smith said, has a very substantial investment in the theatre which he operates. He is responsible and means to live up to the contract which he signs.

Fully ninety-seven per cent of the exhibitors today are thoroughly responsible, Mr. Smith said, not only in their financial ability to meet the obligations in their contracts, but in their desire and intention to meet them.

Beginning the new year, Vitagraph will accept contracts from any exhibitor with the complete understanding that full payment for each picture to be played will be made seven days before the play date designated in the contract. When the exhibitor, for any reason, desires to postpone the original play date named in the contract it will be necessary for him to pay the amount due on the contract in full at least seven days in advance of the original play date named in the contract, before Vitagraph will consent to the change, and then the exhibitor in each case will have the privilege of playing such pictures at a later date. No contracts will be accepted unless a definite play date is given for each picture at the time the contract is signed.

## Hodkinson Makes Changes in Personnel

A report comes from the office of the W. W. Hodkinson Corporation to the effect that W. O. Galloway has been made office manager of the Cleveland branch, replacing E. R. Little, temporarily assigned. This appointment was effective December 4th.

It is also stated that E. H. Steele has become office manager of the Denver branch, effective December 4th. He replaces P. G. Morris, who has resigned.

The home office of the W. W. Hodkinson Corporation reports that G. A. Falkner has been appointed branch sales manager of their Washingtohn, D. C., office. He replaces Sam A. Galanty, who has resigned.

Herbert Rawlinson is star of "One Wonderful Night," the Universal attraction, from which the above scenes are taken

Scenes from "Thirty Days," the Paramount Picture starring Wallace Reid

## First National Gives Fan News by Radio

First National has begun broadcasting fan news by radio, using the station WHN at Ridgewood, L .I., which gives the news a radius of at least 1,000 miles and in time radio fans on the coast will be able to listen in. It is hoped also to reach London where the radio fans have been listening in recently on nights when atmospheric conditions were perfect.

The first broadcasting was done on Thursday December 7, when a fashion story about the gowns given to Margaret Leahy, Norma Talmadge's British prize winner, was sent out. A story on the thrilling horse racing scenes in Tom Ince's picture, "The Hottentot," was sent through the air the next day, after a special showing of the picture at Wurlitzer Hall.

## Von Stroheim to Make Norris' "McTeague"

"MCTEAGUE," Frank Norris' famous realistic novel, ranked among the greatest of American stories, will be Eric Von Stroheim's first production for Goldwyn, according to an announcement just received from that company. Speculation has been rife in motion picture circles ever since the news that Goldwyn had placed Mr. von Stroheim under contract as to what his first picture would be.

"McTeague" was one of Frank Norris' early novels; it is very realistic in its account of a San Francisco dentist's life. In fact, it was written while Norris was still under the spell of the great French realist, Emile Zola, and possesses many of his characteristics. Norris afterwards, in "The Octopus" and "The Pit," returned partly to his earlier romantic style, although the sternest realism abounds in many episodes in both of those novels.

## Fox Announces Program for December 16th

FOX FILM CORPORATION announces a program of two star features, two star-comedy specials, a Lee Kid re-issue, a Sunshine Comedy and a Mutt and Jeff Animated Cartoon for release during the week of December 16th.

"Lights of New York," the special production, directed by Charles J. Brabin, which was originally scheduled for distribution October 22, was released December 10th.

For the present week, John Gilbert will be seen in "A California Romance." The director is Jerome Storm. The story is by Charles Banks.

On December 24th, "Pawn Ticket 210," starring Shirley Mason, will be released.

...."The Cyclist," the Clyde Cook two-reel funmaker, will be ready December 24th. Al St. John will be seen in "The Alarm," on December 17th.

The Sunshine Comedy is "A Poor Fish," and the Mutt and Jeff Cartoon "Jim Jams."

## *United Artists Releasing "The Birth of a Nation"*

The immediate release of D. W. Griffith's "The Birth of a Nation" by United Artists' Corporation in many states throughout the country is announced by Hiram Abrams, president of United Artists.

The Griffith picture may now be booked through United Artists' exchanges for the following states:

New York, Pennsylvania, Michigan, Indiana, New Jersey, Maryland, Missouri, Oklahoma, Arkansas, Texas, Mississippi, Louisiana, Alabama, Tennessee, Florida, Georgia, South Carolina, North Carolina, Virginia and Kentucky.

## *"Trail of Lonesome Pine" Is Under Way*

Mary Miles Minter has begun work in "The Trail of the Lonesome Pine," under the direction of Charles Maigne.

Antonio Moreno has been cast for the leading male role.

Ernest Torrence plays a big role in Miss Minter's new picture. Cullen Tate, heretofore assistant director to Cecil B. DeMille, will make his first appearance before the camera. Others in the cast include Edwin Brady, Beulah Bains and J. S. Stembridge.

The screen play was adapted by Will M. Ritchey from the book of the same title by John Fox, Jr., and the famous stage play, also of the same title, by Eugene Walter.

## *Irving Lesser Changes Picture Title*

Announcement was made this week by Irving Lesser, eastern manager of Principal Pictures Corporation, that the latest Irving Cummings production tentatively entitled "Chicago Sal," had been permanently entitled "Environment." This is the production starring Alice Lake and Milton Sills and dealing with the underworld of Chicago and rural life in Indiana, involving the redemption of a woman who had inherited the leadership of a crooked gang from her father, only to find peace, love and happiness in the Hoosier country.

Scenes from "The Voice of the Minaret," starring Norma Talmadge, a First National picture

# *Laemmle Flays First-Run System*

### *Universal Chief Asserts Most First Runs Are the Purest of Bunk*

DENUNCIATION of the present method of first run showings and a warning that the first run system is the greatest menace to the business, are contained in a statement just made public by Carl Laemmle, head of the Universal organization. The statement is a verbatim copy of a letter written recently to an exhibitor who solicited Mr. Laemmle's personal views on the first run situation.

"You are making the mistake of your life if you are booking your pictures according to what the first run house in your territory is showing!

"You know as well as I do that nearly every first run house in the United States and Canada is controlled either by some producing company or by some distributing concern, and you know mighty well that the purpose of controlling first run houses is to exploit pictures there so you will book them.

"In the great majority of cases nowadays the quality of a picture has precious little to do with the case. If a company produces a picture and the same company owns or controls theatres, it is going to run that picture in those theatres for the sake of the impression it will make upon you!

"There was a time when first run houses were really owned by individuals; then the first run meant something. In those days, if the man who owned the theatre and made his living out of it picked out a picture to exhibit, it was a safe bet for you to follow his lead and book the same picture.

"Evidently 'them days is gone forever.'

"Today, in most cases, first run does not mean first run, but it simply means first exploitation.

"I know what I'm talking about, because the Universal in its time has tried out the scheme of controlling a handful of theatres in order to exploit pictures. The only place we ever tried the stunt was in cities where Universal pictures were frozen out of first runs because competitors controlled all the good houses in the zone. The only place where Universal will ever own or control a theatre is in such cities as that! Heaven knows, we want to stick to the producing and distributing end of the business and never compete with our own customers, but in a few cities we have been driven into the theatre end of the business in self-defense.

"Therefore I am speaking as an exhibitor as well as a producer when I tell you that in all except a mighty few instances first runs are bunk. They are the greatest menace to the business and they are a double menace to you, because they not only compete with you but they mislead you into booking pictures that you should not book.

"There is only one safe booking system, and that is all summed up in the Universal slogan, 'Look before you book.' I have been telling you this for years. It is even truer today than when I first told you.

"If Universal has no first run in your territory, you know why. It is not because of the quality of the pictures. It is because the people in control of the first run houses are not running their theatres for profit but for exploitation of their own pictures in the hope that you will book them. That's where the profit comes in.

"Remember—Nowadays most first runs are pure bunk!"

## *Distinctive Buys Rights to "The Ragged Edge"*

Harold MacGrath's story, "The Ragged Edge," has been sold for pictures to the Distinctive Pictures Corporation, of which Arthur S. Friend is the President.

# Colored Convention Causes Trouble

## F. P.-Lasky St. Louis House Rented at Request of Mayor Threatens Boycott

A DARK cloud has arisen on the horizon of Famous Players-Lasky Corporation in St. Louis. And it is threatening to develop into a tornado that will damage the interests of the parent corporation and the Famous Players Missouri Corporation, which owns the Missouri and the Kings theatre, and is controlled by the New York company.

The latter house, which has been closed for months, is the cause. The National Baptist Convention (colored) is the modus operandi of the aforesaid storm. The trouble started a day or so prior to December 6 when the negroes gathered at the Kings theatre in solemn convention, despite the protests of white residents of the vicinity.

The local committee endeavored to rent the Coliseum. A circus had beat them to it. They next tried the Odeon, but it had been rented. They were up against it for a meeting place when Mayor Kiel and other city officials prevailed upon Nathan Frank, president of the Famous Players Missouri Corporation, to rent the Kings. The negroes didn't like the arrangements. It was far away from the negro districts and they couldn't buy meals, etc., in the vicinity. But they took the theatre as a last resort.

And then things began to happen. The Kings is located in the Cabanne district, an exclusive white section of St. Louis. When it was noised about the district that a negro convention was going to use the Kings, beginning December 6 and that some 2,000 or more colored people would be present, Cabanne sat up, took notice and let out a yell that has since been heard in all parts of St. Louis and echoed in New York in the form of a telegram of protest to the Famous Players-Lasky officials.

The wire read in effect that the Cabanne District Improvement Association, representing 800 families, protested vigorously against the renting of the Kings for the convention, that it would damage the district and that if the management did not heed the protest the residents of the section would be asked to urge their friends throughout the city not to patronize the Kings in the future.

Later the Kings Highway Improvement Association and the Fountain Park Improvement Association joined in the protest and some have urged that the Missouri, the big Paramount first-run house on Grand boulevard, and all houses showing Paramount pictures be included in the boycott.

On December 5 and again on December 6 the negroes met at the Kings as planned. In the meantime Frank was out of town and arrangements could not be made for a cancellation of the contract renting the theatre to the blacks.

## First National Club Has Annual Dance

The First National Club, of Associated First National Pictures, Inc., held its annual entertainment and dance last week and had a merry time in Kismet Temple, Brooklyn. The entertainment was called "The Follies of Forty-eighth Street," and was put on under the direction of Francis G. Conklin. The impresario was Mort Blumenstock and the musical director, Clive Waxman.

Among those who took part were James E. King, Ann Meyers, Tom Cleary, Rodolpho Pornhagen, Mimi Schusterman, Ellis Redden, Mae Hoehman, Bob Brandt, Joe Ramo, Carl J. Goe, Clarence Lazarus, Bertine Brown, Teddy O'Boyle, Charlie Einfeld, Clive R. Waxman, Frank Cotier, Ruth Yedinak, Walter Eberhardt, Helen Blumkin, Tesse Michaels.

Bob Dexter wrote a skit called "A Thousand Miles from Home" and Mort Blumenstock a movie number entitled, "Krazy Katzenberg."

Scenes showing Johnnie Walker in "Captain Fly-by-Night," an F. B. O. picture.

Scene from "Here's Your Men," with Leo Maloney in the two reel Range Rider Series, which Pathe has announced ready for release.

## Ethel Clayton Begins Subject for F. B. O.

Ethel Clayton has started production at the Powers' studios on "The Greater Glory," with Malcolm McGregor in the leading masculine role.

The supporting cast, engaged to date, includes Wilfred Lucas, Richard Headrick, Albert Hall, C. Anderson Smith and Victory Bateman.

"The Greater Glory" was written by Wyndham Gittens, who also made the screen adaptation. It is Miss Clayton's third production for F. B. O. release.

James W. Horne has been especially engaged by General Manager Emil Offeman of the Powers studios to direct "The Greater Glory."

The story deals with the romance of a war widow and is said to be rich in love interest, with several touches of high-class comedy.

## Edward Laemmle Making New Chapter Picture

Edward Laemmle, the young director who blazed the way for Universal with his historical chapter pictures, "Winners of the West," and "In the Days of Buffalo Bill," is now in the California mountains with a company headed by Art Acord, producing a new historical chapter picture, "The Oregon Trail," and which chronicles the adventures of the pioneers who followed in the wake of Lewis and Clark in the early days of the last century.

## Garyn Joins Sales Staff of Goldwyn

W. P. GARYN has joined the sales staff of Goldwyn Distributing Corporation in an executive position as special representative. Mr. Garyn was for three years assistant to Winfield R. Sheehan of the Fox Film Corporation.

Before his association with Fox, and for a short time afterwards, he was with the Kieth vaudeville circuit and opened many new theatres for that circuit. He has been connected with the amusement business for the past fifteen years.

Mr. Garyn has already assumed his new duties and has his office at Goldwyn headquarters, New York City.

## Hodkinson Will Distribute Corinne Griffith Series

EARLY SPRING will mark the presentation by the W. W. Hodkinson Corporation of the first of a series of Corinne Griffith productions. The Corinne Griffith Productions, organized by Edward Small and Charles R. Rogers, will, according to the announcement issued this week, "adapt only popular novels for the screen that will fit the acting abilities and personality of Corinne Griffith."

Both Mr. Rogers and Mr. Small, the organizers of the new producing company, are well-known to the industry. Mr. Small has been engaged in motion-picture production over a period of years and has been associated with some of the foremost stars and directors of the present day. Mr. Rogers was for years general sales-manager for Select Pictures and was later general manager for Robertson-Cole.

Production work will be done in the East and will be started shortly after January 1st. Webster Campbell has been engaged to direct Miss Griffith in this series.

Scenes from the Metro production "All the Brothers Were Valiant."

## *Hope Hampton Is Signed by Fox and Famous Players*

Hope Hampton has been signed by both the Fox Film Corporation and Famous Players-Lasky. For Fox the screen star will be featured in an all-star special to be made at Fox's studios in New York. This subject is scheduled to be put into production before January 1st.

Following this Miss Hampton will go to the Hollywood studios of the Famous Players-Lasky Corporation to fulfill a contract with that company to play the featured role in "Lawful Larceny." The screen rights to this production were purchased by the Famous Players-Lasky Corporation, and it will be one of their forthcoming special productions made by one of their star directors.

## *Barry to Make Personal Appearance Tour*

Following the premiere presentation of the Warner Brothers picture, "Heroes of the Street," a Harry Rapf production featuring Wesley Barry, at the Strand theatre, New York, during the week of December 17, the freckled youngster will start on the first lap of a twelve weeks personal appearance tour, according to Harry M. Warner.

The tour will take Barry from New York to Los Angeles. En route to the coast he will appear in a specially written skit at a number of first-run theatres showing his latest picture, "Heroes of the Street." "Freckles" is expected to arrive on the coast about March 1, after which he will begin the first of three productions scheduled for next season.

## *Goldwyn Announces New Haven Branch*

Goldwyn announces the opening of a new branch exchange on December 8. It will be in New Haven, Conn., where quarters have been obtained in the Kilfeather Building.

A. Interrante, formerly sales representative for Goldwyn in the Connecticut territory, has been promoted to be resident manager of this branch.

# *Fox Names New Group of Specials*

## *Six Productions for Early Issue to Supplement Original Program of Current Season's Pictures*

THE Fox Film Corporation announces its intention of releasing a second series of six super-special productions as a supplement to the original program of big feature pictures of the current season. They are for release in January. The pictures are: "The Village Blacksmith," "A Friendly Husband," "Paradise Road," "The Face on the Barroom Floor," "The Net," and "Does It Pay?"

According to the statement, this preparation for release of the second list is the result of the demands made upon the organization by exhibitors who have already benefited from profitable runs with the first group of specials.

Fox states that a large proportion of the important exhibitors in America have already contracted for and played the original set of pictures and are now ready for the additional releases.

"The Village Blacksmith" which is a 1923 melodrama directed by Jack Ford, is based upon the famous poem by Henry W. Longfellow. This, the first production mentioned on the list, recently completed a month's run at the Forty-fourth Street Theatre, New York.

The cast selected includes William Walling, Bessie Love, Virginia Valli, David Butler, George Hackathorne, Gordon Griffith, Tully Marshall and Ralph Yeardsley.

"A Friendly Husband," the feature length comedy starring the agile Lupino Lane, is the second of the series. It was directed by Jack Blystone.

"Paradise Road" is the third on the announced list. It is an adaptation of the widely-read novel, "The Custard Cup," by Florence Livingston Bingham, and was directed by Herbert Brenon.

For the first time, Mary Carr, who is featured, will be seen in a production which is entirely different from the "mother" story which has made her famous. The character of a woman who possesses the rare quality of always seeing the bright things in life and doing all within her power to help others is that of Mrs. Penfield, "Penzie" of the book.

Others in the cast are: Miriam Battista, Peggy Shaw, Ben Lyons, Myrta Bonillas, Jerry Devine, Ernest McKay, Henry Sedley and Frederick Esmelton.

"The Face on the Barroom Floor," which was formerly announced under the title "Drink," was also directed by Jack Ford.

Henry B. Walthall and Ruth Clifford are the leads. Otherh players are Alma Bennet, Walter Emerson, Frederick Sullivan, Novel McGregor, Michael Dark and Gus Seville.

The fifth of the announced series is "The Net," from the story by Maravene Thompson and adapted by Olga Linek Scholl. J. Gordon Edwards will direct the super-special. In the cast are Barbara Castleton, Albert Roscoe, Raymond Bloomer, Alma Bennet and a long list of well known actors.

"Does It Pay?" is the seventh of the new list. Hope Hampton heads the cast, among which are such names as Robert T. Haines, Mary Thurman, Florence Short and Peggy Shaw, the famous Follies girl.

Charles Horan will direct "Does It Pay?" The scenario is by Howard Irving Young.

## "The Hero," Al Lichtman's December Release

"THE HERO" is the current release of the Al Lichtman Corporation. The picture is one of the series of Gasnier productions made by Preferred Pictures, Inc., for release through Lichtman Corporation.

The production is based on the stage play by Gilbert Emery in which Richard Bennett, Robert Ames and Fania Marinoff had the principal roles. In the screen version, the principal parts are portrayed by Gaston Glass, Barbara La Marr, Doris Pawn, David Butler, John Sainpolis and Frankie Lee.

# Atkinson Names Metro Releases

## List for Next Two Months Includes Adaptations of Well-Known Dramas

IN a statement issued this week from the Metro Pictures Corporation's home office, General Manager William E. Atkinson announces Metro's line-up of releases for December and January. Among the specialty offerings as outlined in Mr. Atkinson's statement are "Quincy Adams Sawyer," "Peg O' My Heart," "The Toll of the Sea," "All the Brothers Were Valiant," "Hearts Aflame," "Jazzmania," "Calico and Romance," "The Famous Mrs. Fair," and "The Passion Vine." Besides these offerings, Metro will release during the coming months some more of the Bull Montana comedies and of the Star Laurel series. Mr. Atkinson's statement follows:

"Take first 'Quincy Adams Sawyer,' the Metro-SL special. The cast is little short of astonishing: Blanche Sweet, John N. Bowers, Lon Chaney, Barbara La Marr, Louise Frazenda, Hank Mann, June Elvidge, Edward Connelly, Joseph Dowling, Elmo Lincoln and several others as well known. The story is the most famous home-folks romance ever written, Charles Felton Pidgin's novel. The scenario is by Bernard McConville. Clarence G. Badger directed the picture. The picture is clean, it's funny, it's human, and it has the biggest dramatic punch at the climax I've ever seen.

"Right after 'Quincy Adams Sawyer' comes 'Peg O' My Heart,' with Laurette Taylor in the star role. The play itself is undoubtedly the most successful the modern stage has seen. Still being performed, its total number of presentations has passed the 15,000 mark. In play form it has been uniformly a hit, and all doubt as to its faithful reproduction in pictures is dissipated by the fact that the author, J. Hartley Manners, was present at the Metro studios throughout the making of the film. The scenario is by Mark O'Hara, who did the continuity for Rex Ingram's 'The Prisoner of Zenda.' The direction is King Vidor's.

"Metro is privileged at this time, too, to issue a picture which marks as new an era in progress as did the Wright Brothers' flights several years ago. The release is the Technicolor picture, 'The Toll of the Sea,' the first color picture to prove realistic.

"These are but the first of the big ones. Next in line comes Ben Ames Williams' great sea story, 'All the Brothers Were Valiant,' produced by Irvin V. Willat, who has a reputation for knowing how to make sea stories. The cast includes Lon Chaney, Billie Dove and Malcolm McGregor. The scenario is Julian Josephson's. Following this is Reginald Barker's production 'Hearts Aflame,' presenting on the screen perhaps the most remarkable scenes of catastrophe, such as a great fire and an earthquake, ever done. Robert Z. Leonard, who directs Mae Murray and who presents this star's pictures, wires us that the newest one, 'Jazzmania' is going to make 'Broadway Rose,' 'Fascination' and 'Peacock Alley' look like primer stuff. To all intents, too, Fred Niblo's first production for Metro, now being made at the Louis B. Mayer studios, is going to be even better than the play upon which it was founded: James Forbes's New York dramatic hit, 'The Famous Mrs. Fair.' Harry Beaumont has finished directing Viola Dana in a new comedy of youth, 'Calico and Romance,' and it's more than up to the record of earlier ones. And down in Florida, Rex Ingram has about completed the outdoor scenes of his newest, 'The Passion Vine,' from a story of the South Seas, by John Russell. Playing in the picture are Ramon Novaro, Alice Terry, Harry Morey, Edward Connelly and others whose names mean money at the box office."

## "Sure Fire Flint" for N. Y. Cameo

"Sure Fire Flint" is to be the New Year's week offering at the New York Casino theatre, according to latest reports coming from the offices of C. C. Burr. This will be the second full length production featuring Johnny Hines which Mr. Burr's organization is putting out.

Scenes from "The Oregon Trail," a Universal Chapter Play starring Art Acord, directed by Edward Laemmle.

Scenes from the Bray production "The Night Before Christmas," distributed through Hodkinson.

## Miriam Cooper to Star in "Girl Who Came Back"

B. P. Schulberg, president of Preferred Pictures, Inc., has engaged Miriam Cooper to play the title role in "The Girl Who Came Back" which Tom Forman is now directing in Los Angeles. The story is adapted from a play by Charles E. Blaney and Samuel Ruskin Golding and will be released as a Tom Forman Production.

Others in the cast will be Kenneth Harlan, who is under contract to Preferred, Gaston Glass, Joseph Dowling, Zasu Pitts and Fred Malatesta. "The Girl Who Came Back" will be the third of the Forman series. The first is "Shadows" which is now playing at first-run theatres throughout the country. The second is "Are You A Failure?" which will be released in January.

## "Bohemian Girl" Acquired by American Releasing

American Releasing Corporation has acquired for distribution "The Bohemian Girl," a spectacular picturization of Balfe's famous old opera, directed by Harley Knoles.

The cast is headed by Gladys Cooper, a prominent actress of the London stage. Ellen Terry, Ivor Novello, Constance Collier, C. Aubreay Smith, Henry Vibart, and Gibb McLaughlin appear in the principal roles. Brilliant settings, elaborate costumes and some beautiful scenic shots of English locales are said to be among the features of the production.

"The Bohemian Girl" is announced for general release on January 14th.

## Two Named Assistants to June Mathis

The Goldwyn Pictures Corporation announces that Katherine Hilliker and H. H. Caldwell have been placed under a long-term contract as personal assistants to June Mathis, who was recently appointed Editorial Director of the Goldwyn Studios. They will be in charge of the film editing and art title departments.

## Lichtman Closes Deal for London Distribution

CLOSE to $500,000 is involved in a deal consummated last week by the Al Lichtman Corporation which has signed a contract with the Walturdaw Company, Ltd. of London, covering distribution of the entire list of Preferred Pictures, with one exception, in Great Britain.

Representing Walturdaw in the transaction was Colonel H. A. Browne, chairman of the board of directors, who is now in New York. "Rich Men's Wives," the initial Preferred-Lichtman release is being distributed in England by the W. and F. Film Service, Ltd., under the terms of a previous contract.

The production schedule of Preferred as it now stands calls for the release of one picture a month. Walturdaw starts its contract with "Shadows," the second release.

## *Supporting Cast Assembled for Marion Davies Film*

Work was started this week at the Cosmopolitan Studios, New York, on Marion Davies' next picture, an adaptation of the celebrated play, "Little Old New York," by Rida Johnson Young.

Miss Davies will appear in the role of Patricia O'Day, the little Irish girl, who landed in New York only to find that in order to obtain the family fortune she would have to be a boy. Included in the supporting cast are the following famous actors: J. M. Kerrigan, Mahlon Hamilton, Courtney Foote, Harrison Ford, Norval Keedwell, George Barraud, Sam Hardy, Montague Love, Riley Hatch, Charles Kennedy, Spencer Charters, Harry Watson, Charles Judels, Pauline Whitson, Mary Kennedy, Thomas Findley and Marie R. Burke.

## *F. P.-Lasky to Drop Miss Minter, Is Report*

According to New York newspapers several important personages will be missing from the ranks of Famous Players-Lasky following the new year. Among those most prominently mentioned is Mary Miles Minter, whose late pictures, the reports say, have been none too popular with motion picture patrons. She is said to be working on her last picture now for this organization, "The Trail of the Lonesome Pine."

Among others who are mentioned as likely to be through after the first of the year are Wanda Hawley, Penrhyn Stanlaws and William S. Hart.

## *Baremore to Publicize Burr Interests*

R. W. Baremore has resigned from the editorial staff of the *Morning Telegraph* to take over the direction of advertising and publicity for the various film interests of Charles C. Burr. He will assume his new duties on the 18th.

Baremore was a member of the original editorial staff of *Exhibitor's Trade Review*, had charge of advertising and publicity for United Picture Theatres and Productions and for some time past has been conducting a page for exhibitors in the *Telegraph*. He has also handled publicity for a number of stars and independent producers.

## *Tully to Film "Trilby" for First National Release*

Richard Walton Tully is to produce "Trilby" for First National release. Plans for the production of this book and stage play were announced this week when it became known that Mr. Tully, who went abroad to attend the opening of "The Masquerader" in London, was in Paris photographing atmosphere scenes of the Latin Quarter for what is claimed will be his most pretentious work.

Out on the coast the Tully organization is actively preparing the ground work for "Trilby" so that as soon as Mr. Tully returns to the coast he will be ready to start filming this big production.

## *B. P. Schulberg Purchases Two New Stories*

Two new stories have been acquired this week by B. P. Schulberg, president of Preferred Pictures, Inc., for release through the Al Lichtman Corporation. These are "The Parasite," by Helen Martin, and "Sunshine Alley."

No information was divulged concerning the nature of the stories or what director would make them. Schulberg's production schedule at the moment is a heavy one. Gasnier is at work on "Poor Men's Wives," while Forman is making "The Girl Who Came Back." Following "Poor Men's Wives," the schedule has not been definitely mapped out. Unproduced material on hand includes "The Broken Wing," "Mothers-in-Law," "A Mansion of Aching Hearts" and "My Lady's Lips."

## *Bonns Off to Exploit "Broken Chains"*

Eddie Bonns, manager of Goldwyn's exploitation department, is off on a trip to Detroit and Chicago to superintend special exploitation campaigns for Goldwyn pictures.

Goldwyn plans a big exploitation campaign for the showing of "Broken Chains" in Chicago in connection with the Chicago Daily News and Mr. Bonns will have charge of it. "Broken Chains" was the prize winning scenario in the Daily News' $30,000 motion picture scenario contest.

## Schulberg Buys Rights to "The Broken Wing"

B. P. SCHULBERG, president of Preferred Pictures, Inc. and vice-president of the Al Lichtman Corporation has captured a much-sought piece of theatrical property in the film rights to "The Broken Wing," the play by Paul Dickey and Charles W. Goddard. "The Broken Wing" will be made into a motion picture by Preferred and ultimately released through the Al Lichtman Corporation. No decision has been made as to who will direct it.

The stage version opened at the 48th St. Theatre New York on November 29, 1920, and ran until July 2, 1921. It later went to Chicago where it ran for 12 weeks and then played extended engagements at theatres in Buffalo, Boston, Brooklyn, Washington, Pittsburgh, Baltimore and Toronto.

One of the highlights is an aeroplane crash in which a full-sized 'plane is seen crashing to earth. Schulberg feels that the opportunities offered by this piece of business for reproduction on the screen are invaluable.

## F.B.O. Salesmen Promoted to Branch Managerships

THREE Film Booking Offices of America salesmen are now managers of F. B. O. exchanges. These promotions are in line with the policy recently announced by Harry M. Berman, general manager of distribution, of making advancements come from within the ranks of the organization.

L. George Ross, who was formerly a salesman in the New York exchange, is now managing the New Haven branch. William Conn, who is branch manager in Charlotte, N. C., an F. B. O. exchange recently opened, was taken from the Atlanta branch, where he had been a salesman. Frederick Young, managing the Kansas City branch, was promoted from the position of salesman in the same office.

## *Naulty Named Studio Head for Distinctive*

J. N. Naulty has become affiliated with Distinctive Pictures Corporation in the capacity of studio manager, it is announced by Arthur S. Friend, president of the company.

Mr. Naulty entered the motion picture industry in 1898 with the original Edison Company in West Orange, N. J. He remained with this organization until 1906 when he joined the Kinetograph forces, leaving there in 1910 to become assistant general manager of the General Film Company, later becoming general manager of the company. In 1912 Naulty became vice president and general manager of the Mutual Film Company. In 1915 he was one of the organizers and general manager of the Eastern Triangle Company. At this time Naulty went over to the Famous Players as Eastern studio manager, in which capacity he remained until 1920 when he produced several pictures independently.

## *Erlanger Aids Goldwyn with "Ben Hur"*

A. L. Erlanger, the theatrical producer, arrived at Goldwyn's studios in Culver City, Cal., last week. He was accompanied by F. Richard Anderson who, with Mr. Erlanger, superintended the creation of the Erlanger circuit of theatres. His presence in Los Angeles at this time is to aid Goldwyn in the filming of "Ben-Hur," the theatrical destinies of which he has guided for a quarter of a century.

## *Emilie Not Emory Johnson Wrote "Third Alarm"*

MOTION PICTUE NEWS is asked to correct a misstatement, appearing in the December 2 issue under the caption, "Broadway Run for 'Third Alarm,'" whereby the authorship of "The Third Alarm" was credited to Emory Johnson instead of to Emilie Johnson.

## *Cast Named for Katherine MacDonald Production*

The company that will support Miss MacDonald in her new subject for First National, titled "Refuge," as announced by B. P. Schulberg, will include Hugh Thompson, Arthur Edmund Carewe, Victor Potel, Fred Malatesta, Eric Mayne, Grace Morse, Matilde Brundage, Gordon Russell and J. Gunnis Davis.

EXHIBITORS' REPORTS ON NEW RELEASES

# What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

## FAMOUS PLAYERS

***When Knighthood Was in Flower—***
One of the greatest film masterpieces of the year. Newspapers and patrons so announced it. Excellent attendance. (Middle West.)

Third week and still selling out every performance. Everybody delighted with it. (Middle West.)

Best picture for a run we have ever used. No falling off of business in sight. (West.)

***Pride of Palomar—***
Picture is all right, but business was slack account of Christmas coming. Nothing but super-productions seem to draw now.

***Clarence—***
The best picture Reid has made recently. Fine attraction. (Middle West.)

Wally Reid comes back strong in this one. Comedy is great. Big business for a week. (Middle West.)

***The Young Rajah—***
Did fine matinee and evening business in spite of slippery streets and Christmas shopping. Was started in the middle of the week for ten days run. The men came as well as the flappers, which was surprising. (Middle West.)

Is doing very well on second week; first week big. (West.)

***On the High Seas—***
A difference of opinion between the critics was cleverly used to advertise the picture. However, opinion seemed to agree with panning the feature. Business not so good. (Middle West.)

More action than plot, but very good direction, setting and photography. Well liked and excellent business. (East.)

***Anna Ascends—***
Not much of a drawing card. (Middle West.)

***The Truthful Liar—***
Bad weather jimmied business for this picture. No complaint against the picture. (Middle West.)

***Singed Wings—***
Bebe Daniels always draws well here. Good attendance for the week. (Middle West.)

***The Face in the Fog—***
An average attendance for a week's run. (Middle West.)

A very high class and entertaining production. S.R.O. sign out every night. Big local Follies stunt helped this condition. (East.)

***Burning Sands—***
Opened to capacity but slumped off the rest of the engagement. Not original enough to excite interest. (East.)

***The Impossible Mrs. Bellew—***
One of the best Gloria Swanson films that we have had. Went over strong all week to fine business. (East.)

## FIRST NATIONAL

***Lorna Doone—***
Did great business for us. (West.)

One of the best pictures of the year which held up satisfactorily for the week. Audiences liked it immensely.

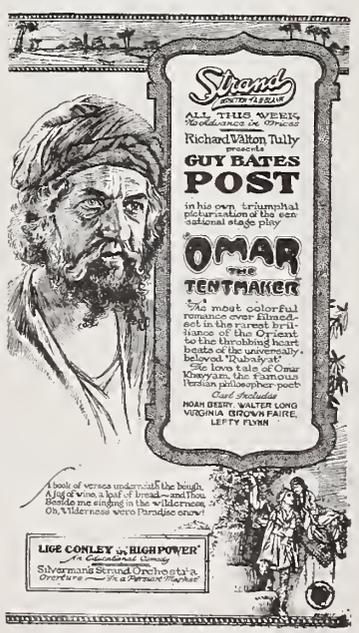
Went over with a wow. Patrons all congratulated us on the picture. (West.)

***Rose of the Sea—***
Not up to standard here. (Middle West.)

***Dangerous Age—***
High grade feature which pleased our patrons greatly. Held them out every night for a week. (Middle West.)

## GOLDWYN

***Sherlock Holmes—***
Barrymore fine as great detective in melodramatic story. Did average business. (Middle West.)



Art ad on "Omar, the Tentmaker," designed by the Strand theatre, Omaha

The men liked it and in fact were enthusiastic, but the women didn't come and those who did with a few exceptions, seemed to enjoy it. It's well done mystery. Business nothing at all for the matinees. (Middle West.)

Brought old times back to this house. Lined them up at box office all week. Favorable comment on all sides. (East.)

***Head Over Heels—***
Mabel Normand is still popular here. Picture not so good, but seemed to get over pretty well. (West.)

***Brothers Under the Skin—***
Good picture; good business. (West.)

## SELZNICK

***Evidence—***
The best thing Elaine Hammerstein has done for the screen to date. Pulled in capacity business. Rest of show strong. (East.)

***Her Only Way—***
This Norma Talmadge re-issue did good business and made good money for the house. (Middle West.)

***The Secret of the Storm Country—***
Re-issue, a picture with a tremendous human appeal. No complaint on attendance. (Middle West.)

## UNIVERSAL

***Human Hearts—***
A real heart drama. Pleased almost 100 per cent. Nice receipts. (Middle West.)

Good picturization of melodrama of the stage. Average attraction. (Middle West.)

***The Kentucky Derby—***
Business was lively all week with this one. (Middle West.)

***The Galloping Kid—***
It seems it must be a great big feature to draw them in. This is a good western but business wasn't good. (Middle West.)

***Don't Shoot—***
No special reason unless bad weather and shopping is enough, but they don't come in. Nothing at matinees. (Middle West.)

***Another Man's Shoes—***
Average picture, and it takes more than that to get the business at this time of the year. Probably would do very satisfactorily if not in competition with Santa Claus. (Middle West.)

## METRO

***The Forgotten Law—***
Very well liked here with mixed audiences. Fine photography and settings. Story strong. Good business. (East.)

***Love in the Dark—***
It's thoroughly nice, pleasing and entertaining but it didn't break any records. (Middle West.)

## UNITED ARTISTS

***Tess of the Storm Country—***
A good box office attraction. Played to good business for a week's run. (Middle West.)

Mary Pickford's favorite role and her greatest picture. Drew well during a week's run. (Middle West.)

## F. B. O.

***If I Were Queen—***
Very well liked here with mixed audiences. Fine photography and settings. Story strong. Good business. (East.)

## HODKINSON

***The Headless Horseman—***
Came in for a great deal of adverse newspaper criticism, but the houses went wild over it. Excellent business. (East.)

## FOX

***My Friend the Devil—***
A good picture but did not draw so well. (Middle West.)

## AL LICHTMAN

***Rich Men's Wives—***
Well acted feature with great heart interest. Did good business. (Middle West.)

Society picture of merit. Big box office value. Business good. (Middle West.)

## STATE RIGHTS

***I Am the Law—***
One of the best northwestern mounted police pictures ever screened. Well received. (Middle West.)

***The Man From Hell's River—***
Fine for that kind of picture. We did very well with it. (Middle West.)

***How Women Love—***
Very well liked and carries punch in the story. Good business. (East.)

NEWSY BRIEFS FROM CENTRAL FILM BELT

# Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

## Around the Trade

ARTHUR SCHOENSTADT has returned from a visit to St. Louis friends, with whom he put in many hours on the golf links.

L. J. Bulger, of Marshall, Illinois, has sold his theatre to Mr. Fundis, of the same city.

Frank Rembush came to Chicago for a short visit this week, and, among other things, addressed the convention of Amusement Park Managers, which was in session, and he also conferred with a number of leading theatre men in regard to his fight on the music tax.

Carl Fulton, of the Fulco-Schaffer Supply Company, has returned from New York where he spent several days on company business. Supply houses are doing a much better business than for some time past and exhibitors are showing a much more liberal tone in their buying, according to Mr. Fulton.

Peter J. Schaefer, of Jones, Linick & Schaefer, plans to leave Chicago this week for New York, where he will embark for Europe and a trip around the world. Each year one of the members of the firm broadens his view of the motion picture industry by general observation on a world tour, and this year it is Mr. Schaefers turn. Last year it was Mr. Linick's and the year before, Mr. Jones'. Norman E. Fields, general manager, is at present touring the East observing theatrical conditions in New York, Boston and Philadelphia, on behalf of his firm.

Norma and Constance Talmadge, Buster Keaton, his wife Natalie, their fine baby boy, and Margaret Leahy, the English prize beauty, who is to appear with Norma Talmadge in her next picture, "Within the Law," passed through Chicago last week, en route to the coast, where the various members of the party will soon be back on the lots.

Raymond Hatton stopped off in Chicago, Monday, en route from New York, to the Pacific Coast Studios of Famous Players-Lasky, and made three personal appearances at McVickers theatre. The policy of having all Paramount stars, passing through Chicago, appear personally, is proving a popular one with Jones, Linick & Schaefer's big Madison Street house, and the welcome accorded the actors and actresses, who have thus far appeared, warrants a continuation of this plan indefinitely.

Rosenfield & Hopp interests have purchased the Spencer Square theatre, Rock Island, from Carl Miller and A. Anderson. This gives these well known exhibitors the second first run house in town and it is understood its policy will not be changed.

Clyde Elliott plans to open his new Evanston theatre early next week and the finishing touches on redecorating and furnishing the theatre are being rapidly rushed to completion.

Lawrence Kronstedt, of Galva, has purchased the Star theatre from O. U. Peterson, of Chicago.

The run of "One Exciting Night" at the Illinois will end on December 30th. The showing of this thrilling Griffith feature has been successful at high prices, and the picture has been booked into the Roosevelt, where it will open some time in February for an extended run.

The reform and blue Sunday advocates of Belvidere, Illinois, received a severe set-back as the result of the vote at the recent special election, when 2,038 voted for Sunday entertainment and 984 against. Ministers of Belvidere, some time ago, demanded the special election, when the Apollo theatre, owned by Frank Rhinehart, was opened on Sunday.

Harry T. Leper has sold his Kimbark theatre, located at 6240 Kimbark Avenue, to Charles Fecher and Fred Nortman, who operate the Drexel, Lexington, and Harvard theatres on the south side. The Kimbark is a first-class house with an eight hundred seating capacity.

The Cottage Grove-Woodlawn district continues to grow in importance as one of Chicago's leading amusement centers, the latest announcement being that a new theatre is to be located at the southwest corner of 64th Street and Cottage Grove, which will have a seating capacity of one thousand. The new building will cost in the neighborhood of a million and a quarter, and in addition to the theatre, will house a two hundred room hotel and restaurant. The theatre will face on Cottage Grove Avenue, having a one hundred and forty foot frontage with one hundred and twenty-two feet on 64th Street. The Garden Building Corporation are the promoters of this enterprise.

## With the Exchanges

AN F. B. O. sales conference was held at the Blackstone Hotel on December 9th, with Harry M. Berman, general manager of distribution, presiding and Nat G. Rothstein, advertising and publicity director, one of the principal speakers. The meeting was held principally in the interest of "The Third Alarm," the new Emery Johnson production, and those who attended, besides the representatives of the home office, included branch managers and exploitation men from fifteen midwest and southern exchanges. Among those present were Branch Managers J. J. Sampson, Chicago; E. T. Gomersall, Cincinnati; L. Harrington, Dallas; Wm. Benjamin, Des Moines; A. M. Elliott, Detroit; E. M. Booth, Indianapolis; F. W. Young, Kansas City; Harry Hart, Milwaukee; E. Wachter, Los Angeles; M. J. Weisfeldt, Minneapolis; Paul Tessier, New Orleans; Sam Benjamin, Oklahoma City; H. N. Holmes, Omaha; Milton Simon, St. Louis; and Sherman Fitch, Sioux Falls; and E. C. Johnson, assistant to Mr. Berman; J. H. Calvert, district manager; and Exploiteers Weill, Kansas City; Hickey, Minneapolis; Barnes, Omaha; Heath, Sioux Falls; and Kramer, Chicago; and the following Chicago Salesmen: Charles Miller, Archie Spencer, Al Hoffman, Ed Johnson, Jack Lynch, J. Duskin, Ben Edelman, Jack Cohen, F. Swanson and John Dromey, service manager.

Final touches are being put on the new Paramount Building at Fourteenth and Wabash Avenue, and it is expected that the move from Ninth and Wabash to the new exchange building, will be made before the end of the year. The new building is planned to give Paramount a Chicago home which will be commodious and convenient in every way.

Jeff Lazarus has accepted a position as director of publicity and advertising for Grauman's Los Angeles theatres and will leave Chicago shortly to take up his duties on the west coast. Mr. Lazarus, for some months past, has been in charge of publicity and advertising at the Chicago exchange of First National, and has made a splendid record of achievement throughout the territory served by the Chicago office. It is understood that Al Sobler will arrive shortly to fill the vacancy made by the resignation of Mr. Lazarus.

Mort Henock, who recently has been working the south side territory for Universal, is now covering the west side in place of Reggie Albers, resigned.

I. Maynard Schwartz, popular manager of Chicago's Educational exchange, produced the big musical show, for the benefit of Mount Sinai Hospital, which was put on at the Congress Hotel, on the nights of December 12th, 13th and 14th. Mr. Schwartz is widely known in the city's musical and dramatic circles, as one of the ablest directors and is responsible for many of the successful charitable and fraternal affairs of the last few years.

Eddie Silverman, of Select, reports "One Week of Love" is meeting with great success. It has been booked into fifty-six Chicago houses for the week of January 15th, the date set for the general release of this popular feature. It already has been shown with success at the Tivoli and Riviera and proved a good box office attraction at the Castle and Barbee's where it was put on for a double loop run this week. A big twenty-four sheet billboard campaign is planned in connection with the general release, and the paper scheduled to be posted throughout Chicago by Christmas day.

Manager Reingold, of Goldwyn Pictures Chicago exchange, has added Salesman Hurchman, formerly of the Salt Lake City exchange, to his staff.

Exploitation Manager Eddie Bonns, of Goldwyn Pictures, is scheduled to arrive in Chicago the latter part of the week. While here he will confer with Local Exploitation Representative Walter D. Nealand, on the expansion of the work in the local territory, as it is Goldwyn's plans to give even greater assistance to exhibitors along this line, than in the past.

Claude Saunders, Paramount exploitation chief, passed through Chicago last week on his way from the coast and expects to return to Chicago from the east at Christmas time for a fortnight to visit with some of his old pals.

Universal Film Exchange held a special trade showing of "The Flirt" at the Randolph theatre this week, and a large crowd was on hand to view this picturization of Booth Tarkington's popular novel. It was the opinion of those who viewed "The Flirt," that Universal has in it one of the best features ever put out by the company.

Paramount's new Peoria exchange at 113 S. Monroe Street, that city, was opened last week with Milton Hirsch in charge. Four salesmen, well known in Chicago film circles, will work out of the new exchange, and Jack Frost is its booker. The salesmen are William Washburn, Bill Carmichael, L. C. O'Connor and A. W. Frieml.

Herman Stern, of Universal, has changed the days of the weekly trade showings from Friday afternoon to Tuesdays at 1:30.

PRISONER of ZENDA
PALACE THEATRE
NGRAMS THE PRISONER OF ZENDA
DORA DE PHILLIPPE SOPRANO
ICE TERRY AND LEWIS STONE
OF THE CHICAGO GRAND OPERA C

*Unique use of cut-out figures in marquee display, giving striking cameo effect, at the Palace theatre, Dallas, of which Raymond Willie is manager and John Bounds, art director*

# Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stoite, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

*Front on "The Old Homestead," designed by M. F. Estes, of Beacham theatre, Orlando, Fla.*

*What is said to be Japan's first windowtie-up. Arranged in Tokio on "Foolish Wives"*

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

*This front is not only attractive, but is unique, since it is made, not of beaver board, but of asbestos, to comply with stringent fire regulations. It is the Capital, Yakima, Wash., operated by the Yakima Valley Theatres, Inc. The picture is "The Dictator"*

## "Go-to-Theatre" Week Adds to Exhibitor's Business

Dresden, Ontario.—The Majestic theatre, which has been running only four nights a week, on the strength of a special exploitation campaign opened for six nights a week.

Each night was made a special feature. The opening night, during which a picture starring Norma Talmadge was run, was featured as "Ladies' Night." Flowers were given away to attending ladies as souvenirs with a card attached, presumably from Miss Talmadge and with her compliments.

Tuesday night, termed "Club Night," was a new appellation for the old-time amateur night. The difference was that the performance that marked part of the program with the picture was conducted under the auspices of various clubs and societies.

Wednesday night, popularized as "Jazz Night," was marked by balloons, kazoos and community singing.

On Thursday night two vaudeville acts were imported and the evening was appropriately known as "Vaudeville Night."

Throughout the first four days of the week interest was worked up in the Friday event, which was called "Contest Night," a contest having been run earlier in the week to determine the most popular young man and lady lady in town.

Saturday night was dedicated to out-of-town visitors. It was the time that farmers from the outlying districts took a holiday from the plow and threshing machine and came to town. The theatre capitalized the fact by making a special bid for their patronage.

*Window tie-up on "Sherlock Holmes" obtained by the Majestic theatre, Tulsa, Okla. The card ties up the comfort of caps with Sherlock Holmes, who wore one*

## Blank Booklet Is Effective "Nero" Ad Stunt

VINCENNES, Ind.—The management of the Pantheon theatre distributed 4,000 booklets in advance of the showing of "Nero." These were about two by three and a half inches in size, and the covers were of red and blue paper. The front cover read: "What I Know About Women" by Nero. The four inside pages were blank.

The picture opened on Sunday and on Friday a special showing was held for the ministers, public officials, officers of the Rotary, Kiwanis and other civic clubs, school officials, president of Vincennes University, Historical society, etc. Saturday's papers carried their opinion of the picture. This created a great deal of interest in the city.

## "Sherlock Holmes" Campaign is Varied in Nature

Atlanta, Ga.—Manager A. H. Patterson of the Metropolitan theatre, assisted by Goldwynner Jimmie Carrier, put over a thorough exploitation campaign on "Sherlock Holmes."

Two hundred and fifty cloth signs, about 12 by 40 inches, were placed on the backs of taxes, jitney buses and all cars carrying passengers to the big fair. To obtain this publicity, which covered the entire city, called for no expense aside from the printing of the signs, as the taxi companies gave the privilege of placarding their vehicles in return for a slide advertising their concerns and a few passes.

The largest department store in Atlanta, J. M. High & Co., was easily sold on the idea of furnishing Manager Patterson with ten large pieces of Neponset which were placed on the sidewalk at ten of the busiest spots in Atlanta. A sign, which could be read from both ways of approach was painted on each of the ten strips. It read: "See it now 'Sherlock Holmes.' Metropolitan theatre." Underneath that in smaller letters, the department store was advertised—"Neponset, J. M. High & Co."

Two little wagons, with teams of billygoats, carrying banners on each side advertising the picture, were driven by boys at the head of the circus parade on the opening day of the picture.

A special screening was given for the "Better Films" Committee of Atlanta and for city officials.

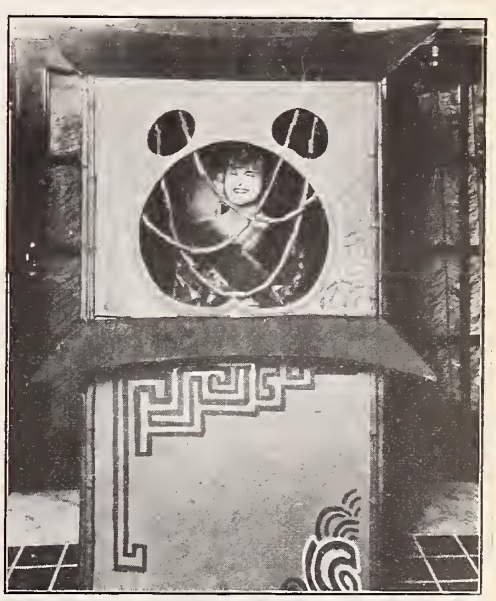
## "Which Man?" Contest Used to Exploit "The Storm"

Hamilton, Ohio.—Manager Fred S. Meyer of the Palace theatre, aided by Joe Mayer, Universal exploiteer, recently put over a newspaper tie-up campaign for "The Storm" that created great town talk.

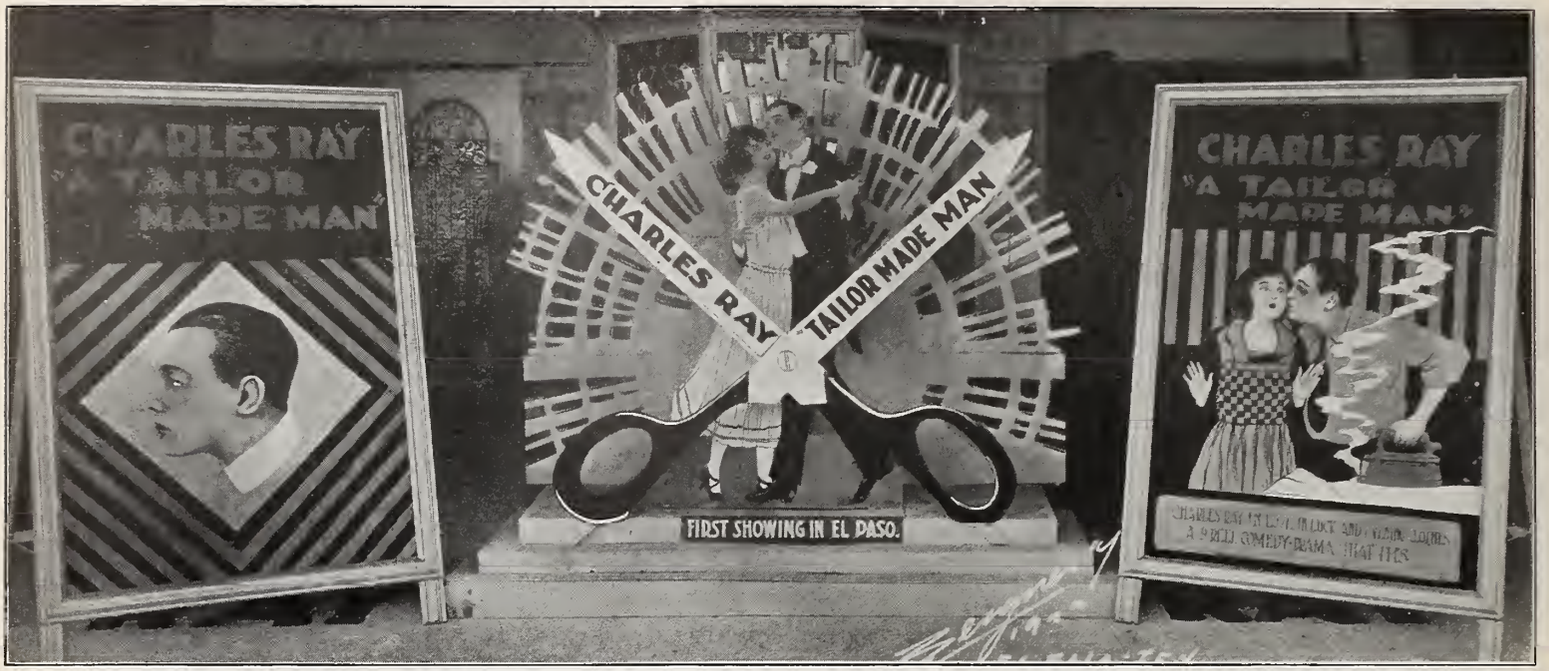
Mayer arranged with the Hamilton *Daily News* to run a "Which Man?" contest, based on the perplexing problem of the young Canadian girl in the picture who is torn between her regards for two men, one a son of the forest and the other a product of the drawing rooms.

The newspaper lined up solidly with the Palace theatre and jumped into the contest with both feet. It was first announced by a series of tricky teaser ads scattered through the newspaper a week preceding the opening of the picture, and then followed with deep three-column boxes describing the contest in full and used on the first page of the paper on the four days immediately before the opening.

The result was an avalanche of replies, people of all ages and from all walks of life contributing their ideas of which man Manette should choose.



*Application of the "wink" idea, used by the Garden theatre, Davenport, Iowa, during the engagement of "East is West." The girl gave out lichee nuts to those entering the theatre*




*Striking lobby material prepared by Manager J. M. Edgar Hart of the Palace theatre, El Paso, Texas, on "A Tailor Made Man"*

## Teaser Ads and Essay Contest Boost "Rags to Riches"

Youngstown, Ohio.—For several days in advance of the showing of "Rags to Riches," the management of the Liberty theatre ran a number of teaser ads in the local dailies. The ad contained the names of nationally known men who rose from "Rags to Riches"—Thomas A. Edison, the world's greatest inventive genius, rose from "Rags to Riches"; John B. Duke, tobacco king, rose from "Rags to Riches," etc.

Following the use of the teaser ads, the Youngstown *Vindicator* launched a contest for school boys and girls and awarded prizes for the best essays based on the title, "Have all school boys and girls an equal opportunity to acquire riches?" This was supplemented by an old clothes week, and all those who brought bundles of worn garments to the theatre were admitted free. The clothes were sold to junk dealers and the funds were turned over to a charitable organization.

The Strand, Syracuse, N. Y., inaugurated a newspaper campaign, and in conjunction with the *Times* a party was given to the local newsboys. Considerable newspaper space was secured by this stunt.

*The DeLuxe Film Company of Philadelphia used this street ballyhoo to exploit "More To Be Pitied Than Scorned" at Fay's theatre*

## Teachers' Matinee Exploits "Man Who Played God"

**SEATTLE, Wash.—When John Hamrick played "The Man Who Played God" at his Blue Mouse theatre here recently, Exploitation Manager Vic Gauntlet started the picture off well and assured its advertising in educational circles by his "Teachers' Matinee!"**

**One thousand teachers in the local public schools attended the first showing of the George Arliss feature as part of the exploitation and advertising program.**

**Teachers were picked out by Mr. Gauntlet because he believed that the picture was one that would have an appeal to that class of the public. It was believed that the word-of-mouth advering that resulted from the stunt more than justified the original expense to put the matinee across.**

## "Blind Bargain" Victim Brings Space in Newspapers

NEWARK, N. J.—Manager O'Crowley, of the Strand theatre, and Bonns and Ferguson, of the Goldwyn exploitation department, obtained first page stories under two column heads for "A Blind Bargain" through an ingenious "plant."

Early morning workers discovered a bundle of clothes lying on the bank of the canal at the Dickerson street bridge. Police were rushed to the scene. In the pocket of the navy jacket was found a pocketbook containing nine cents and a cigar, and also a letter hastily scratched with a lead pencil on a torn sheet of paper. The note read:

"I entered a blind bargain with Dr. Lamb on his promise that, through an operation making use of a monkey gland, youth and health would be restored to me. He failed, and this is the result.—Robert Sandell."

Early editions of the *News* and *Star-Eagle* carried long stories about the discovery of the clothes and the search being made by the police for the body. Later editions "kidded" the whole affair, suggesting that the writer of the note was probably looking on while the police searched for his body. Nevertheless, it got a lot of space and much publicity for "A Blind Bargain."

## Beauty Contest Tied Up As Aid to "Eternal Flame" Showing

Green Bay, Wis.—Manager Frank Cook of the Strand theatre, through a tie-up with the town's best photographer, was able to get the leading beauties of Green Bay to pose for photographs and allow their pictures to be used as entrants in a local beauty contest that was part of an exploitation campaign in "The Eternal Flame."

The manager handled the details himself. Securing the names of the six desired clients for the photographer, he called them up and invited them to participate in the contest. Assured of six entries and six whose friends would probably join or take an interest in it, he went after the newspapers hard. The photographer, in return for the advertising it gave him, photographed the original six without cost.

At the same time the beauty idea was tied up with a Norma Wave story in the papers, to obtain the co-operation of beauty parlors featuring this style of hair dressing.

A notable incident of the campaign was the fact that the librarian, for the first time on record, sanctioned the placing of a sign in the lobby, "'The Eternal Flame,' with Norma Talmadge, coming to the Strand, in an adaptation of 'La Duchess de Langeais.'"

*Radio receiving set installed in lobby of the Palace theatre, Brooklyn, by Manager Edelhurst for "The Radio King." It actually worked*

*Front closed in with beaver board, with liberal use of butterflies in decoration, at the Liberty theatre, Yakima, Wash., for the showing of "Rich Men's Wives"*

## "Smilin' Through" Tied Up to English Elections

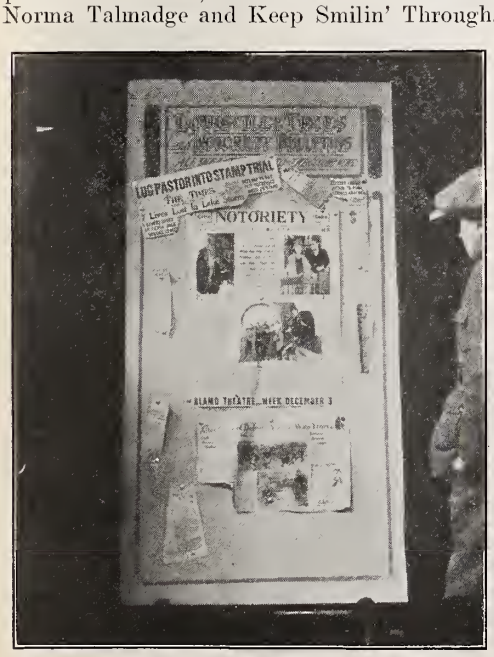
LONDON, ENG.—Whoever said England was behind the times in exploitation wasn't just exactly up to the minute himself. For in the political campaign just closed, candidates for Parliament wore buttons on which were printed "Smilin' Through," and handed these buttons out in their constituency and what they didn't supply the First National, which released the Norma Talmadge picture, did.

The First National also tied-up with the Underground and had signs placed in the cars reading: "Safety first, but keep smilin' through."

Another English stunt was the formation of the "Smilin' Through Society" throughout the country. The subscription was a smile a day, payable to your fellow worker.

In the big cabarets the song "Smilin' Through" was sung by a man and a woman dressed to represent Norma Talmadge and Wyndham Standing. Murray's Club in London held a special "Smilin' Through" night, October 26. Queen's Hall Roof made a special number of the song.

During the election campaign, too, First National put out one-sheets on which was a picture of Norma, and the words: Vote for Norma Talmadge and Keep Smilin' Through.




*Bulletin board, with broadside and appropriate clippings, used in lobby of the Alamo theatre, Louisville, Ky., on "Notoriety"*

## Hospital Showing Wins Space for "Skin Deep"

**DENVER, Colo.—The Colorado theatre obtained abundant publicity for its run of "Skin Deep" through a special screening of the picture for invalided war veterans and the personnel of the government's Fitzsimons General Hospital.**

**The one page Daily Bulletin issued at the hospital contained a large announcement of the showing and emphasized the fact that it was being made prior to a run of the picture at the Colorado theatre.**

**Two showings were given at the hospital, one for patients and a second for the personnel. The fact that members of the staff and some of the patients were able to circulate around town freely gave the picture abundant word of mouth advertising in addition to the newspaper notices it received.**

## Front Page of Newspaper Made "Manslaughter" Herald

PITTSBURG, PA.—While the Cameraphone Theatre was playing "Manslaughter," the Pittsburgh *Post* came out with a two-line front page streamer, clear across the page, "Motorists Indicted on Manslaughter Charges."

A. Mike Vogel, Paramount exploiteer, immediately bought several hundred copies and had them imprinted with an ad for the picture at the Cameraphone. Single page reprints of the page, with a mortise in the centre for advertising, have been made up as a special herald, and have been used by other theatres in and around Pittsburgh

## Humane Society Boosts Showing of "Just Tony"

Winnipeg, Canada.—"Just Tony" was given an effective boost when it played the Province theatre by the Winnipeg Humane Society.

The directors of the society were given a special showing of the picture, and they returned the courtesy by writing the management a letter which expressed their appreciation, and praised the picture because of the intelligent horse taking part in it.

This endorsement naturally carried a great amount of weight in the city, and greatly aided in stirring up interest in the showing of the picture.

## Wedding Ring Stunt is Used on "Man, Woman, Marriage"

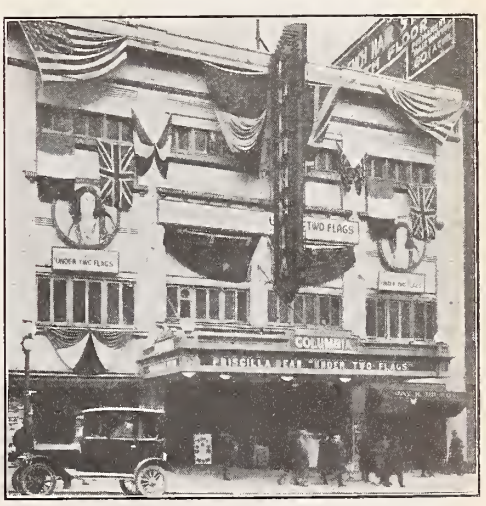
SULLIVAN, IND.—Manager H. H. Wilson of the Sherman theatre, in connection with the showing of "Man, Woman, Marriage," unearthed the lost article stunt to excellent advantage.

Ten ten-cent rings were tossed around the city's streets and then advertised for in the "Lost and Found" columns, with a reward if they were returned to Dorothy Phillips, care of the Sherman theatre. The reward was paid—a pass to the picture.

## Telephone Exploitation Worked on "A Connecticut Yankee"

Columbus, Ga.—Although he put on an all-around campaign on "A Connecticut Yankee at the Court of King Arthur," Manager I. C. Holloway, of the Rialto theatre, got his best results from a systematic use of the telephone.

This is the way he worked it. The help of the head of the local Red Cross was solicited, and she gave him the names of ten local ladies who were well known and who would co-operate. The telephone directory was divided into ten equal parts and the ladies started picking out the residences, calling them and telling them about the picture that would open at the Rialto the next day. In this way every residence in town was notified and in such a way that no one could take offense.




*Flag-draped front of the Columbia theatre, Seattle, for the showing of "Under Two Flags"*

*Manager H. L. Reddington of the Central theatre, La Porte, Ind., obtained a tie-up which gave him this display on "The Old Homestead"*

## Baby Rattler Distributed as "$5 Baby" Stunt

DALLAS, Texas.—Manager Charles E. Mitchell of the Queen theatre began his campaign on "The $5 Baby" by arranging several tie-ups with local stores selling nursery furniture and baby clothes. Window displays were on exhibition which carried announcements about the picture.

A novelty in the way of a baby rattler was distributed by the theatre at mothers' meetings and luncheons for business men. Attached to this baby rattler was a card that read as follows:

"A Rattling Good Picture." — Viola Dana in "The Five Dollar Baby."

## "Ghost Breaker" Lobby Made Up of Numerous Cutouts

Austin, Texas.—An atmospheric lobby was used to good advantage by Manager R. P. Whitfield of the Majestic theatre on "The Ghost Breaker."

It consisted of beaver board cutouts to represent the entrance into a courtyard of an ancient "castle." Through this entrance could be seen a cut-out of Wallie Reid and Lila Lee. Reid is seen crawling out of a trunk with Lila Lee peering cautiously over the edge of the trunk. To the right of this display stock a cutout of Walter Hies, painted to represent a negro.

In the distance behind the cutouts of Lila Lee and Wallie Reid could be seen the "castle." This display was built in sections, in order to give the proper perspective and effects.

## "Native Son" Angle Worked on "The Masquerader"

Sandusky, Ohio.—Manager George Schade of the Schade theatre obtained extra newspaper publicity on "The Masquerader" through an item which he discovered in reading the press sheet.

The fact that he discovered in the press sheet that Kenneth Gibson, who was a Sandusky boy, had a part in the picture, was used to good advantage in the newspapers.

## News Coincidence Wins Space For "Till We Meet Again"

Boston, Mass.—The fact that Boston was all worked up over the case of Dorothy Gordon, detained in a Waverly, Mass., sanitarium by her guardian, and that this was similar to a situation in the picture, was used to advantage by Jake Laurie in advertising "Till We Meet Again" at his Modern and Beacon theatres.

Mr. Laurie ran ads in the Boston papers, reproducing a newspaper heading, "Heiress Says She Was Tricked by Guardian," and stating that the situation in the photoplay is "The identical counterpart of the story of Dorothy Gordon in her battle for liberty." Marion Bates (Mae Marsh), the girl in the picture, is a young heiress, like the Massachusetts young woman. She is tricked by her guardian, as Miss Gordon claims to have been, and placed in an asylum when entirely sane. According to newspaper reports, relatives of the girl in Waverly hospital are making exactly the same contention in her behalf.

The opportunity for effective exploitation was too good to be overlooked, and Jake Laurie took full advantage of it.

## Soloists Inside Organ for "Tess" Musical Number

BROOKLYN, N. Y.—An unusual atmospheric effect was created during the run of "Tess of the Storm Country" by Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre, who placed three soloists inside of one of the large organ chambers of the pipe organ.

Hyman conceived this idea to accentuate one of the crucial scenes in the picture where Tess takes Teola's child to the church to be baptized. At this point the three soloists within the organ sang "Holy Night." In the orchestra pit it seemed that the voices came direct from the organ flutes.

The only accompaniment provided for this vocal novelty was the organ itself. The entire number took only four minutes but served to heighten interest in that phase of the picture.

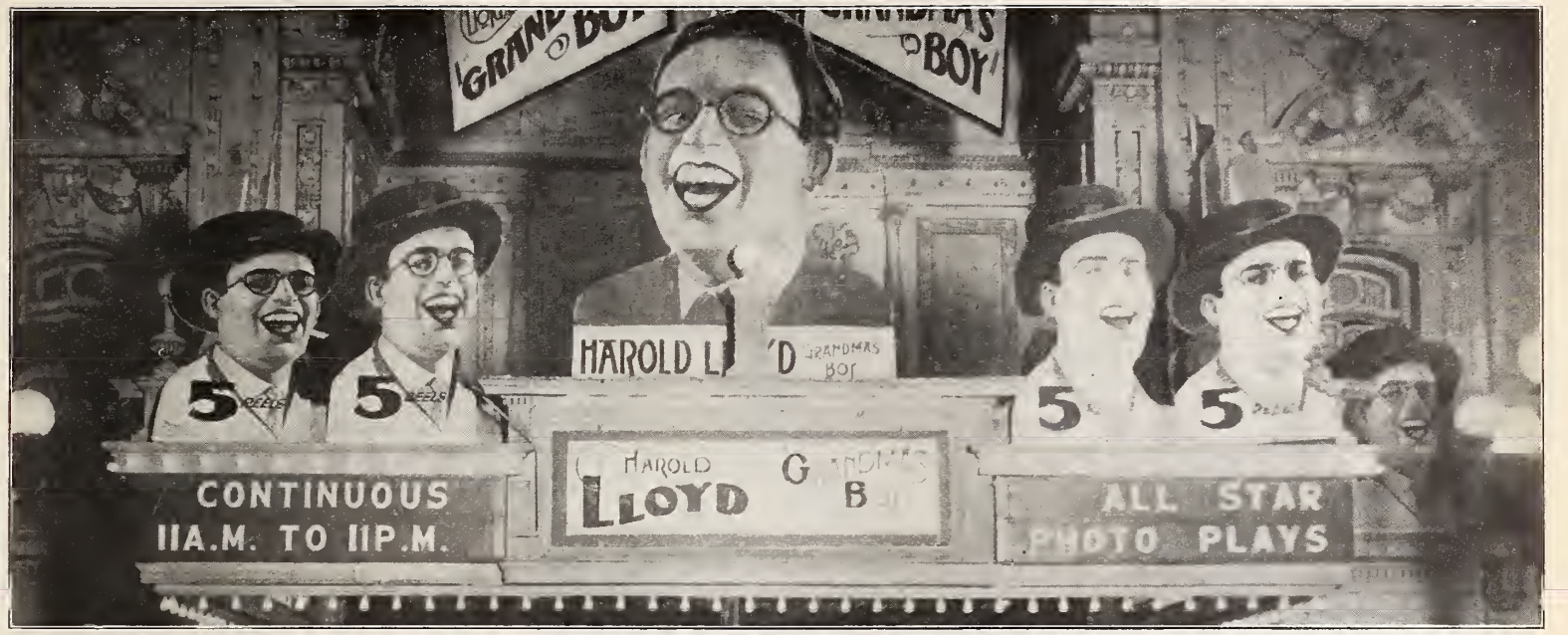
## Guessing Contest Exploits "Sherlock Holmes"

LANCASTER, Pa.—The Grand theatre tied up with the Daily Intelligencer for a guessing contest on "Sherlock Holmes" which was somewhat out of the ordinary.

Readers were asked to spell out the title of one of Conan Doyle's Sherlock Holmes stories from a puzzling combination of letters. The contest ran for four days and the winner each day was presented with a copy of "The Tales of Sherlock Holmes" and two tickets to the showing of the picture, "Sherlock Holmes" at the Grand theatre.

The contest started on October 25 with a double column advertisement in the Intelligencer, explaining the guessing contest. Each day thereafter, until the first day of the showing, the Intelligencer carried a half column story giving the puzzle letters from which the title for that day was to be reconstructed.

*Window display of oriental objects tied up with "East is West" for its showing at the Des Moines theatre, Des Moines, Iowa*




*Effctive use of large cut-outs on marquee of the Strand theatre, Minneapolis, Minn., on "Grandma's Boy"*

## Telephone Warning Stunt Used to Exploit "The Storm"

Hagerstown, Md.—When "The Storm" played at the Colonial theatre, Miss Hattie K. Merrill, Universal exploitress, broke into the front page of the newspaper with one of her stunts, a variation of the personal telephone call.

"Beware! 'The Storm' is coming!" was the mysterious message that telephone subscribers heard through their instruments. The message affected various persons in various ways, according to the double-column story on the first page of the Hagerstown *Daily Mail*.

## Tie-Up with Merchant Pays for Special Matinee Ticket

Schenectady, N. Y.—When it was pointed out to Manager William Shirely, of the Strand theatre, that it would mean added expense to print special tickets for the reduced-price children's matinee on "Oliver Twist," which he was to give, he promptly remedied the situation.

He went to the retail merchant next door, sold him the space on the back of the tickets for advertising and charged him just enough to cover the cost of the printing.

The extra matinee, even at a slight reduction to the children, spelled profit and filled seats that otherwise would have been empty during the week-day afternoons.

*Window tie-up with grocery store on "Lorna Doone" obtained by the Kinema theatre, Los Angeles, Cal.*

## Charges for Heat and Gives Pictures Free

ANNISTON, Ala.—Manager Roy L. Smart of the Noble theatre ran into an uncomfortably cold day when showing "Calvert's Valley." He issued a herald reading:

"This Thrilling Motion Picture Free—Showing Right Now— 'Calvert's Valley' with John Gilbert and Sylvia Breamer—A Big Picture of Mystery and Thrills. Also Eddie Lyons in 'Do You Take—,' the Laugh Film. This big program of high class motion pictures is free. The special music by the Noble orchestra is free. The leather upholstered seats you will find so comfortable are free. But—We will charge you 5-10-20 or 25 cents for keeping you warm 90 minutes on this, the coldest day of winter, and that's cheaper than you can keep warm at home."

## Bicycle Parade Aids Opening of "Speed" at Theatre

San Francisco, Cal.—The management of the California theatre used a boys' bicycle parade as one of the means of exploiting the opening of "Speed" at that house.

Each boy was given a large placard bearing a letter, which was attached to his back, and they were then lined up so that "S-P-E-E-D" was spelled over and over.

Special one-sheets were posted on this parade, and it is described as awakening considerable interest in the opening of the picture.

## "What's Wrong with the Women" Essay Contest

Memphis, Tenn.—Manager H. B. Clarke, of the Majestic theatre, in exploiting "What's Wrong with the Women?" tied up with the Memphis *Press* and put on an essay contest based on the title. Contestants were divided into five classes: Married women past 40, single women, mothers under 40, husbands and bachelors.

Total prizes of $50 and forty passes were offered for the winners in all classes. Of this the theatre paid $40 and gave the passes. The newspaper paid $10 and gave the publicity.

## 'If You Believe It, It's So" Is Made School Yell

Freeport, Ill.—The management of the Lindo theatre, in conjunction with Bill Danziger, Paramount exploiteer, got the high school athletic association to teach the cheering squad this yell:

"Freeport, you can win! Freeport, you can win! Yah! Yah! Yah! Freeport, you can win! If you believe it—if you believe it—if you believe it, it's so!"

The yell was also used as a slogan and a big banner bearing the words was in a conspicuous place on the field and in the snake dance between halves.

## Lobby is Dressed as Ship for "On the High Seas"

Atlanta, Ga.—Visitors to the Strand theatre during the run of "On the High Seas" almost literally stepped from Peachtree street onto the deck of a small schooner.

The lobby of the Strand is rounded in shape and around the sides, beginning from the entrance of the theatre, was placed cut-outs of ship railing, with life belts, ropes and other paraphernalia usually found on deck. Back of the railing was a cloth painting of the sea, with the horizon in the distance and the sky rising from that.

The box office was transformed into a cabin and tickets were sold through a porthole, while on either side was exit and entrance to the theatre proper.

*Lobby display on "The Trap" at the Garden theatre, Muskegon, Mich.*

*Simple but highly atmospheric setting for "East is West" prologue designed by Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre, Brooklyn*

## Bed Placed in Lobby as Stunt on "Remembrance"

New Bedford, Mass.—Combining an idea of his own with a press book suggestion, the manager of the Capitol theatre worked out a lobby display on "Remembrance" to good effect.

He took the suggestion of a display of a pair of old shoes flanked by new shoes with the line, "The old shoes pay for the new shoes," but instead of getting a window display he placed the shoes in the lobby of his theatre and under a bed.

The bed was placed squarely in the centre of the lobby, with footboard towards the street entrance. Under one side of the bed, at the foot, were the old shoes; at the other side stood a dainty pair of new shoes. Every person who entered the theatre or passed by on the street, stopped to look at the bed standing, ready for occupancy, in the lobby of the Capitol, and perforce read the sign painted across the footboard, "The old shoes pay for the new shoes. See 'Remembrance,' Rupert Hughes' glowing drama of home. Seven days, starting October 15th."

## Sprig of Flowers Makes Neat "Forget-Me-Not" Card

BALTIMORE, Md. — An effective throwaway on "Forget-Me-Not" was used in exploiting that picture at the New theatre recently. It consisted of a sprig of artificial forget-me-nots, looped through two holes in a small card.

The interest-value of this simple card was gauged by Leon Victor of Metro's exploitation staff to be high on account of the small percentage of wastage by pedestrians. For all that more than 5,000 such cards were distributed along the busier streets of the city, an inspection of these thoroughfares revealed exactly seventy-five thrown down.

Besides the artificial flowers slipped through the card, there was this notice printed upon it: "Forget-Me-Not." See New York's biggest Hit. Week Monday, November 6" adding the time of performance.

## Co-operative Page Ad Put Over on "Grandma's Boy"

PHILADELPHIA, Pa.—A tie-up with the Clinton Hill and West Side Citizen-Chat resulted in valuable advertising for "Grandma's Boy" when that picture played Fox's American theatre.

The paper devoted a page to advertisements showing that The Boy prefers Grandma's Bread to all other makes, that if he wanted a six-family house H. & H. could supply him, that Bowlby's was the place to buy Nifty Negligees for Grandma, and that the young man would have a feast if only he drank Creamalt.

## Teaser Finger Print Ads Used on "Sherlock Holmes"

CALGARY, Alta.—The management of Allen's Palace theatre used finger print teaser ads to good advantage for several days in advance of the regular advertising of "Sherlock Holmes."

The teaser ads were one column wide and an inch and a half deep. At the left was the print of a man's thumb. The reading matter was brief: "Whose finger print is this? Ask Sherlock Holmes. He will be at Allen's Palace Monday." These teasers appeared in about a dozen places in each issue of the Calgary papers for several days and were followed by half-page ads in the issues for Saturday preceding the first showing.

## Manager Personally Announces "To Have and to Hold"

Jacksonville, Fla.—Manager Guy Kenimer of the Arcade theatre, in exploiting "To Have and to Hold," three times daily, starting six days in advance, stepped out on the stage before his audiences and announced the coming of the picture, giving a short sales talk on it. As this had never been done here, it proved a a remarkably effective stunt.

A personal letter of recommendation was sent to every public school teacher, stressing the historical value of "To Have and to Hold," and the fact that it was the production of a novel of literary value.

The football scoreboard for the game between Tech and Florida attracted crowds of people, approximately 10,000. This board is in a conspicuous spot. A 24-sheet was mounted and fastened to the top of the board.

To make sure that this attracted the attention of all, Mr. Kenimer got a dummy moving picture camera and placed it on top of the scoreboard also. Tripod and all was used. A man cranked the machine. This was an attention getter. Mr. Kenimer says all the ladies near the machine looked, posed and were pleasant.

*Exploitation campaign used in London, England, for the showing of "Foolish Wives" at the New Oxford theatre*

*Miniature display (left) and lobby (right) on "Burning Sands" arranged by Manager Barry Burke of the Palace theatre, Fort Worth, Texas*

## "Hungry Hearts" Given Varied Exploitation Campaign

New York, N. Y.—A campaign which embraced all of central and downtown New York was put over on "Hungry Hearts" for its showing at the Capitol theatre by Howard Dietz, Edward Bonns and W. R. Ferguson, of the Goldwyn home office.

A woman and a boy were hired to dress up in Russian peasant costume, carrying large red hearts on which the showing of "Hungry Hearts" at the Capitol was advertised. They started out on foot in downtown New York on the Friday before the showing and continued to parade the streets for a week.

Three thousand candy hearts, about an inch in diameter, were used in the exploitation in the theatrical district. On one side of the candy heart was printed the following: "No more 'Hungry Hearts.'" These hearts were put into transparent paper bags. Printed on the front of the bag was: "'Hungry Hearts' are calling you to the Capitol; week of November 26th." These hearts were distributed in shops, department stores and to the various Kiddie Clubs.

Five thousand paper shopping bags, with a big red heart on one side, carrying an ad for the showing of "Hungry Hearts" and an equal number of potato sacks, decorated in the same manner, were distributed in grocery and delicatessen shops along Seventh and Eighth avenues and from Forty-second street to Columbus Circle.

Grosset and Dunlap issued a reprint of Miss Yezierska's volume of short stories, "Hungry Hearts," carrying a scene from the film on the jacket, and issued two sets of window cards advertising it.

*"Remembrance" window tie-up gotten by the Strand theatre, Evansville, Ind.*

## Police Lend Burglar Tools as "Sherlock Holmes" Display

DETROIT, Mich.—When "Sherlock Holmes" played at the Fox-Washington theatre, the management obtained from the local police department a miscellaneous collection of handcuffs, revolvers, jimmies, black-jacks, and the like.

These were placed in a glass case before the theatre, with a card reading: This exhibit through courtesy of Detroit Police Department. Inside see John Barrymore in "Sherlock Holmes" foil the world's most desperate and notorious criminal.

## "East Is West" Is Given Campaign of Unusual Scope

Omaha, Neb.—Manager Harry B. Watts of the Strand theatre put over an all-around exploitation campaign on "East Is West" that seized upon every available angle.

Special attention was given the exterior and interior of the house. House Artist J. Gordon Bennett did his usual artistic oil paintings for the panels, seven feet high, on the outside of the theatre, concentrating on the head of Constance Talmadge.

Usherettes were dressed in Chinese costumes with silk kimonos dangling from their shoulders, and felt slippers beating their noiseless tattooes down the aisles. The main entrance was lavishly arranged with gold drapings and dangling tassels streaming down from the ceiling. Colored lanterns, many of them hand painted, were suspended from the top of the entrance. In place of their regular flashlights, the usherettes carried small Chinese lanterns.

The prologue opened with Silverman's orchestra playing the overture from "Chu Chin Chow." The curtains parted on a scene duplicated from the second reel of the picture where Ming Toy is shown being prepared to go to the auction boat. A back drop showed a setting of Chinese pagodas on the bank of sluggish waters. A fence was across the stage of Chinese flowers at one side concealed a head spot of green thrown on the face of the Chinese singer. This was the only illumination in front of the arch. Behind it Beryl Burton, noted Omaha soloist, was seated in a large wicker chair with all the appurtenances of Chinese atmosphere. Apparently playing a sampan, she sang "The Chinese Lullaby" from "East Is West," bringing to a close the prologue that was both artistic and effective.

## "Remembrance" Tied Up with Father and Son Week

Tacoma, Wash.—Excellent publicity for "Remembrance" was obtained by Ralph Winsor, manager of the Colonial theatre, aided by Goldwynner Frank H. Burns tieing up with the Y. M. C. A. in its annual Father and Son Week. The tie-up was with every branch of the Y. M. C. A. in the city and with the local clubs with which it was affiliated in putting across its Father and Son Week—Kiwanis, Rotary, etc. The Tacoma churches also co-operated.

The Y. M. C. A. allowed Manager Winsor to put an announcement in their booklet which was sent out to 5,000 persons. The Colonial ran a slide about the Father and Son Week at every showing in return for the announcement in the booklet.

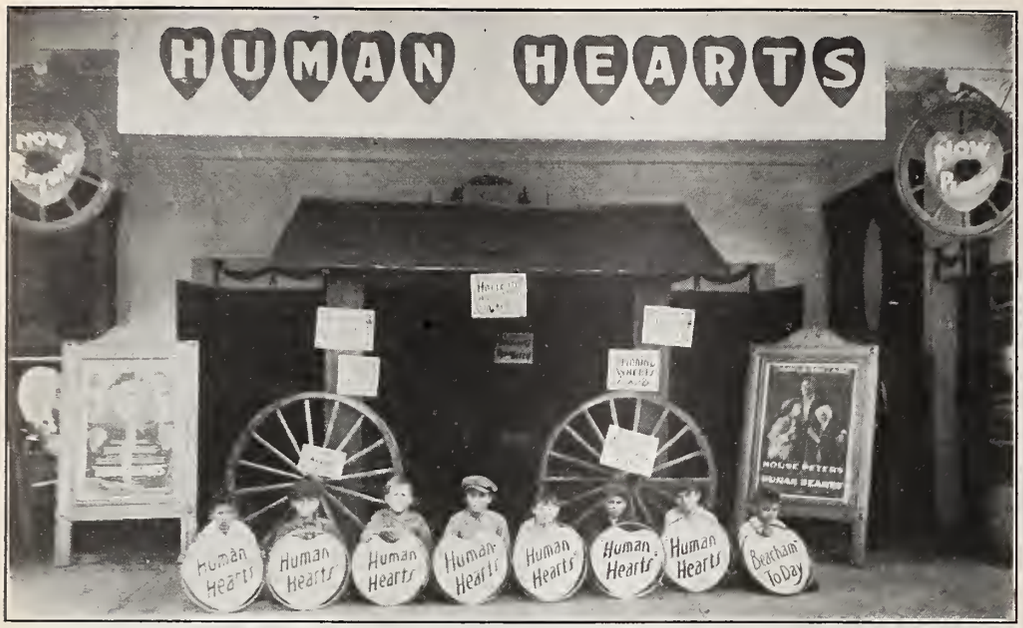
## Fisherman in Oil-Skins Aids "The Storm" Campaign

New York, N. Y.—Manager Krause of the Melrose theatre, a neighborhood house in the Bronx, used a simple street ballyhoo which proved effective on "The Storm."

An outside man was dressed in heavy fisherman's oil-skins, bearing a sign warning of the coming of "The Storm." This man strolled about the streets near the theatre for several days preceding the showing and attracted great attention.

Krause went in for an elaborate front and lobby display, too, using special banners and flats over his marquise, including large cut-out letters spelling the title of the picture.

*Cutout letters were used to excellent advantage in this lobby on "My Friend the Devil" at the Rex theatre, Spartanburg, S. C., of which A. C. Cowles is manager*




*M. F. Estes, exploitation representative of the Beacham theatre, Orlando, Fla., arranged this blacksmith shop lobby on "Human Hearts." His hoop exploitation is shown in the foreground*

## "Hungry Hearts" Club Formed to Exploit Picture

Boston, Mass.—Unique publicity for "Hungry Hearts" was obtained by Charles Winston, Goldwynner, through the formation of a "Hungry Hearts" club.

The twelve girls forming the club are business women, some of them models, some stenographers, saleswomen, etc. Betty McCarthy is given as the organizer. "We get plenty to eat and wear," she is quoted as saying in an article, "but the one thing we long for—real, sincere love—is not forthcoming. We're tired of being treated as pretty toys, playthings. There must be a one-woman man for every one-man woman, and that is the kind of man whose love every member of the Hungry Hearts wants to win."

There is a half-page account of the organization of this club in the Boston *Sunday Post* for November 26, with most of the rest of the page being devoted to photos of the fair organizers. The headline clear across the page reads: "Boston Girls Who 'Crave Love' Form Hungry Hearts Club." Underneath that is their motto: "We can get plenty of Husbands. What we want is Single Men!" They ban alimony, flirtation and old men.

The title of Goldwyn's film, "Hungry Hearts," occurs scores of times in the article, in the by-laws and in the headlines. When the picture is shown in Boston every reader of the article will at once tie it up with the page story.

## "Brawn of the North" Cutout Given Odd Effect

OKLAHOMA CITY, Okla.—Manager Tom Boland of the Empress theatre gained a unique lobby display effect in exploiting "Brawn of the North," when he took a cutout of the dog in action and cut out the eyes. In their place he inserted shining green globes of small size. The incandescents were lighted up at night.

The dog's tongue was also removed and a small red, gelatine paper, re-tinted to resemble the surface of the tongue, put in its place. A small flare behind this display made the mouth glow like a real tongue and a "flash" attachment on the wire made the eyes apparently open and close.

## Saxophonists Out in Force for "Clarence" Stunt

SAN FRANCISCO, Cal.—A large portion of San Francisco's saxophonists attended the Granada theatre during the run of "Clarence," through a special saxophone contest, which anyone was allowed to enter without charge.

During the run, the Bulletin, one of San Francisco's dailies, advertised the fact it would present two saxaphones, costing $100 each, to those saxaphonists who played the best during that week. "If you would like one," stated the daily notice, "you have as much opportunity to win as anyone. Select any composition you wish to play. Then notify the house manager and you can play it whenever you desire during that week."

## Miniature Display on Table for "Burning Sands"

COLUMBUS, Ga.—Manager I. C. Holloway of the Rialto theatre prepared a miniature lobby display on "Burning Sands" which attracted great attention.

He built a small tent three feet square of black and white material. He put this on a glass top table, covered the floor of the tent with sand and under this sand he had a red globe, giving the effect of "burning sands." The tent was decorated with appropriate settings and in front he had two small cut-outs and a small sign telling of the picture.

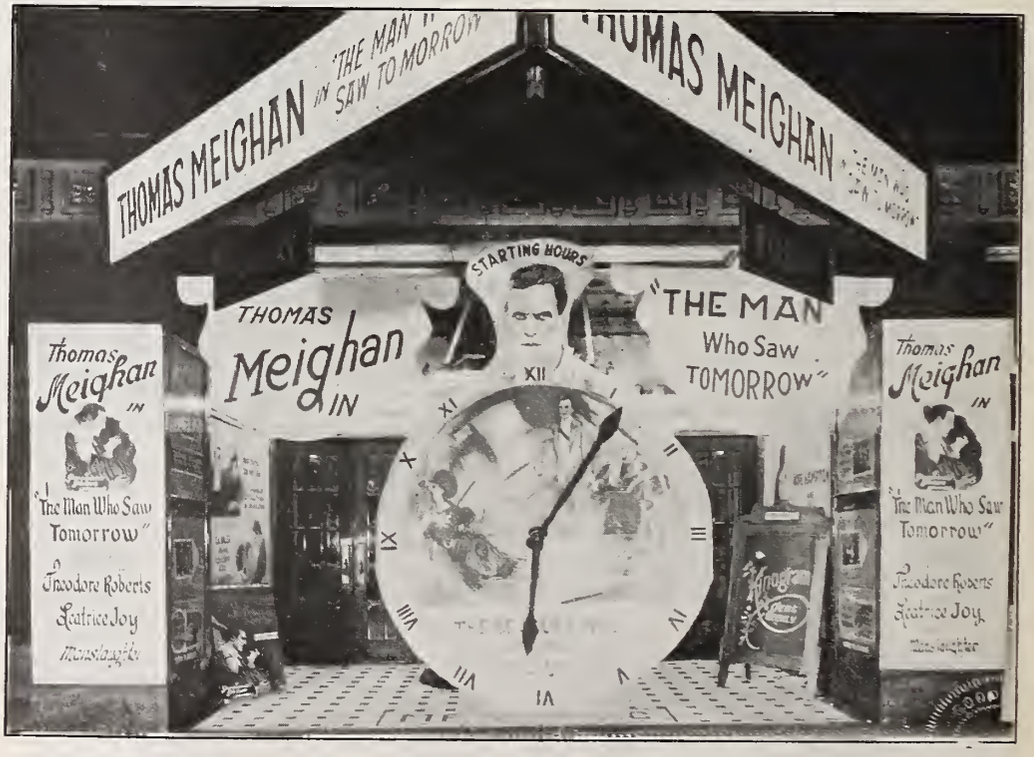
## Western Union Offices Tie Up With "Remembrance"

KANSAS CITY, Mo.—Twenty-seven Western Union Telegraph offices carried a message on "Remembrance" when that picture showed at the Liberty, through a tie-up made by Manager Newman and Goldwynner William H. Branch.

A hand-painted, framed card, about four by six feet, was placed in every window. The card read:

"Remembrance, a son's duty, a lover's privilege, a husband's vow. Don't write—telegraph and go to the Liberty theatre this week for the sake of Remembrance."

By arrangement with the Western Union, 5,000 telegram blanks were obtained and the following message from "Pop" Grout, the leading character in "Remembrance" was printed on them: "Dear Friends: A telegram is the best evidence you haven't forgotten. Send a wire home today to mother, sister, brother and dear old dad. Or to the sweetheart whom you failed to write. Remembrance will pardon many an oversight and you'll know why after you have seen Rupert Hughes' 'Remembrance' at the Liberty theatre, one week beginning Sunday, Nov. 5. It's the sweetest story ever told. 'Pop' Grout."




*Lobby display on "The Man Who Saw Tomorrow" at the Majestic theatre, Memphis. Manager H. B. Clarke stressed the starting hours, and the large clock shown emphasizes this point*

HAL ROACH *presents*

# Snub Pollard Comedies

*Two reelers that are often the true feature of the show*

Twice as long, and twice as good as the old one reelers that made comedy famous

THE OLD SEA DOG; "There are a lot of laughs in this."—*M. P. World.*

HOOK, LINE AND SINKER; "A wealth of good comedy material. Enough laughs to make it well worth while on any program."—*M. P. World.*

THE OLD SEA DOG; "Mirth provoking. Has clever gags."—*Film Daily.*

HOOK, LINE AND SINKER; "Actually funny, introducing new twists. Comedy is rapid and sure fire."—*M. P. News.*

365 DAYS; "You can bank on it to give satisfaction. It is like all Pathe comedies, satisfies, and that's what counts."—H. E. *Zeefeld, Lidgerwood, N. D.* (*Exhibitors' Herald*).

Pathécomedy

TRADE MARK

HAL ROACH
*presents*

# Our Gang

Two reels

*Little Kids in*

## Enthusiasm from Exhibitors

"Used 'One Terrible Day' with big special feature. Standing at the door asked my patrons how they liked the show. All said 'Fine' but not one failed to mention the comedy. Don't think there is an exhibitor who has seen this comedy that won't buy them all."—Will Stage, Liberty Theatres, Great Falls, Mont.

"'Fire Fighters' is one of best comedies we have ever seen. Appeals to all and has a wonderful variety of talent. The pet duck is a knockout."—Chas. Hyde, Grand, Pierre, S. D.

"Have shown two 'Our Gang' Comedies. Pleased 100%. Best comedies we have found."—J. M. Anderson, Community Theatre, Wesson, Ark.

"'Fire Fighters' a good buy. Clean and amusing."
—Jack Tiller, Temple, McCook, Neb.
(Quoted in Exhibitors' Herald).

Pathécomedy
TRADE MARK

# Comedies

each

## *Big Comedies*

### Enthusiasm from reviewers

"'Young Sherlocks' as a laugh-getter is a corker. This series has won praise from daily and trade press. This picture will delight the kiddies and amuse the grown-ups immensely."—M. P. World.

"Third 'Our Gang' keeps clean, wholesome amusement at the boiling point....Will appeal to every mother....Very amusing entertainment."—M. P. News.

"'Fire Fighters' is so spontaneous the high jinks seem to evolve from the youngsters themselves.... There is real humor here. There is also a place on every exhibitor's program for such wholesome ideas."—M. P. News.

"Third 'Our Gang' Comedy is most enjoyable. It should not be overlooked."—Film Daily.

Pathécomedy

TRADE MARK

# Hal Roach Comedies

*The standard one-reel comedy release*

Little straws which show the way the comedy wind is blowing

LATE HOURS; "This is a knockout. Our patrons went wild over it."—*A. Troyer, Lyric, Rugby, N. D. (Ex. Herald).*

TAKE NEXT CAR; "Clever comedy business and funny gags make it amusing and entertaining."—*Film Daily.*

SOAK THE SHEIK; "Lively and interesting. Above the average."—*Trade Review.*

SHIVER AND SHAKE; "Plenty of action, number of laughable situations. The comedy is kept at the boiling point."—*M. P. News.*

SHIVER AND SHAKE; "Will provoke a lot of laughs. Fun is fast and furious. An excellent comedy that will please about any audience."—*M. P. World.*

STAND PAT; "An amusing comedy with clever gags, bringing more than average laughs."—*Film Daily.*

OUT ON BAIL; "Audiences will be thoroughly satisfied with this one, which contains a lot of good humorous material."—*Motion Picture World.*

Pathécomedy

TRADE MARK

PROGRAMS FOR THE WEEK OF DECEMBER 10 TH

# With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

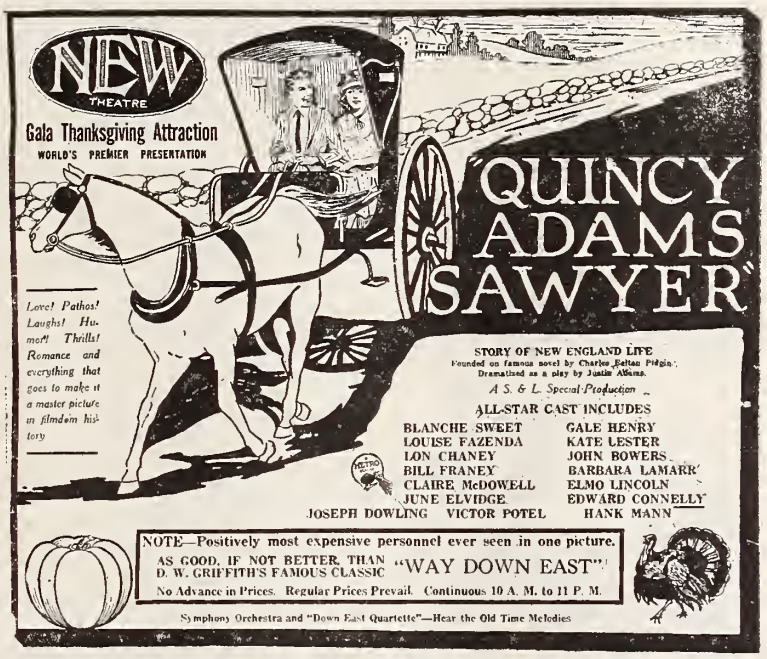
## NEW YORK CITY

**Capitol Theatre—**
Overture — "Zampa" — Capitol Grand Orchestra.
Scenic—The Lake of Silence.
Specialty—Song of the Siren, with music theme, "Song of India," sung by Betsy Ayres, with Capitol Dancers, Mlle. Gambarelli, Alexander Oumansky, Doris Niles and Thalia Zanou.
Current Events—News Weeklies and Excerpts.
Divertissements — Prelude from "A Cycle of Life" (vocal), "Stephanie Gavotte" (dance number), "Can't You Hear Me Calling, Caroline" (tenor)
Feature—Broken Chains — Goldwyn.
Novelty—In a Clock Store.
Cartoon—The Fable of a Dog's Paradise.
Recessional—Organ.

**Rivoli Theatre—**
Specialty—"Sunset Land" (vocal), a Hawaiian fantasy.
Scenic—In the Land of the Hula.
Current Events—Rivoli Pictorial.
Musical — Second Hungarian Rhapsody — Czymbalom Cadenza by Bela Nyart and Reisenfeld's Classical Jazz, Rivoli Concert Orchestra.
Feature—Thirty Days.
Specialty—"The Moth and the Moon" (dance), with violin solo.
Comedy—Newly Rich—Snub Pollard.
Recessional—Organ.

**Rialto Theatre—**
Overture—Suite L'Arlesinne and Riesenfeld's Classical Jazz—Rialto Concert Orchestra.
Current Events—Rialto Magazine.
Vocal—"Dreaming Alone in the Twilight."

*Ad on "The Kentucky Derby" used by the Liberty theatre, Kansas City*


NEW THEATRE
Gala Thanksgiving Attraction
WORLD'S PREMIER PRESENTATION
QUINCY ADAMS SAWYER
Love! Pathos! Laughs! Humor! Thrills! Romance and everything that goes to make a master picture in filmdom history
STORY OF NEW ENGLAND LIFE
Founded on famous novel by Charles Felton Pidgin.
Dramatized as a play by Justin Adams.
A S. & L. Special Production
ALL-STAR CAST INCLUDES
BLANCHE SWEET
LOUISE FAZENDA
LON CHANEY
BILL FRANEY
CLAIRE McDOWELL
JUNE ELVIDGE
GALE HENRY
KATE LESTER
JOHN BOWERS
BARBARA LAMARR
ELMO LINCOLN
EDWARD CONNELLY
JOSEPH DOWLING
VICTOR POTEL
HANK MANN
NOTE—Positively most expensive personnel ever seen in one picture.
AS GOOD, IF NOT BETTER, THAN D. W. GRIFFITH'S FAMOUS CLASSIC "WAY DOWN EAST"!
No Advance in Prices. Regular Prices Prevail. Continuous 10 A. M. to 11 P. M.
Symphony Orchestra and "Down East Quartette"—Hear the Old Time Melodies

*Ad for the premiere of "Quincy Adams Sawyer" at the New theatre, Baltimore.*

Feature—Outcast—Elsie Ferguson —Paramount.
Comedy—The Blacksmith—Buster Keaton.

**Criterion Theatre—**
Feature—When Knighthood Was in Flower—Marion Davies—Paramount (thirteenth week).

**Astor Theatre—**
Feature—The Town That Forgot God—Fox (indefinite).

**Lyric Theatre—**
Feature — Douglas Fairbanks in Robin Hood—United Artists (indefinite).

**Cameo Theatre—**
Overture—Selections from "The Geisha Girl," Cameo Concert Orchestra.
Current Events—Cameo News Pictorial.
Cartoon—Aesop's Fables—Pathe.
Musical—'Cello solo.
Novelty—Geographic Film Beersheba.
Comedy—The Agent—Larry Semon.
Feature—As a Man Lives—American Releasing.
Recessional—Organ.

**Mark-Strand Theatre—**
Overture—"Oberon," Mark-Strand Symphony Orchestra.
Novelty — Here and There — Short Subject Excerpts.
Specialty—Fokine Ballet.
Current Events—Mark-Strand Topical Review.
Prologue—Vocal. "The Little Love Nest in the Hills."
Feature — The Beautiful and Damned.
Comedy—Railroading, Earl Hurd.
Recessional—Organ.

## BROOKLYN

**Mark-Strand Theatre—**
Overture — "Capriccio Italien," Tschaikowsky — Mark-Strand Symphony Orchestra.
Specialty—Original Piano Trio.
Current Events—Selected from Fox and International News and Fun from the Press.
Musical—Symphonized Jazz, "Tomorrow."
Vocal—Criterion Quartette, "Twilight."
Feature—Lorna Doone—First National.
Comedy—The Agent, Larry Semon.
Recessional — Organ, "Minuet" (Suite Gothique), George Crook and Harold Smith.
Next Week — The Beautiful and Damned.

## LOS ANGELES

**Grauman's Theatre—**
Overture—"Waltzes of the Good Old Days."
Current Events.
Novelty — Organ with Slides and Voice, "I'll be in My Dixie Home Again Tomorrow."
Added Attraction — Twenty-piece Jazz Orchestra staging for twenty minutes—"A Night in Rajah Land," including two girls in Oriental dance, saxophone trio, accordion and flute duet.
Feature — The Young Rajah, Rodolph Valentino—Paramount.
Recessional—Organ.

**Grauman's Rialto Theatre—**
Feature—When Knighthood Was in Flower, Marion Davies—Paramount—Ninth Week.

**Grauman's Hollywood Theatre—**
Feature — Douglas Fairbanks in Robin Hood—United Artists—Eighth Week.

**Mission Theatre—**
Feature—Dr. Jack, Harold Lloyd—Pathe—Sixth Week.

**Miller's Theatre—**
Feature—Tess o' the Storm Country, Mary Pickford — United Artists—Sixth Week.

**Pantages Theatre—**
Feature—Till We Meet Again, and six acts of vaudeville.

**Hill Street Theatre—**
Current Events — International News.
Serial—In the Days of Buffalo Bill.
Comedy—Ring Tale Romance.
Cartoon—Aesop's Fable.
Feature—The Infamous Mrs. Revell, Alice Lake—Metro.
Recessional—Organ.
Next Week—Shadows of the Sea.

**California Theatre—**
Overture—Concert Slavische Rhapsody Andante Cantabile and Recollections from The Great White Way—California Orchestra.
Current Events — International Weekly—Fox News.
Novelty—Screen Snapshots—Topics of the Day.
Cartoon—The Man Who Laughs.
Feature—Broken Chains—Goldwyn.
Recessional—Organ.

**Tally's Theatre—**
Overture—"The Fortune Teller"—Tally's Orchestra.
Current Events—Kinograms and International News.
Comedy—Tattle Tale—Century.
Feature—The Jilt—Universal.
Recessional—Organ.

**Kinema Theatre—**
Feature—East Is West, Constance Talmadge—First National. Second week.

**Loew's Theatre—**
Feature—Trifling Women—Metro. Second week.

PALACE
ENTERTAINMENT
Screened at Last!
Maurice Tourneur presents
Lorna Doone
R. D. Blackmore
Come back to the days of Lorna Doone. Bedded with her in the bandit stronghold of the Fighting Doones. Thrill with her as the ecstasy of awakening love. Triumph in her escape. Win with her to royal favor.
Madge Bellamy
John Bowers
Frank Keenan
As Sweet and Splendid as a Dream Come True

*Striking "Lorna Doone" ad used by the Palace theatre, Wichita, Kans.*

CIRCLE
Grant Mitchell's Stage Triumph
"A Tailor Made Man" with
Charles Ray
His First Great Super Special
Taken from George M. Cohan's Success
Buster Keaton in The BLACKSMITH

*Art ad on "A Tailor Made Man" used in Indianapolis by the Circle theatre*

## BUFFALO

**Shea's Hippodrome—**
Overture — "Southern Rhapsody," Hosmer.
Musical — Organ Recital, Albert Hay Malotte—(a) "Pilgrim's Chorus," (b) "My Pet."
Special — Personal appearance of Egbert Van Alstyne, who sang his own songs.
Feature — A Tailor Made Man, Charles Ray—United Artists.
Comedy—Out of Place, Al St. John.
Current Events—Hippodrome Review.
Next Week—The Pride of Palomar.

**Lafayette Square—**
Overture—"The Blue Kitten."
Musical—Organ Recital, C. Sharpe Minor.
Feature— Moonshine Valley, William Farnum—Fox.
Comedy—Paul Parrot—Pathe.
Current Events—Fox News.
Special—Starland Revue.
Next Week—Singed Wings.

**Loew's State—**
Overture—Concert Orchestra.
Current Events—Pathe News.
Feature—Forget-Me-Not—Metro.
Comedy—The Old Sea Dog, Snub Pollard.
Cartoon—Mutt and Jeff—Fox.
Next Week—June Madness.

**Mark-Strand—**
Overture—"William Tell."
Current Events—Kinograms.
Feature—The Sin Flood—Goldwyn.
Comedy—Idle Workers, Slim Summerville—Broadway.
Next Week—Our Mutual Friend.

**Palace—**
Feature—Under Two Flags, Priscilla Dean—Universal.

**Olympic—**
Overture—"A Hunting Scene," Bucalossi.
Musical—Organ Recital—Wurlitzer.
Current Events — International News.
Feature—The Jilt, Marguerite de la Motte—Universal.
Comedy—Women First—Century.
Special — Going Straight, Mary Pickford re-issue.

## BALTIMORE

**Rivoli Theatre—**
Overture—"Orpheus," Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Vocal—Solo.
Feature—White Shoulders, Katherine MacDonald—First National.
Novelty—Selected Screen Magazine.
Novelty—Young King Cole—Reginald Denny.
Recessional—Organ solo.

**New Theatre—**
Overture—"June Love," New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Selected.
Vocal—Solo.
Musical—Organ solo.
Feature—The Five Dollar Baby, Viola Dana—Metro.

**Parkway Theatre—**
Overture—Parkway Orchestra.
Current Events—Parkway Topical Review.
Comedy—The Young Sherlock.
Specialty—Vocal numbers, Parkway Quartet.
Feature—Human Hearts, House Peters—Universal.

**Century Theatre—**
Overture—Century Symphony Orchestra.

PANTAGES
ONE WEEK ONLY BEGINNING SUNDAY NOV 19
MARK TWAIN'S MOST LOVED STORY
"The Prince and the Pauper"
THE MOST BEAUTIFUL PICTURE OF THE SEASON
And
A SHOW YOU'LL NEVER FORGET
THE USUAL BIG VAUDEVILLE BILL
"The Sensational Algerians"
NORTON & MELNOTTE
JACK GOLDIE
BOBBY LEHMAN
WARD & DOOLEY
THE GREATEST SHOW IN THE WORLD FOR THE MONEY
MATINEES 30¢ INCLUDING TAX
CHILDREN 10¢ CONTINUOUS 1 to 11 P.M.
EVENINGS 50¢ INCLUDING TAX

*"The Prince and the Pauper" ad used by Pantages theatre, Minneapolis*

Current Events—Century Topical Review.
Comedy — The Educator — Lloyd Hamilton.
Musical—Organ solo and orchestral selections.
Novelty—Screen Magazine.
Prologue—Sailor's Hornpipe.
Feature—On the High Seas, Dorothy Dalton, Jack Holt—Paramount.

**New Wizard Theatre—**
Overture—Wizard Orchestra.
Current Events—Topics of the Day.
Comedy—Ma and Pa.
Novelty—Aesop's Fables, cartoon.
Feature—The Face in the Fog, Lionel Barrymore—Paramount.

## ST. PAUL

**Capitol Theatre—**
Overture—"Poet and Peasant"—Capitol Symphony Orchestra.
Current Events — International News and Daily News Pictorial Weekly.
Specialty—Violin Virtuoso.
Cartoon—Felix Minds the Kid.
Musical—Alaska Duo—A Night on the Yukon.
Vocal—"When the Leaves Come Tumbling Down."
Feature—The Old Homestead—Paramount.
Recessional — "Yankee Doodle Blues"—Organ.

## OMAHA

**Moon Theatre—**
Overture—Selected.
Feature—Foolish Wives — Universal.
Current Events — International News.
Comedy—Step on It.
Next Week—Sage Brush Trail.

**Sun Theatre—**
Feature—Alias Julius Caesar—Charles Ray—First National.
Scenic—Towering Wonders of Utah.
Current Events—Pathe News.
Comedy—Golf—Larry Semon.
Next Week—Brothers under the Skin.

**World Theatre—**
Feature—The Blot—F. B. O.
Six Acts Vaudeville.
Next Week — Mysterious John Smith.

**Strand Theatre—**
Overture—In a Persian Market.
Feature—Omar the Tentmaker—Guy Bates Post—First National.
Comedy—High Power.
Current Events—Selznick News.
Next Week—To Have and To Hold.

**Rialto Theatre—**
Overture—Selected.
Feature—Brawn of the North—First National.
Comedy—Easy Street — Charley Chaplin.
Current Events—Kinograms.

## KANSAS CITY

**Newman Theatre—**
Overture—Selections of Song Hits. and Views.
Current Events—Newman News
Musical—Organ Selections.
Comedy—The Educator — Lloyd Hamilton.
Specialty—Piano quartette, a varied program of popular and classic music.

RIALTO
A Herald
All this WEEK
Gloria SWANSON
in
The IMPOSSIBLE MRS. BELLEW
Here is glorious Gloria at her resplendent best. As the mother she was never so poignantly appealing. As the gay darling leader of Monte Carlo society she was never so lavishly gowned.
Conrad Nagel and Robert Cain in cast
DOUBLE PROGRAM
Mack Sennett's latest Laugh Producer
BEN TURPIN
in
Home Made Movies
Youll roar till your sides ache at the criss cross hero vamping his blue eyed lady love.
SYMPHONY PLAYERS
JULIUS E. JOHNSON
Premier Organist

*Art ad on "The Impossible Mrs. Bellew" and "Home Made Movies" at the Rialto theatre, Omaha*

Novelty — Coon-Sanders novelty singing orchestra.
Feature—To Have and To Hold—Betty Compson—Paramount.
Next Week—Omar the Tentmaker.

**Liberty Theatre—**
Overture—Selections.
Current Events—Pathe News and Fox News.
Musical—Organ Selections.
Comedy—Lazy Bones—Clyde Cook Comedy.
Novelty—Capitol Shots—Fun from the Press.
Specialty—Kuhn-Chaquette musical minstrels.
Feature—One Week of Love—Hammerstein-Tearle — Selznick.
Next Week—Conquering the Woman.

**Royal Theatre—**
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy—Hook, Line and Sinker—Snub Pollard.
Scenic — The Drifters — Robert Bruce Wilderness Tale.
Specialty — Songalogue — "Mary Dear."
Feature—Brothers Under the Skin—Goldwyn.
Next Week—The Outcast.

**Twelfth Street Theatre—**
Overture—Selections.
Current Events—Twelfth Street Screen Magazine.
Musical—Organ Selections.
Comedy—Choose Your Weapons and Pathe Comedy.
Cartoon—Aesop's Fables.
Feature—Good Men and True—F. B. O.
Next Week—The Sin Flood.

## CLEVELAND

**Stillman Theatre—**
Overture—"Love Sons," Victor Herbert Orchestra.
Feature—When Knighthood Was in Flower, Marion Davies—Paramount. Third week.
Next Week—Same continued.

**Allen Theatre—**
Overture—"Jazz Symphony."
Current Events—Literary Digest—Fun from the Press—International News — Plain Dealer Screen Magazine.
Scenic—Hodge Podge.
Comedy—High Power.
Feature — Thirty Days, Wallace Reid, Paramount.
Next Week—Kick In.

**Park Theatre—**
Overture—"Massaniello," Auber.
Current Events—Literary Digests' Fun from the Press—Kinograms.
Comedy — Love Taps — Monte Banks..
Feature—Brawn of the North—First National.
Next Week—Daughter of Luxury.

**Standard Theatre—**
Current Events — International News.
Comedy—Brownie in Rookies.
Western—Timberland Treachery—Roy Stewart.
Feature—The Jilt—Universal.
Next Week—The Altar Stairs.

**Reade's Hippodrome—**
Current Events — Pathe News—Review.
Overture—Popular Medley.
Feature—Shadows—Al Lichtman.
Ten acts of vaudeville.
Next Week—The Kentucky Derby.

## CHICAGO

**Chicago Theatre—**
Overture — Sternberg's twenty-seven piece orchestra.
Scenic.
Current Events—Literary Digest; News Weekly.
Musical — Organ Solo — "Waters of Venice."
Specialty—"A Night In Venice."
Feature—Trifling Women—Metro.
Cartoon.

**Tivoli Theatre—**
Overture — Sternberg's twenty-seven piece orchestra.
Specialty — Ralph Errolle singing "Lolita."
Current Events — News Weekly; Literary Digest.
Musical — Organ Solo—"Favorite Songs of Today."
Scenic.
Specialty—"Those Days Are Over."
Feature — Sherlock Holmes — John Barrymore—Goldwyn.
Cartoon.
Recessional—Organ.

**Riviera Theatre—**
Overture—Selected.
Scenic.
Specialty—Cello Solo—"Polonaise."
Current Events — News Weekly; Literary Digest.
Specialty—"Tulip Time."
Feature — Sherlock Holmes — John Barrymore—Goldwyn.
Cartoon.

**Roosevelt Theatre—**
Feature—Lorna Doone.

**Woodlawn Theatre—**
Overture — Woodlawn Grande Organ—Selected.
Novelty—Stars of the screen as seen away from duty.
Current Events — Woodlawn News Flashes; Fun From the Press.
Comedy—Lazy Bones—Clyde Cook.
Musical—"A Hunting Scene."
Feature—The Ghost Breaker—Wallace Reid—Paramount.
Recessional—Organ.
Next Week—The Man Who Saw Tomorrow.

**Randolph Theatre—**
Current Events — International News.
Comedy — The New Leather Pushers—Reginald Denny.
Feature—All Night—2nd week.

**Barbee's Theatre—**
Current Events—Pathe Weekly.
Novelty—Screen Snapshots.
Feature — One Week of Love — Hammerstein-Tearle — Selznick.
Next Week—Doctor Jack.

**McVicker's Theatre—**
Overture—"Carnival."
Current Events—Fun From The Press.
Musical—Organ Solo—"Who Will Take My Place?"
Specialties—A New York Studio; A Debutante's Dream.
Feature—The Pride of Palomar—Paramount.
Next Week—Kick In.

## INDIANAPOLIS

**Colonial Theatre—**
Current Events—Pathe News.
Cartoon—Aesop Fable.
Comedy—The Eskimo—Cook.
Feature — Anna Ascends, Alice Brady—Paramount.
Next Week—Sherlock Brown.

**Palace Theatre—**
Current Events—Pathe News.
Comedy—Lloyd Re-issue.
Feature—Rose O' the Sea—First National.
Vaudeville—Six acts of Keith's.
Next Week—Till We Meet Again.

## DES MOINES

**Des Moines Theatre—**
Current Events— News Weeklies—International.
Overture — "Scheherazade"—Orchestra.
Novelty—Sea Elephants.
Feature—Omar, the Tentmaker, Guy Bates Post—First National.
Recessional—Organ.
Next Week—Skin Deep.

**Strand Theatre—**
Current Events — News — Educational Kinograms.
Comedy—The Chased Bride.
Specialty — "Lovin' Sam," "The Sheik of Alabam," with animated slides.
Feature—The Young Rajah, Rodolph Valentino—Paramount.
Next Week—To Have and to Hold.

**Garden Theatre—**
Comedy—Crash.
Feature—Pink Gods—Paramount.
Next Week—The Way of a Maid.

## WASHINGTON

**Crandall's Metropolitan—**
Overture—"The Thistle," Myddleton.
Current Events — Pathe News — Fun from the Press.
Comedy—The Agent—Larry Seamon.
Feature—Lorna Doone—First National.
Next Week—My Friend the Devil.

**Loew's Palace—**
Overture—Prelude in C sharp minor, Rachmaninof.
Current Events — Pathe News — Topics of the Day.
Comedy—Blazes—Mermaid.
Cartoon—Aesop's Fables.
Feature—A Fool There Was—Fox.
Next Week—The Young Diana; The Top of New York.

BROADWAY-STRAND
TODAY-11 A.M. to 11 P.M.
HARRY CARSON
PRESENTS FOR THE FIRST TIME ANYWHERE IN THE WORLD HIS SCREEN VERSION OF
"AN OLD SWEETHEART OF MINE"
POSITIVELY ONE WEEK ONLY
SEE IT TODAY
FOUNDED ON THE STAR SPANGLED BANNER POEM BY JAMES WHITCOMB RILEY
WITH
ELLIOTT DEXTER & HELEN JEROME EDDY
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MILLIONS LOVE THE POEM — MILLIONS WILL LOVE THE PLAY
LLOYD HAMILTON | EMMONS & COLVIN
NO INCREASE IN PRICES

*Ad for the premiere of "An Old Sweetheart of Mine" at the Broadway-Strand theatre, Detroit.*

**Loew's Columbia—**
Feature—Trifling Women—Metro —continued.
Next Week—Peg o' My Heart.

**Moore's Rialto—**
Feature—Face in the Fog—Paramount.
Next Week—Brothers Under the Skin.

## PHILADELPHIA

**Stanley Theatre—**
Overture — "Beautiful Galatea," —Suppe—Orchestra.
Current Events — Pathe News—Topics of the Day—Kinograms.
Scenic—Time.
Comedy Cartoon—Felix Turns the Tide.
Feature—East Is West—Constance Talmadge—First National.
Recessional—Organ.
Next Week—The Outcast.

*The Palace theatre, Wichita, Kans., used this ad on "Enter Madame"*

**Stanton Theatre—**
Feature—When Knighthood Was in Flower, Marion Davies—Cosmopolitan (indefinite run).

**Aldine Theatre—**
Current Events—International Review — Pathe Review — Fun From the Press.
Novelty—Starland Review.
Comedy—The Punctured Prince.
Feature—Forget-Me-Not—Metro.
Recessional—Organ.
Next Week—The Forgotten Law.

**Karlton Theatre—**
Current Events — Kinograms — Pathe News.
Novelty—Movie Chats.
Comedy—High Power.
Feature—The Pride of Palomar—Paramount.
Next Week—'Till We Meet Again.

**Palace Theatre—**
Current Events—Pathe News—Topics of the Day.
Scenic—I Know a Garden.
Feature — The Eternal Flame—Norma Talmadge—First National.
Next Week—The Young Rajah.

**Arcadia Theatre—**
Current Events—Pathe News.
Comedy—Old Spain.
Novelty—Broadcasting.

*The Kinema theatre, Los Angeles, used this newspaper ad on "Shadows"*

Feature—A Glorious Adventure—Allied.
Next Week — Brothers Under the Skin.

**Regent Theatre—**
Current Events—Screen Review.
Cartoon—The Chewing Gum Industry—Fox.
Feature—Nobody.
Next Week—Rose o' the Sea.

**Victoria Theatre—**
Current Events—Pathe News.
Novelty—Sea Elephants.
Feature — Broadway Rose, Mae Murray—Metro.
Next Week—Deserted at the Altar.

**Capitol Theatre—**
Current Events—Kinograms.
Comedy—Chop Suey.
Feature—If I Were Queen, Ethel Clayton—F. B. O.
Next Week—John Smith.

## CINCINNATI

**Capitol Theatre—**
Current Events—Capitol News.
Comedy — Lookout Below — Mermaid.
Musical Number—Jazz selections—Capitol Jazz Unit.
Feature — The Man Who Played God—United Artists.
Next Week—Ebbtide.

**Walnut Theatre—**
Current Events—Pathe News.
Current Events—Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Feature—Brawn of the North—First National.
Next Week — Brothers Under the Skin.

**Strand Theatre—**
Current Events—Pathe News.
Comedy — Pardon My Glove — Christie.
Feature—The Sin Flood—Goldwyn.
Next Week—The Forgotten Law.

**Lyric Theatre—**
Current Events—Selznick News.
Comedy — Keep 'Em Home, De Haven.
Feature—Thelma—F. B. O.
Next Week—The Headless Horseman.

## ST. LOUIS

**Missouri Theatre—**
Overture — (a) "Beautiful Galatea," Missouri Symphony Orchestra, (b) "Moonlight."
Current Events — Missouri News and Views.
Novelty—Fun from the Press.
Cartoon—Felix the Cat.
Vocal Solo—"In Blue Bird Land."

**New Rivoli Theatre—**
Overture — Jansen's Concert Orchestra.
Current Events — International News.
Comedy—Century.
Feature — Kentucky Derby — Universal.

**New Columbia Theatre—**
Overture — Columbia Concert Orchestra.
Current Events — Fox News and Views; Kinograms.
Cartoon—Mutt and Jeff.
Serial—Eighth episode, Speed.
Comedy — Cupid's Elephant — Sunshine.
Feature—The Ladder Jinx—Vitagraph.
Also five acts of vaudeville.
Comedy—Twin Husbands, Mr. and Mrs. Carter De Haven.
Feature — Thirty Days, Wallace Reid—Paramount.

**New Grand Central, West End Lyric and Capitol Theatres—**
Overture—Orchestra.
Current Events—News and Views; Topics of the Day.
Musical—"East Is West," by Marimba Band.
Comedy—Pardon My Glove, Bobby Varnon.
Feature—East Is West, Constance Talmadge—First National.
Cartoon—Aesop Fable.

**Del Monte Theatre—**
Overture—Mumfeld's Del Monte Orchestra.
Current Events—News and Views.
Novelty — Fun from the Press; Screen Snapshots.
Added Attraction—Joseph Sheehan and opera company in "Cavalleria Rusticana."
Feature — The Man Who Played God, George Arliss — United Artists.

## DALLAS

**Palace Theatre—**
Overture—Palace Symphony Orchestra.
Current Events—Palace News.
Scenic—Palace Tours.
Cartoon—Aesop's Fable.
Prologue—A Knight of Romance.
Feature—Clarence.
Comedy — The Educator — Lloyd Hamilton.
Recessional—Organ.

**Old Mill Theatre—**
Overture—Orchestra.
Feature — Grand Larceny—Goldwyn.
Novelty—The New Leather Pushers—Reginald Denny.
Specialty—Old Mill Melody Men.
Recessional—Organ.

**Melba Theatre—**
Overture—Orchestra.
Feature—Thorns and Orange Blossoms—Al Lichtman.
Comedy—Ma and Pa—Sennett.
Specialty—California Quartette.

## SEATTLE

**Coliseum Theatre—**
Overture—"Light Cavalry."
Current Events—Pathe News—Kinograms.
Comedy—High Power.
Feature—Lorna Doone—First National.
Recessional—Organ.
Next Week—The Light in the Dark.

**Columbia Theatre—**
Overture—Excerpts from Favorite Operas.
Current Events — International News.
Comedy—A Small Town Derby.
Novelty—Young King Cole.
Musical—Harold Weeks Singing and Playing Own Compositions.
Feature—All Night—Re-issue.
Next Week — One Wonderful Night.

**Strand Theatre—**
Overture—I Hear You Calling Me.
Current Events—Kinograms.
Scenic—The Enchanted City.
Comedy—The Educator.
Vocal—"Carry Me Back to My Carolina Home."
Feature—Clarence—Wallace Reid—Paramount.
Recessional—Organ.
Next Week—Trifling Women.

**Blue Mouse Theatre—**
Feature—Tess o' the Storm Country (third week).

**Liberty Theatre—**
Overture—Liberty Orchestra.
Current Events—Liberty and Selznick News.
Novelty—Graphic—Educational.
Comedy—Ocean Swells.
Vocal—When Love Is Gondolier.
Feature — Brothers Under the Skin—Goldwyn.
Recessional—Organ.
Next Week—On the High Seas.

**Winter Garden Theatre—**
Overture—Orchestra.
Current Events — International News.
Novelty—Screen Snapshots.
Specialty—Beggar Maid.
Feature—Head Over Heels—Mabel Normand—Goldwyn.
Recessional—Organ.
Next Week — Other Women's Clothes.

SAXE'S
STRAND
STARTS TOMORROW
Funny Bones Adjusted!
Inbuilt Smiles Affixed to Any Face!
Permanent Waves of Laughter Applied!
It's guaranteed to cause more laughs, rattle more ribs and rock more sides than any tonic, bottled or otherwise, you ever saw or tasted!
HAROLD LLOYD
In His Latest Five-Act Masterpiece of Mirth
"DR. JACK"
He opens a kit full of comedy—He springs a satchel of surprises.
For you, for everybody—He prescribes smiles, giggles, laughs, roars and bowls.
All kinds of joy for all kinds of patients.
Prescribed and Recommended by the Management
Supplementary Two-Act Feature
"MAN vs. BEAST"
Strand Syncopators—Catchy Musical Hits
See "Dr. Jack"
Laughing Hours,
11 A. M. to 11 P. M.
*Saxe's Strand theatre, Milwaukee, used this large space ad on "Dr. Jack"*

## SAN FRANCISCO

**California Theatre—**
Overture — "Kamenoi Ostrow" and "One Night in June."
Current Events—California Topical Review.
Comedy—Felix Gets Revenge.
Vocal—"Elegie" and "I would Weave a Song for You."
Feature—Ebb Tide.
Recessional—Organ.
Next Week—Singed Wings.

**Granada Theatre—**
Overture—"Morning, Noon and Night" and "Where the Bamboo Babies Grow."
Current Events—News Weeklies.
Comedy—High Power.
Specialty—Concert Novelty featuring selections from The Music Box Revue, saxophone solo and selections by a tenor.
Novelty—Fun from the Press.
Feature—The Kentucky Derby—Universal.
Recessional—Organ.
Next Week—The Call of New York.

**Imperial Theatre—**
Overture—"Blue Danube Waltz"; "Carolina in the Morning and Blue."
Current Events—Imperial Screen News.
Musical—Organ Solo, "All for the Love of Mike."
Novelty—Hodge Podge Sense and Nonsense.
Scenic—King Winter at Niagara Falls.
Feature—To Have and to Hold—Paramount.
Recessional—Organ.

**Loew's Warfield Theatre—**
Overture—"The Chocolate Solider" and "After Every Party."
Current Events—Loew's Minute Views; Topics of the Day.
Specialty—Sherwood's Singing Orchestra of Ten Voices.
Novelty—The Enchanted City.
Feature—Trifling Women—Metro.
Recessional—Organ.
Next Week—Quincy Adams Sawyer.

**Tivoli Theatre—**
Double Feature Bill—Rose of the Sea—First National, and Flesh and Blood—S. R.
Current Events—News Weekly.

**Strand Theatre—**
Feature—The World's a Stage—Principal Pictures.

## DETROIT

**Adams Theatre—**
Feature—The Young Rajah—Rodolph Valentino—Paramount.

**Broadway-Strand Theatre—**
Overture—Orchestra.
Current Events—Screen Snapshots.
Vocal—Soprano.
Feature—Forget-Me-Not—Metro.
Comedy—High Power.
Recessional—Organ.

**Capitol Theatre—**
Overture—Orchestra.
Current Events—Pathe News.
Scenic Paper Dolls—Prizma.
Feature—Lady of Luxury, Agnes Ayres, Paramount
Comedy—Day Dreams, Buster Keaton.
Recessional—Organ.

**Fox Washington Theatre—**
Overture—Orchestra.
Current Events—Fox News.
Cartoon—Mutt & Jeff.
Feature—Arabia, Tom Mix, Fox.
Comedy—Out of Place, Al. St. John.
Recessional—Organ.

**Madison Theatre—**
Overture—Orchestra.
Current Events—Madison Weekly.
Vocal—Tenor Solo.
Feature — The Forgotten Law, Metro.
Comedy—When Summer Comes.
Recessional—Organ.

**Orpheum Theatre—**
Feature — Douglas Fairbanks in Robin Hood.
Comedy—Fool Days.

**Curran Theatre—**
Feature—When Knighthood Was in Flower, Marion Davies, Paramount, Fourth and Last Week.

## NEWARK

**Branford Theatre—**
Overture—Selections from "You're in Love."
Current Events—Branford Review.
Novelty—Topics of the Day.
Vocal—Soprano Solo.
Comedy—Pardon My Glove.
Specialty—Luigi Guiffrida, tenor.
Feature—Omar the Tentmaker, First National.
Recessional—Organ.

## BOSTON

**Loew's State—**
Overture—Organ.
Current Events—Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Feature—The Forgotten Law—Metro.
Overture—Excerpts from Gounod's Faust—Orchestra.
Comedy—Mud and Sand, Stan Laurel—Metro.
Feature—The Impossible Mrs. Bellew, Gloria Swanson—Paramount.
Recessional—Orchestra.

**Loew's Orpheum—**
Overture—Orchestra.
Current Events — Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Feature—On the High Seas, Dorothy Dalton—Paramount.
Comedy — Mud and Sand, Stan Laurel—Metro.
Recessional—Organ.

**Modern and Beacon Theatres—**
Overture—Organ.
Comedy—Our Gang—Pathe.
Feature—If I Were Queen, Ethel Clayton—F. B. O.
Overture—Orchestra.
Current Events — International News Reel.
Novelty—Topics of the Day—Pathe.
Feature—The Headless Horseman. Will Rogers—Hodkinson.
Recessional—Organ.

**Boston Theatre—**
Overture—Orchestra.
Specialty—Aesop's Fable—Pathe.
Current Events — Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Overture—Orchestra.
Feature—How Women Love, Betty Blythe—B. B. Prod.—S. R.
Recessional—Organ.

*Sidney R. Kent, General Manager, Department of Distribution, Famous Players-Lasky Corporation*

*Adolph Zukor, President Famous Players-Lasky Corporation*

*Jesse L. Lasky, First Vice-President of Famous Players-Lasky Corporation, in charge of the production of "The Super Thirty-Nine"*

# Paramount Announces "Super Thirty-Nine"

IT was just six months ago that the Famous Players-Lasky Corporation made its remarkable and entirely unprecedented announcement of the forty-one Paramount Pictures which it intended to release to the public through the motion picture theatres during the six months following August 1st.

Following a long period of business depression which had been felt quite as keenly in the theatres as anywhere else—a period of hesitation born of fear upon the part of the great majority of producers and distributors of pictures—this bold stroke by the largest company engaged in the production of motion pictures in all the world not only aroused keen public interest but it created a sensation within the industry itself. This sensation was caused not merely by the promises held forth for the future but by the story of what actually had been accomplished.

The plans for that gigantic program of motion picture production had been conceived by Adolph Zukor, president of the company, and Jesse L. Lasky, first-vice-president in charge of production, months before, when the industry as a whole was in the doldrums. It was no time for snap judgment, although the situation called for quick action. "We will go to work at once," said Messrs. Zukor and Lasky, "and in six months we will present to the exhibitors of America a program of productions which, if not all of them are completed, they will be at least planned and provided for down to the last detail."

And they did. The history of "The Famous Forty-One" is now nearly complete. As that first announcement awakened new hope and confidence in the future, so have the finished pictures fulfilled every promise made for them. The record is written in the box-office results scored by "The Dictator," "If You Believe It, It's So," "Nice People," "Blood and Sand," "The Valley of Silent Men," "Manslaughter," "The Old Homestead," "Burning Sands," "To Have and To Hold," "The Young Rajah," "Clarence," "The Impossible Mrs. Bellew" and all the rest, right down the line.

Confident of the wisdom of their policy—a confidence which has been fully justified by the reception accorded those great pictures by the industry and the public—the Paramount executives made no amendment of their previous action. Before the release of the first of the forty-one on the sixth of August, work had actually been started on more than a dozen of the Paramount pictures to be included among the releases of the second six months starting next February 5th.

So now come "The Super Thirty-Nine."

To ensure a continuation of the constant flow of super-pictures to satisfy the demand of a public eager for more of this class of bigger and finer screen entertainment, the immense resources of the Paramount organization were expanded and more perfectly systematized than ever before.

Despite the fact that the Paramount studios in California had been enlarged and production efficiency there had been carried to a point never before reached, it was found that even those facilities, uncqualled as they were by those of any other organization in the industry, were inadequate. It was found necessary to re-open the company's huge studio at Long Island City, which had been closed for many months, in order to accommodate the expanding production. This was done during the Summer and both Western and Eastern producing organizations have been working virtually to capacity ever since.

The staff of writers necessarily had to be increased, for the rights to some of the most valuable literary and dramatic properties had been secured for picturization. No effort or expense has been spared in order to raise the quality and magnitude of the productions contemplated to a standard of realism and entertainment value never before approached.

Pola Negri, the wonderful European star of "Passion" and "Gypsy Blood," was brought to America, where she has made, under the direction of George Fitzmaurice, "Bella Donna," Robert Hichens' great story of the desert.

In order to secure the exact atmosphere called for by Joseph Hergesheimer's sensational novel, "Java Head," Director George Melford and his entire producing unit were brought East from California and sent to Salem, Mass., there to film the important scenes right at the very locale of the story.

Julia Crawford Ivers, while vacationing in Hawaii, wrote a story, "The White Flower," for Betty Compson. When it came time to make the picture, Miss Compson and the entire company were sent to the far-off Pacific islands to work before the very backgrounds the story described.

James Cruze had been assigned to produce a Paramount picture from Emerson Hough's epic of the Great West, "The Covered Wagon." His entire unit, augmented by hundreds of extra players and supplied with trainloads of equipment and supplies, was sent first to Antelope Island in Great Salt Lake, where a real buffalo hunt was staged, and

(*Continued on page* 3212)

## Schedule Showing the Release Dates Chosen for Paramount's "Super Thirty-Nine"

| | | |
|---|---|---|
| FEB. | 5 | When Knighthood Was in Flower |
| | 5 | Dark Secrets |
| | 12 | My American Wife |
| | 19 | Adam's Rib |
| | 26 | Drums of Fate |
| | 26 | Nobody's Money |
| Mar. | 5 | Java Head |
| | 5 | The White Flower |
| | 12 | Adam and Eva |
| | 12 | Racing Hearts |
| | 19 | The Covered Wagon |
| | 19 | The Nth Commandment |
| | 26 | The Ne'er-Do-Well |
| | 26 | The Leopardess |
| Apr. | 2 | Bella Donna |
| | 9 | Grumpy |
| | 9 | The Go-Getter |
| | 16 | You Can't Fool Your Wife |
| | 16 | Prodigal Daughters |
| | 23 | Glimpses of the Moon |
| April | 30 | The Trail of the Lonesome Pine |
| | 30 | The Law of the Lawless |
| May | 7 | The Tiger's Claw |
| | 14 | Mr. Billings Spends His Dime |
| | 14 | The Rustle of Silk |
| | 21 | Declassee |
| | 28 | Hollywood |
| | 28 | Vendetta |
| June | 4 | White Heat |
| | 4 | Contraband |
| | 11 | The Woman With Four Faces |
| | 11 | Bluebeard's Eighth Wife |
| | 18 | Only 38 |
| | 25 | The Exciters |
| July | 2 | A Gentleman of Leisure |
| | 9 | Children of Jazz |
| | 16 | Fog Bound |
| | 23 | The Snow Bride |
| | 30 | The Light to Leeward |

# Paramount Announces "Super Thirty-nine"

(*Continued from page* 3111)

later to a huge ranch in Nevada where a thousand or more Indians had been marshalled for a reproduction of battle between the savages and the heroic emigrants.

To provide the proper atmosphere for the screen version of Rex Beach's great story, "The Ne'er-Do-Well," Alfred E. Green, the director, Thomas Meighan, the star, and the entire company are off to Panama, there to film all of the exterior scenes right where the author gathered the material for his story and laid his plot.

These are but a few of the things that Paramount has done in order to provide America with its entertainment for the remainder of the picture season of 1922-23. Moreover, its own product will be augmented by a number of pictures produced by the Cosmopolitan Corporation, all of which will be distributed through the thirty-six Paramount branch exchanges to the exhibitors and people of the United States.

Most of the "Super Thirty-Nine" either have been completed or are now in course of production. As for the rest, every last detail has been planned, even the players for the minor roles have been chosen, and the actual dates upon which they will first be shown to the public have been set.

Here they are:

Marion Davies in "When Knighthood Was in Flower," a Cosmopolitan Production. Adapted from the novel by Charles Major. Directed by Robert G. Vignola, with an all-star cast including Forrest Stanley, Lyn Harding and Pedro de Cordoba supporting Miss Davies.

Agnes Ayres in "Racing Hearts," with Theodore Roberts and Richard Dix. Story by Byron Morgan. Scenario by Will M. Ritchey. Directed by Paul Powell.

"The Covered Wagon," a James Cruze production, from the novel by Emerson Hough. Scenario by Jack Cunningham. Cast includes Lois Wilson, J. Warren Kerrigan, Charles Ogle, Ernest Torrence, Tully Marshall, Alan Hale, Guy Oliver and John Fox.

"The Nth Commandment," a Cosmopolitan production, with Colleen Moore, James Morrison and Eddie Phillips. Story by Fannie Hurst, scenario by Frances Marion, directed by Frank Borzage.

Thomas Meighan in "The Ne'er-Do-Well," by Rex Beach. Scenario by Tom J. Geraghty. Directed by Alfred E. Green. In the cast are Lila Lee, John Miltern and Laurance Wheat.

Alice Brady in "The Leopardess," by Katherine Newlin Burt. Scenario by J. Clarkson Miller. Directed by Henry Kolker. Included in the cast are Robert Ellis, Montagu Love and Charles Kent.

Jack Holt in "The Tiger's Claw," by Jack Cunningham. Directed by Joseph Henabery. Cast includes Eva Novak, Bertram Grassby and Claire McDowell.

Pola Negri in "Bella Donna," a George Fitzmaurice production. From the novel by Robert Hichens. Scenario by Ouida Bergere. Supporting Miss Negri are Conway Tearle, Conrad Nagel, Sigrid Holmquist, Claude King and Macey Harlam.

"Grumpy," a William de Mille production, with Theodore Roberts, May McAvoy and Conrad Nagel. From the play by Horace Hodges and T. Wigney Percyval. Scenario by Clara Beranger.

Dorothy Dalton in "Dark Secrets," from an original story and scenario by Edmund Goulding, directed by Victor Fleming. Robert Ellis and Jose Ruben head the supporting cast.

Mary Miles Minter in "The Trail of the Lonesome Pine," supported by Antonio Moreno. From the novel by John Fox, Jr., and the play by Eugene Walter. Directed by Charles Maigne.

Dorothy Dalton in "The Law of the Lawless," supported by Theodore Kosloff and Charles de Roche. From the Pictorial Review story by Konrad Bercovici. Scenario by E. Lloyd Sheldon. Directed by Victor Fleming.

"You Can't Fool Your Wife," a George Melford production, with Leatrice Joy, Nita Naldi and Lewis Stone. By Waldemar Young, suggested by a story by Hector Turnbull.

Walter Hiers in "Mr. Billings Spends His Dime," with Jacqueline Logan. From the Red Book story by Dana Burnet. Screen play by Albert Shelby Le Vino. Directed George Fawcett and Albert Roscoe. Scenario by Waldemar Young.

Betty Compson in "The White Flower," written and directed by Julia Crawford Ivers. Supporting cast includes Edmund Lowe, Arline Pretty, Edward Martindel and Leon Barry.

Marion Davies in "Adam and Eva," a Cosmopolitan production. From the play by Guy Bolton and George Middleton. Scenario by Luther Reed. Directed by Robert G. Vignola.

"The Go-Getter," a Cosmopolitan production, with Seena Owen, T. Roy Barnes, Tom Lewis and William Norris. From the story by Peter B. Kyne, scenario by John Lynch. Directed by E. H. Griffith.

Gloria Swanson in "Prodigal Daughters," Sam Wood production. Directed by Wesley Ruggles.

"The Rustle of Silk," a George Fitzmaurice production with Betty Compson and Conway Tearle. By Cosmo Hamilton. Scenario by Ouida Bergere.

Pola Negri in a George Fitzmaurice production, "Declassee," Ethel Barrymore's great Empire Theatre success by Zoe Akins. Scenario by Ouida Bergere.

"Hollywood," a James Cruze production, based upon the novelette, "Hollywood, and the Only Child," by Frank Condon. With a cast including Cecil B. DeMille, Pola Negri, Gloria Swanson, Thomas Meighan, Wallace Reid, Bebe Daniels, Agnes Ayres, Jack Holt, Betty Compson, May McAvoy, Leatrice Joy, Lila Lee, Theodore Roberts, Conrad Nagel, Lois Wilson, Theodore Kosloff, George Fawcett, Charles Ogle, Walter Hiers, Jacqueline Logan and others.

"Vendetta," a Cosmopolitan production, with Lionel Barrymore and Alma Rubens. From the novel by Marie Corelli. Scenario by Frances Marion.. Directed by Alan Crosland.

Thomas Meighan in "White Heat," from the Saturday Evening Post story by R. G. Kirk. Scenario by Percy Heath. Directed by Alfred E. Green.

Gloria Swanson in "My American Wife," a Sam Wood production, by Monte M. Katterjohn, based on a story by Hector Turnbull. Tony Moreno appears opposite Miss Swanson.

"Adam's Rib," a Cecil B. DeMille production. Written by Jeanie Macpherson and featuring Milton Sills, Elliott Dexter, Theodore Kosloff, Pauline Garon, Julia Faye and many other screen favorites.

Mary Miles Minter in "Drums of Fate," an adaptation by Will M. Ritchey of the novel, "Sacrifice," by Stephen French Whitman. Directed by Charles Maigne. Supporting cast includes George Fawcett, Casson Ferguson and Robert Cain.

Jack Holt in "Nobody's Money," scenarized by Beulah Marie Dix from the stage play by William Le Baron, and directed by Wallace Worsley. Wanda Hawley and Julia Faye are in the cast.

George Melford's production, "Java Head," by Joseph Hergesheimer. With Leatrice Joy, Jacqueline Logan, Raymond Hatton, Daughters," a Sam Wood production. Adapted by Monte M. Katterjohn from the story by Joseph Hocking. Theodore Roberts and Ralph Graves are in the cast.

"The Glimpses of the Moon," an Allan Dwan production, with Bebe Daniels and Nita Naldi. From the

Agnes Ayres in "Contraband," by Clarence Budington Kelland. Scenario by Beulah Marie Dix. Directed by Paul Powell.

Betty Compson in "The Woman with Four Faces," by Bayard Veiller, author of "Within the Law," "The Thirteenth Chair," etc.

Gloria Swanson in "Bluebeard's Eighth Wife," a Sam Wood production. Scenario by Monte M. Katterjohn from Charlton Andrews' adaptation of Alfred Savoir's play.

"Only 38," a William de Mille production, with Elliott Dexter, May McAvoy, George Fawcett and Lois Wilson. By A. E. Thomas, suggested by a story by Walter Pritchard Eaton. Screen play by Clara Beranger.

Bebe Daniels and Bert Lytell in "The Exciters," by Martin Brown. Scenario by Julia Crawford Ivers. Wallace Reid in "A Gentleman of Leisure," by John Stapleton and P. G. Wodehouse. Screen play by Albert Shelby LeVino. Directed by Wallace Worsley.

"Children of Jazz," with Nita Naldi, Jacqueline Logan, Conrad Nagel and Robert Cain. By Harold Brighouse. An Alfred E. Green production.

Dorothy Dalton in "Fog Bound," by Jack Bechdolt. Scenario by E. Lloyd Sheldon. An Irvin Willat production.

Alice Brady in "The Snow Bride," a screen play by Sonya Levien from a story by Sonya Levien and Julie Herne. Directed by Victor Fleming.

Jack Holt in Peter B. Kyne's story, "The Light to Leeward."

# Publicity the Contact Point with Public : :

INFORMATION that keeps the public constantly apprised of Paramount's activities comes in a steady flow from Paramount's publicity department, headed by Charles E. McCarthy. The machinery of the department is geared to its highest development in situations where publicity is most needed. For instance, a tremendous publicity campaign has attended the American debut of Pola Negri. Comparatively little known before her arrival in America, this European actress has in a few months become the most talked of screen player in the world and her first American picture, "Bella Donna," is being awaited eagerly as one of the biggest screen events of the season.

Moreover the half-hundred other screen stars, directors and leading players appearing in Paramount pictures are being kept constantly before the public in newspapers, magazines, theatre programs, and other forms of publicity.

Sheet music and books are also being utilized to bring them favorably to the attention of new audiences. From your piano Paramount players smile at you from the covers of such popular music as "Singed Wings," "To Have and To Hold," "Burning Sands," "The Young Rajah," "The Old Homestead" and other songs.

From your library table you are reminded of Paramount pictures by the illustrated photoplay editions of such books as "Manslaughter," "Blood and Sand," "When Knighthood Was In Flower," "The Young Diana," "Burning Sands," "Java Head," "The Covered Wagon," "Bella Donna," "Miss Lulu Bett," "The Glimpses of the Moon" and "The Trail of the Lonesome Pine."

Forty-eight million newspaper readers learn about Paramount pictures each week from the news service issued by the Paramount publicity department, this being the combined circulation of 860 newspapers which have requested a weekly news service.

The Paramount fashion bureau serves 210 newspapers with a mat service illustrated by the gowns worn in Paramount pictures.

Magazine editors are finding the library of several hundred thousand photographs of Paramount players and productions of increasing value to illustrate their pages with circulation-building material.

The home office staff, consisting of Samuel D. Palmer, J. M. Jerauld, Austin Parker and Glendon Allvine, edit and distribute the photographs and text material prepared at the East and West Coast studios.

# Exploitation for the "The Super-39" All Set

PARAMOUNT'S Division of Exploitation, under the direction of Claud Saunders, points to the fact that its slogan, "It Has Been Done," has been lived up to in connection with "The Famous Forty-One." Its record of performance therefore is cited as embodying the strongest assurance to exhibitors that they may expect the same kind of cooperation on "The Super Thirty-Nine."

No story of the success of "The Famous Forty-One" is complete without at least a brief story of the activities of this department which maintains a staff of thirty trained showmen scattered throughout the country. The duty of these men is to see that the exhibitor takes in as much as possible on his Paramount productions.

For "Her Gilded Cage," the exploiteers developed a cheap and inexpensive lath work which transformed lobby fronts at little cost. This novel flash worked perfectly everywhere the picture played.

For "Nice People," the exploiteers sold the title to merchants of the town on the angle that "'Nice People' trade at this store," and secured page after page of solid advertising at no cost to the theatre. "Nice People" has probably the largest double-truck record of any picture ever exhibited.

For "Blood and Sand," the exploiteers developed a fake bullfight gag that set every town on its ears. This was just one of hundreds of stunts that put this picture over to some of the biggest receipts in the history of filmdom.

For "Manslaughter," a safety-first tie-up was arranged which secured a civic backing for the theatres, choice locations for billing, free newspaper publicity and advertising and word-of-mouth advertising at practically no additional cost. The soundness of the exploiteers' work is best demonstrated by the fact that the federal police of Washington, D. C., backed "Manslaughter," the first Government cooperation in the history of the national capital. Just before they had refused to cooperate with two other pictures.

For "The Old Homestead," the exploitation men worked up teasers and a system of cooperation which culminated in a real estate agency in St. Louis, spending $3,600 to put the picture before the public. Many other campaigns were executed by the exploiteers which insured a healthy box-office.

This is only to mention work on five of the "41." Other campaigns fully described in the trade papers have boosted receipts on every one of the pictures. For "The Loves of Pharaoh," the exploitation men combatted the prejudice against costume pictures, and showed conclusively anybody will enjoy an historical production, and that such a picture will get many people into the theatre who wouldn't come otherwise.

The Division of Exploitation, under the direction of Claud Saunders knows where it is "at" on the new "39." However, it is not the policy of the department to send exhibitors on a wild goose chase. The stunts will be put into actual operation and if they are good the exhibitors will be informed through the columns of the trade papers and in *The Paramount Exploiteer.*

# Advent of "Super-39" Awaited World Over

THAT no announcement in the motion picture trade throughout the world will be received with greater interest than that given Mr. Lasky's production program for the remainder of the year 1922-23, is the opinion of Emil E. Shauer, assistant treasurer and director of the foreign department of the Famous Players-Lasky Corporation, in discussing plans for world distribution of The Super Thirty-Nine.

"Although it will be several months before these forthcoming Paramount specials will be available for foreign distribution," said Mr. Shauer, "we are finding everywhere throughout the world a constantly increasing interest in the future production plans for Paramount pictures.

"The foreign exhibitor is becoming more and more keenly alive to the development of the motion picture industry in this country, and announcements of the sort made by Mr. Lasky at the Los Angeles Paramount convention will be received with particular gratification the world over. Perhaps the most interesting feature of this announcement is the action of the production department in continuing the policy of producing the highest grade super specials. A number of the group of forty-one specials have been released in various parts of the world in the last few months and have met with the most enthusiastic receptions everywhere.

"Perhaps the most striking development in the foreign field during the last year has been the conversion of the leading exhibitors to the policy of screening special productions of the highest calibre. These exhibitors are learning, as has been the case in this country, that their patrons want nothing but the best in motion picture entertainment. For this reason the foreign department welcomes the opportunity to distribute through its own offices and through leading distributors elsewhere the splendid list of thirty-nine Paramount pictures promised by Mr. Lasky for the coming six months.

"During the past twelve months the foreign department has taken particular pains to enlarge its distributing facilities throughout the world to obtain the proper presentation of such great Paramount specials as 'Blood and Sand,' 'To Have and To Hold,' 'Manslaughter,' 'While Satan Sleeps,' 'The Old Homestead,' 'The Impossible Mrs. Bellew,' 'Clarence,' 'Kick In,' 'The World's Applause' and others of the superb forty-one. This policy will be continued during the coming year.

"In France branch offices have been opened in Lille, Toulouse, Bordeaux, Strassbourg, Marseilles, Lyons and Nancy, and the same organization is distributing Paramount pictures from recently opened offices at Brussels, in Belgium; Basle, Switzerland, Algiers, Algeria; Cairo, Egypt, and Constantinople, Turkey, with Adolphe Osso of Paris in charge. In Denmark, Norway and Sweden arrangements were completed for the distribution of Paramount pictures through offices operated by Carl York and Walter LeMat in Copenhagen, Christiania and Stockholm. Ingvald C. Oes is Paramount's representative in these offices.

"On the other side of the world it has become necessary for the Famous-Lasky Film Service, Ltd., of which John W. Hicks, Jr., is managing director, to open exchanges at Singapore, Straits Settlements, and Batavia, Java, to take care of the increased demands for Paramount pictures. Recently offices were opened in Tokyo, Japan, under the management of Tom D. Cochrane.

"In Great Britain arrangements have been completed by John Cecil Graham, Managing Director of Famous Players Film Company, Ltd., for the immediate release of four Paramount specials, 'Saturday Night,' 'Bought and Paid For,' 'The Young Diana' and 'The Good Provider.' This policy has met with an enthusiastic reception on the part of the film trade and the public, as it foreshadows the coming of the day when the British release schedule will be brought down to within six or eight months of the American schedule."

# Seven Paramount Offices Opened in 1922 : : :

DURING the past year seven new Paramount distributing offices have been opened in the United States, bringing the total number to thirty-six and placing the company in a position to render more efficient service to exhibitors of Paramount pictures than ever before. Of the seven new offices six are fully equipped branch exchanges and the seventh a shipping station which serves an immense though thinly populated territory.

The new exchanges are as follows: Milwaukee, located at 119-121 Seventh St., managed by G. A. Durlam and serving territory in District No. 5; the Maine Exchange, located at 263 St. John St., Portland, Me., managed by J. H. MacIntyre and serving the northern part of District No. 1; Peoria, Ill., at 113 So. Monroe St., managed by M. M. Hirsch and serving the extreme southern section of District No. 5; Columbus, O., at 251 No. Fifth St., managed by Harry W. Dodge and serving Central Ohio in District No. 10; Wilkes-Barre, Pa., at 62 No. State St., managed by E. W. Sweigert and serving the north central section of Pennsylvania in District No. 3, and Sioux Falls, S. D., managed by A. B. Leak and serving the northwestern section of District No. 11.

The shipping station is located at Butte, Mont., at 49 West Granite St., and facilitates distribution throughout an immense part of the Rocky Mountain territory, known as District No. 8.

The entire Paramount exchange system is now at the highest point of efficiency in personnel and physical equipment. In its entirety it is directed by S. R. Kent, General Manager of the Department of Distribution. The country embraces three sales divisions, each in charge of a Divisional Sales Manager with headquarters at the home office in New York, and each having jurisdiction over the District Managers in their divisions who, in turn, are in charge of the several exchanges in their districts.

The machinery of the whole system moves with a minimum of friction, good will permeates the relations between exhibitors and the exchanges and the rendering of prompt and satisfactory service is the one ambition of the entire organization.

Thomas Meighan in "Back Home and Broke"

# Featurettes to Herald "The Super-39" : : :

PRACTICAL visual salesmanship of motion pictures is about to be an accomplished fact. Paramounts' sales featurettes have solved the problem, and for the first time exhibitors everywhere will be afforded the opportunity of seeing on their own screens what they are asked to buy.

It is not always convenient, or even possible, for an exhibitor to attend a screening of a picture before buying it. Even less often is it possible for him to screen what he buys in his own theatre before signing his contract. Moreover, Paramount recognizes the fact that the best of salesmen cannot tell the exhibitor everything he ought to know or wants to know about a picture, especially the larger production that because of its very nature does not represent on its face the same stabilized value that the exhibitor knows he is getting when he buys pictures with stars who have an established patronage at his box-office.

That's the reason for the featurettes. Starting with The Super Thirty-Nine, every Paramount salesman will carry with him a film of necessary length, which will tell the exhibitor, better than he can be told by words, what he would like to know about each of the season's big special productions. It is not a tabloid version of the feature—it is more than that. It tells him not only the picture story in abridged form but it visualizes to him the salient selling points connected with its production. And in addition it shows glimpses of all the big scenes which have been introduced to lend box-office value to the production.

The featurette on the James Cruze production, "The Covered Wagon," may be cited as an example. The film opens with a reproduction of the copy of the Saturday Evening Post in which the story started as a serial. The first page of the story, showing the title and the name of the author, Emerson Hough, together with the manner in which it was displayed to the Post's millions of readers, is reproduced. Then follow quickly one or two of the succeeding installments and then a copy of the book published by D. Appleton & Co.

Next is shown an animated map of that section of the Great West which is the locale of the story. A line is started at Kansas City, which at that time was known as Westport Landing, and follows the course of the great wagon train migration across the mountains and plains to the Coast—the historic journey which furnished the author with his theme. Then from Hollywood, Cal., another line moves across in opposite direction, showing where the Cruze company went, in Utah and Nevada, to make the big scenes for the picture. The huge preparations for the picture, the assembling of the vast equipment and the marshalling of the hordes of extras and technicians, the actual roping and breaking of the hundreds of steers used to draw the covered wagons in the picture, are all emphasized pictorially.

Then follows glimpses of the big scenes, such as the departure from Westport Landing, the attack by the Indians on Fort Bridger, the buffalo hunt and the exciting fording of the swollen river, together with the big intimate scenes more directly connected with the unfolding of the dramatic plot. Short subtitles give supplementary information concerning the cast and story as well as everything of advertising and exploitation value directly connected with it.

"See for yourself," is the implied slogan of the featurettes, and it is the opinion of S. R. Kent and other Paramount sales executives that they are going to revolutionize the business of film selling as applied to special productions.

## "Paramount Date Book" Attractive Booklet Prepared on "The Super Thirty-Nine"

**UNIQUE among advertising booklets is the "Paramount Date Book" which has been prepared by the advertising department.**

**Covered in limp cloth binding and printed in colors, this booklet contains a full-page of two-page illustrated announcement on each of the Super-Thirty-Nine and these are followed by short illustrated official billings and brief synopses of all of The Famous Forty-One.**

**There are also brief seasonal announcements by Adolph Zukor, Jesse L. Lasky and S. R. Kent, but the main feature of the booklet is a complete exhibitor's booking guide and cost sheet for the entire year 1923. Each page covers a week's bookings with ample space allotted for entries covering each day's feature, comedy and miscellaneous films; accessories, including lithographs, lobby displays, heralds, etc.; the cost of picture, cost of advertising and day's receipts.**

**This handsome and handy souvenir of The Super Thirty-Nine is now being distributed through the exchanges to all Paramount exhibitors.**

# Paramount's Advertising Veritable Dynamo

FROM the time when Paramount inaugurated its present national advertising policy, some eight years ago, Paramount advertising admittedly has been the backbone of the motion picture business. In fact, on more than one occasion it has proved to be the dynamo that has kept the machinery of the industry running.

At the outset of its national advertising campaign which has done so much to sell motion pictures to the public, the company spent in the first year a sum of money which was regarded skeptically in some quarters as extravagant. Time has proved the falseness of that view, Paramount has kept on expanding the scope of its national campaign, and in 1923 the company will spend about ten times as much in selling Paramount pictures for the exhibitor to the public as it did that first year.

Cecil B. De Mille, Director-General of Famous Players-Lasky.

A. M. Botsford, advertising manager, with the cooperation of Hanff-Metzger, Inc., advertising agents, has completed his plans for the national advertising of The Super Thirty-Nine—a campaign greater in magnitude than any ever before launched. As usual, *The Saturday Evening Post,* with its circulation of more than two million copies every week, will carry the message in greatest volume.

The *Post* campaign for The Super Thirty-Nine will start in the issue of January 13. This will be a full page in colors, the Paramount trade-mark dominating the illustration and the text being captioned. "The name that earned fame through thousands of hours of wonderful entertainment!" In a box at the right is text calling attention to the complete announcement of The Super Thirty-Nine to be found in the *Post* of January 27.

In the issue of the 27th, immediately preceding the initial release of the six months product the listing of all the pictures will be carried in a double-page spread in colors. Double-page spreads in black and white will be run on each of the following six special productions set for day and date release, the advertisement in each instance appearing in the *Post* dated the day before the release of the picture: "Adam's Rib," "Java Head," "Bella Donna," "The Glimpses of the Moon," "Hollywood" and "Bluebeard's Eighth Wife."

Copy on "You Can't Fool Your Wife" and "The Rustle of Silk," also day and date releases, will consist of single pages in colors, while the big James Cruze production, "The Covered Wagon," will be handled in a unique manner. Several weeks before the release of that picture a series of quarter-page teaser advertisements will be started, and they will culminate in a double-page spread in colors. Incidentally, color pages on "The Covered Wagon" will be run in many other national magazines.

Supplementing this production advertising in *The Post* there will be a page in colors every four weeks.

In addition to the campaign in *The Post,* all the leading fan magazines will carry at least one full page in each issue, with two-page spreads on some of the bigger pictures. *The Ladies' Home Journal* will also carry a page each month, while *Pictorial Review* will have a special advertisement on "The Glimpses of the Moon," the story of which ran serially in that magazine.

E. E. Shauer, Assistant Treasurer of Famous Players-Lasky.

# "Covered Wagon" Pictorial Epic of West:

FOR the amount of expenditure involved in a successful endeavor to make one of the great classics of the screen, for the number of people employed steadily from the start to the finish of the picture, for the difficulties encountered and overcome and for the mighty theme of the story, this James Cruze production exceeds anything ever before attempted by the Paramount producing organization.

The picturization of Emerson Hough's wonderful story of the conquest of the great West was made in Nevada and Utah. Hundreds of people were transported to the huge Baker ranch in Nevada, consisting of 200,000 acres. The whole West was combed for every available prairie schooner still in existence and nearly two hundred of them were procured. Their transportation, along with that of the rest of the vast amount of equipment, required thirty special trains. A thousand Indians were rounded up for the staging of the most realistic Indian battle scenes ever filmed, and special permission was given for the staging of a real buffalo hunt, in which the great herd on Antelope Island, in Great Salt Lake—the largest herd in existence—was used.

No printed page is sufficient to present an adequate description of the magnitude of this picture, with the vast Western plains as the background for its thousands of people, 600 oxen, 1,000 horses and 500 buffaloes—produced without stint by the man who made "The Old Homestead." It is a picture of great historic importance, presenting a cast including Lois Wilson, J. Warren Kerrigan, Alan Hale, Charles Ogle, Ethel Wales, Ernest Torrence, Tully Marshall, Guy Oliver and John Fox. The scenario was written by Jack Cunningham.

Scene from "The Covered Wagon," the most elaborate production ever undertaken by Paramount. Based upon the novel of the same name by Emerson Hough, it is being directed by James Cruze. The cast includes Lois Wilson, J. Warren Kerrigan, Alan Hale, Charles Ogle, Tully Marshall, Guy Oliver and others

# "Hollywood" Is Hailed as 1923 Sensation

HERE is a picture! As something unique in the realm of the cinema this one has never been equalled. When Frank Condon submitted to Jesse L. Lasky the script of his novelette, "Hollywood, and the Only Child," Mr. Lasky was amazed by its novelty, charmed by its story and enthused in the contemplation of its wonderful possibilities.

Ask any motion picture fan which she would rather see, Hollywood or New York, and the answer will be, "Hollywood, if I can see everything and everybody when I get there." And "Hollywood," directed by James Cruze, shows "everything and everybody."

But make no mistake. "Hollywood" carries with it no propaganda, no exposé of the secrets of picture-making. It is not a moving picture tour of Hollywood. It is a real, fast-moving story, a human love romance of a girl who wanted to get into the movies—and doesn't succeed. The heroine is the counterpart of a million American girls, with a consuming ambition to act in moving pictures. Like so many others she thinks her beauty will prove to be the open sesame, but oddly enough, even her old-fashioned father, her maiden aunts, her sweetheart and finally her own twin children "beat her to it." And running through the plot are melodrama, love, mystery and humor, all in abundance.

And the cast—just about everybody big that you can think of. Cecil B. DeMille has a prominent part—the first instance on record of a big director playing a role in the production of another director. Along with him is featured an array of stars that will make every other so-called all-star cast fade out of memory. The list includes Pola Negri, Gloria Swanson, Thomas Meighan, Wallace Reid, Bebe Daniels, Agnes Ayres, Jack Holt, Betty Compson, May McAvoy, Leatrice Joy, Lila Lee, Theodore Roberts, Conrad Nagel, Lois Wilson, Theodore Kosloff, George Fawcett, Charles Ogle, Walter Hiers, Jacqueline Logan and others, some of whose names, when announced, will take your breath away.

Without question, "Hollywood" will be the box-office sensation of 1923.

## Thomas Meighan to Do "White Heat"

**EVERYBODY who reads the Saturday Evening Post is familiar with the stories of the steel mills by R. G. Kirk. The author wrote "White Heat," especially for Thomas Meighan. It is the story of a young steel engineer who runs a small steel plant. There are scenes actually taken in the Pennsylvania steel mills. Percy Heath is the scenarist and Alfred E. Green the director.**

## Title with Punch for Melford Picture

**"YOU Can't Fool Your Wife" is a George Melford production, which is enough in itself to ensure its box-office success. And what a punch that title carries! What possibilities for exploitation and advertising! Waldemar Young wrote the story, basing it upon an original by Hector Turnbull. The theme is one that always attracts, albeit the eternal triangle is given a new twist. Leatrice Joy, Nita Naldi and Lewis Stone are the featured players.**

# "Adam's Rib" Unique DeMille Production:

A scene from Cecil B. DeMille's "Adam's Rib"

THOSE who argue that there is nothing new in the photoplay are due for a surprise when they see Cecil B. DeMille's production, "Adam's Rib," which is another original story by Mr. DeMille's talented and justly famous scenario writer, Jeanie Macpherson. Here, indeed, is another demonstration of the DeMille flair for the "different" that pulls the crowds.

This startling romance is played out, for the most part, against a strange setting of skeletons of animals that lived somewhere around fourteen million years ago—probably the most unique setting yet used in a motion picture. These reconstructed prehistoric monsters are exact copies of those treasured in the American Museum of Natural History and the Smithsonian Institution. In connection with these curiosities Mr. DeMille has gone back farther than ever before in the making of scenes which represent how people lived, or might have lived, in the days before history dawned.

"Adam's Rib" carries over the interest started in the modern girl by "Manslaughter" by giving the other side of the case—in other words, setting her forth in her best light. Thus, Mr. DeMille is answering one tremendously successful and sensational picture with another, just as he answered, "Don't Change Your Husband" with "Why Change Your Wife?" Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon are the principals in a wonderful cast.

# Pola Negri's First American Production : :

POLA NEGRI, George Fitzmaurice, "Bella Donna"—here, indeed, is a combination which is wonderful to think about. Could a more perfect role have been chosen for the first appearance of the great Polish star of "Passion" and "Gypsy Blood" in an American-made picture! And could there have been a more ideal selection of a director for the Robert Hichens story than George Fitzmaurice!

The author of "The Garden of Allah" wrote this great novel of Egypt in 1909. Dramatized by Bernard Fagan, it was produced by Charles Frohman in 1912-1913 with Alla Nazimova in the title role and created a tremendous sensation. It is the story of a fascinating adventuress who marries an Englishman and goes with him to Egypt. There she comes under the influence of an Arab chief and plots the death of her husband by slow poisoning. The plot is frustrated and the woman is cast upon the hands of her Egyptian wooer who in turn spurns her and leaves her to walk across the desert to oblivion.

A great cast is seen in support of the star. Conway Tearle plays Baroudi, the Arab, and Conrad Nagel the husband. Claude King is cast as the physician-friend who discovers and exposes the plot, and Macey Harlam has a heavy role such as he glories in. Ouida Bergere wrote the scenario and Mr. Fitzmaurice has achieved his greatest triumph in the staging and directing of this lavish production.

Pola Negri is the star of "Bella Donna"

# "Knighthood" Introduces "Super 39" List :

Marion Davies in "When Knighthood Was in Flower"

TO this superb production from the studios of the Cosmopolitan Corporation is accorded the honor of first place on Paramount's February schedule, introducing "The Super Thirty-Nine" to the public. On this picture Cosmopolitan spent more than a million and a quarter dollars—and it looks it.

The tremendous success scored by George Fitzmaurice's "To Have and To Hold" and other recent productions of similar type has proved once and for all that the public is educated to the costume picture and will flock to it if it is something more than a spectacle, as most costume pictures of the past have been. Here, unquestionably, is the greatest of them all. The most competent critics have said so, and the business that the picture has been doing at the Criterion Theatre in New York and in several other leading cities where it has been playing long runs proves the correctness of their judgment.

It's a great story, this romantic novel by Charles Major of the period of King Henry VIII, and Miss Davies, under the able direction of Robert G. Vignola, rises to dramatic heights she has never before attained. The sets, designed by Joseph Urban, are gigantic, substantially realistic and of unparalleled beauty. The picture was six months in the making and presents 3,000 actors, genuine antique armor and rare tapestries, costumes, furniture and paintings.

In the supporting cast are Forrest Stanley, Lyn Harding, Pedro de Cordoba, Ruth Shepley, Ernest Glendinning, Charles Gerrard, Macey Harlam and George Nash.

# Thomas Meighan in a Rex Beach Story : :

HERE is a real special, if there ever was one—a special in every sense of the word, with one of the screen's most popular stars in the most popular story ever written by one of the world's greatest writers of fiction.

Alfred E. Green, who has made all of Meighan's recent Paramount pictures, including "The Bachelor Daddy," "Our Leading Citizen," and "Back Home and Broke," is the director, while Tom J. Geraghty, Paramount's supervisor of production at the Long Island studio and one of the most gifted scenario writers in the business, adapted the story for the screen.

For the benefit of those who perhaps have not been fortunate enough to have read this Rex Beach masterpiece, it may be said that "The Ne'er-Do-Well" is a story of regeneration, a theme which invariably means success at the box-office. A young fellow who is more or less notorious for the scrapes he has got himself into and who has come to be regarded by his father as a ne'er-do-well, is drugged by a bunch of rollicking friends and wakes up to find himself on board a ship bound for Panama, without a cent. To make matters worse, he is suspected of a crime which he did not commit, so when he arrives in Central America he is refused aid from his father. There he falls under the influence of an adventurous woman and everything seems to conspire against his reform.

Director Green is taking the entire company, which includes Lila Lee, John Miltern and Laurance Wheat, to Panama, there to film all the scenes right where the author laid them.

Some of Famous Players famous directors, reading from left to right: George Melford, George Fitzmaurice, Sam Wood, Allan Dwan, Joseph Henabery, Alfred E. Green, Victor Fleming, James Cruze, Paul Powell, William DeMille

# Excellent Cast Assembled for "Java Head"

A GREAT story by a great writer of fiction, produced by a great director and featuring a great cast —that's "Java Head." Adapted by Waldemar Young from the story by Joseph Hergesheimer, author of "Tol'able David," this is one of Paramount's biggest pictures of the season.

The story is laid back in 1850, with the quaint old city of Salem, Mass., as the chief locale. The action, however, carries half way 'round the world, for it was in China, whence he had gone on a sailing ship, that Gerrit Ammidon, Salem shipmaster, met and married his pretty Chinese wife who was destined to lead such a stormy existence back in the old New England town.

A scene from "Java Head"

To make this picture Mr. Melford brought his entire producing unit from the West Coast to the Long Island studio, and in order to get true atmosphere he took his company up to Salem where all the exterior scenes were made, chiefly in the shipping district which was once one of the greatest centers of commerce in America. Back at the studio some wonderful sets had been erected and there the picture was brought to completion.

The cast chosen for this production is one of the greatest ever assembled under the Paramount banner. Here are some of the members: Leatrice Loy, Jacqueline Logan, Raymond Hatton, George Fawcett, Albert Roscoe, Arthur Hull and Rose Tapley.

# "Grumpy" Ideal Role for Theodore Roberts

WILLIAM DE MILLE has become famous during the past few years for his masterly translation of stage plays to the screen. Witness: "Miss Lulu Bett," "Bought and Paid For," "Nice People" and "Clarence," among others. Now he has essayed "Grumpy," the wonderful play by Horace Hodges and T. W. Percyval, which provided one of the greatest character studies in the history of the modern stage.

Clara Beranger, who has written the scenarios of nearly all the recent William de Mille pictures, wrote the adaptation of this play. The story is more than thrilling, involving an attempted diamond robbery, and through it all runs a wholly satisfying thread of romance.

"Grumpy" was first presented at the Theatre Royal in Glasgow in September, 1919. Later that same season it opened at Wallack's in New York, where it ran for 180 performances. All the next season it ran in London and in 1915-1916 it was brought back to New York for a return engagement. Throughout the two runs in New York and the one in London, the quaint title character around which the play is built was played by Cyril Maude.

"Grumpy" is made to order for Theodore Roberts, even more so than was the role of Uncle Josh in "The Old Homestead." Featured with him will be May McAvoy, with Conrad Nagel playing opposite.

Jack Holt in "Nobody's Money"

# Gloria Swanson in "Bluebeard's Eighth Wife"

Gloria Swanson in "My American Wife"

THIS Sam Wood production is made from a scenario by Monte M. Katterjohn, based upon Charlton Andrews' adaptation of the famous French comedy by Alfred Savoir. A year ago the play was presented at the Ritz theatre, New York, with Ina Claire as the star, and scored a tremendous success.

This "Bluebeard" is a modern American millionaire who has gone to Biarritz to wed a famous French singer. He has been married before no fewer than seven times, his first wife having died and he having divorced all of the other six. But he meets another young French girl, becomes infatuated with her beauty and decides to marry her rather than the girl to whom he is engaged. His attentions are not welcomed by the young woman, but her father and sister, learning of his immense wealth and the fact that he always settles 200,000 francs a year on his wives, make arrangements for the marriage, which eventually is consummated.

As in the case of the former wives, the millionaire tires of this one and seeks to divorce her, but she, even though she is not in love with him, decides obstinately to hold him—and does, by the most amazing stratagems imaginable.

The story calls for the ultimate in daring gowns and withal makes an ideal vehicle for Miss Swanson.

# "Glimpses of the Moon" Gorgeous Production

PARAMOUNT was extremely fortunate in securing for picturization Edith Wharton's great novel, "The Glimpses of the Moon," for with the publication of the first installment of the story in *Pictorial Review* last May its wonderful photoplay possibilities were apparent. Running serially through the August number, the story was published by D. Appleton & Co. simultaneously with the last installment and has topped the best sellers of fiction every month since.

The plot is quite unique. The heroine, luxury-loving and dependent entirely upon her rich friends, and the hero, a poor but socially ambitious writer, marry with the understanding that should an opportunity present itself to either one to better himself financially and socially, the other will not stand in the way. Here, sure enough is a theme with great possibilities.

The company has gone the limit on this production. Allan Dwan, who now perches on the top of the directorial ladder by reason of his production of "Robin Hood," starring Douglas Fairbanks, was engaged to direct, and Bebe Daniels was chosen to play the leading role. Opposite her is David Powell, while the only Nita Naldi is seen in a vampire role. Rubye De Remer and Maurice Costello are also in the cast. The picture breathes luxury and wealth, with thousand-dollar gowns by the score set off in lavish backgrounds.

## Walter Hiers Is Introduced as Paramount Star

WITH "Mr. Billings Spends His Dime," Paramount introduces a new star in the person of Walter Hiers, his entrance into the select circle being in deference to numerous requests from exhibitors as well as in recognition of his pronounced talent as a comedian.

Dana Burnet wrote this story of a necktie salesman who spent his last dime and then found himself embroiled in a life of adventure and romance. Albert Shelby Le Vino wrote the scenario and Wallace Worsley directed. Jacqueline Logan is featured opposite Mr. Hiers and Clarence Burton, George Field and Lucien Littlefield are in the cast.

# "Children of Jazz" Title Tells the Story :

THIS is a story by Harold Brighouse, bearing a title that in itself is enough to bring people to the box-office in droves. Moreover, it is the first Paramount picture to be released as an Alfred E. Green production. Mr. Green has come rapidly to the front since he became a Paramount director. His first picture, "The Bachelor Daddy," starring Thomas Meighan, was classed among the best of the past year, and enjoys the unusual distinction of registering a full 100 per cent. in entertainment and box-office value in all the hundreds of reports from exhibitors, both the published ones and those received through confidential channels. Since then he has come through with three more big winners, all with Meighan as star—"Our Leading Citizen," "The Man Who Saw Tomorrow" and "Back Home and Broke."

Mary Miles Minter in "Drums of Fate"

In this comedy, the lives of the present younger generation and those of the preceding one are vividly contrasted when the children of jazz, some oddly mixed young couples typical of the jazz-mad age, are cast up on an island where a ceremonious old gentleman is living alone in the memories of the past. The natural consequence is that the jazz babies are brought to their senses. In other words, it is a story of regeneration, underlaid with a rich vein of comedy.

With all the elements that enter into the luxurious productions of Cecil B. DeMille, combined with a heart-interest story that is approached from an absolutely new angle, here is a picture to please all comers. And what a cast—Nita Naldi, Jacqueline Logan, Conrad Nagel and Robert Cain.

# Compson and Tearle in "Rustle of Silk" :

THIS is a George Fitzmaurice production, and tells just the kind of story that Mr. Fitzmaurice revels in producing on the screen. Cosmo Hamilton wrote it and Ouida Bergere adapted it.

It is an enthralling tale of a poor young English girl who falls in love with a famous statesman at first sight. His station in life being far above her own, she secures employment in his household as lady's maid to his wife, in order to be near him. Spurning the love of a worthy young man of her own circle, she resolves to win the object of her admiration. She dons one of the gowns of her mistress and goes to the Savoy, where she knows he is to dine, and there, through a ruse, secures an introduction to him. She continues her masquerading and at last succeeds in winning his attention and later his love. His wife discovers what is going on and the triangular situation develops most interestingly.

Mr. Fitzmaurice has directed both Miss Compson and Conway Tearle, the featured players, before with great success, the former in "To Have and To Hold" and "Kick In" and the latter in support of Pola Negri in "Bella Donna." This will be a de luxe special in every sense of the word.

Some of the stars who will appear in the "Super-39" Paramount pictures. Top row, left to right—Betty Compson, Marion Davies, Bebe Daniels, May McAvoy, Dorothy Dalton. Centre row—Wallace Reid, Thomas Meighan, Bert Lytell, Jack Holt, Walter Hiers. Bottom row—Gloria Swanson, Alice Brady, Mary Miles Minter, Agnes Ayres, Pola Negri

# Cosmopolitan Paramount Releases Strong :

COSMOPOLITAN productions will figure prominently in Paramount releases, some exceptionally strong pictures being contributed by that producing organization.

There are few pieces of modern literature more wonderfully suited to the screen than Marie Corelli's famous novel, "Vendetta." It is probably literally true that millions have read it, for it is probably the most successful of all the stories by the widely read author of "Thelma," "Wormwood," "The Young Diana" and "The Sorrows of Satan." It is the thrilling story of a man who, supposed dead, returns with a fabulous fortune and wreaks vengeance upon his enemies. Cosmopolitan has given it a magnificent setting, fully worthy of the great story, Frances Marion wrote the scenario and Alan Crosland directed. Lionel Barrymore and Alma Rubens are the featured players and the former, in the role of the modern Monte Christo, gives one of the screen's greatest portrayals.

What more need be said of "The Nth Commandment" from the Cosmospolitan studios than that it was made by the same trio that was responsible for "Humoresque"? Fannie Hurst wrote the story, Frances Marion wrote the scenario and Frank Borzage directed it. Like all the other stories by Miss Hurst, this one carries tremendous human appeal and consequent box-office value. Three wonderfully capable young players are featured—Colleen Moore, James Morrison and Eddie Phillips.

Cosmopolitan has also made a fine picture out of "Adam and Eva,"by Guy Bolton and George Middleton, which was a big success on the New York stage and found its picture rights in brisk demand. Luther Reed wrote the scenario and Robert G. Vignola, who produced, "When Knighthood Was in Flower," directed.

It is the story of a man who turned his family over to a young go-getter and came back to find them all changed. Its theme is universally popular, the laughs are many and the love interest is most appealing. Probably no other screen actress is so well adapted to the leading role as Miss Davies, and Cosmopolitan has surrounded her with a fine cast, including T. Roy Barnes and Tom Lewis.

Peter B. Kyne, author of "Cappy Ricks," "While Satan Sleeps" and "The Pride of Palomar," wrote "The Go-Getter," which will also be a Paramount release and it is one of his best. It possibly has been more widely read than any other story ever written by that popular American fictionist. Its theme is most inspiring, relating how a certain man surmounted many obstacles and finally got the thing he was sent for. The Cosmopolitan Corporation has given it a splendid production, entrusting the scenario to John Lynch and the direction to E. H. Griffith. A fine cast was chosen, headed by Seena Owen, T. Roy Barnes, Tom Lewis and William Norris, all of whom are featured.

# Dorothy Dalton Continues With Paramount :

THREE pictures in which Dorothy Dalton will be seen for Paramount provide exceptional material for this star. It is said to be hard to determine in which she excels over the others. They are, "Fog Bound," "The Law of the Lawless" and "Dark Secret."

After an absence of many months, Miss Dalton returns to the Paramount schedule in "Dark Secrets," to renew her acquaintance with her legion of admirers whose numbers were so increased by her pictures of the past year, "The Siren Call," "The Woman Who Walked Alone" and "Moran of the Lady Letty." Edmund Goulding, talented not only as an actor and director but also as an author, wrote the story of "Dark Secrets" and Victor Fleming directed.

The action carries the spectator from a magnificent Long Island estate to London and then to Cairo. A thrilling feature of the picture is a battle between Miss Dalton and an untamable Arabian horse which throws her and makes her a hopeless cripple, it seems. Robert Ellis is leading man and Jose Ruben shines in the supporting cast.

The story of "Fog Bound" was published in the Argosy-All Story Magazine, Jack Bechdolt being the author. The scenario is by E. Lloyd Sheldon. The role which Miss Dalton plays is a most picturesque one, that of a girl who lives alone on an island out in the straits that lead to the Pacific, working a truck farm that her father has left her.

Known as an independent, pugnacious individual, she is left alone until one day when her peace is disturbed by the arrival of a criminal and his pursuers. There starts an interesting romance, rich in melodrama and heart interest. This is an Irvin Willat production.

"The Law of the Lawless" is a story by Konrad Bercovici, the Bohemian author whose writings are creating a furore in this country. It was first published in Pictorial Review. The setting of the story is unusual and picturesque, depicting the glamor and romance of gypsy life. The character played by Miss Dalton is that of a gypsy woman, as fearless as she is beautiful, who recognizes no law save that of her own desire. In short, it is an absorbing tale of primitive people and elemental emotions. In the chief roles supporting Miss Dalton are Theodore Kosloff and Charles de Roche, the famous French screen star who recently came to America to appear in Paramount pictures. E. Lloyd Sheldon wrote the scenario and Victor Fleming directed.

Betty Compson in "The White Flower"

# Jack Holt's Progress Has Been Meteoric :

NO star in all the Paramount galaxy has come forward faster than Jack Holt, and "Nobody's Money" is a picture which is bound to make him more secure than ever in the hearts of fans. On the legitimate stage this play by William Le Baron had a long run last year in New York, and with its crook plot and underlying comedy it has lent itself admirably to picturization. "Nobody's Money" is a comedy-drama—the kind of picture that, after all, the majority of people prefer. Wallace Worsley was specially engaged to direct and a fine cast was assembled for the picture. Wanda Hawley, star in her own right, plays opposite Mr. Holt, with Robert Schable, Walter McGrail, Julia Faye, Charles French and Will R. Walling prominent in the support.

Dorothy Dalton in "Dark Secrets"

## "Declassee" Is Chosen as Pola Negri Starring Vehicle

**"DECLASSEE," acknowledged by all as the greatest stage play in which Ethel Barrymore ever appeared, its picturization by George Fitzmaurice with Pola Negri as the star is sure to prove a top-notch box-office attraction.**

**The play was written by Zoe Akins and was presented by Charles Frohman, Inc., at the Empire Theatre, New York, in October, 1919. There it played to standing room only for many months until it was necessary to give over the theatre to another production. Thereafter it played to records in Chicago and other large cities. The role is just the kind best suited to Miss Negri's wonderful dramatic talent. The scenario is by Ouida Bergere.**

Remember what a corking good picture "Cappy Ricks" was? "The Light to Reward" is by the same author, Peter B. Kyne, who also wrote "The Pride of Palomar" and "While Satan Sleeps," and like "Cappy Ricks," it is a sea story. It is a story of shipwrecks and battles with the elements, in which Jack Holt, in the he-man role of the skipper of a lumber schooner, not only saves a steamer in distress in a Pacific storm but the life of his young wife as well. The scenario is by Jack Cunningham and Joseph Henabery is the director.

"The Tiger's Claw" is an original story by Jack Cunningham, one of the most talented of the Lasky studio staff of scenario writers. Joseph Henabery directed and the cast includes in addition to Jack Holt who is starred; Eva Novak, leading woman; Bertram Grassby, George Periolat, George Field, Aileen Pringle, Evelyn Selby and others. Holt plays the part of an engineer in the jungles of India who eventually is called upon to choose between the love of a true white girl and that of a faithless native with whom he allows himself to become infatuated.

The atmosphere of this picture is essentially Indian, with such interesting details as a tiger hunt, East Indian magic and native dances, all supervised by experts who have spent many years over there. This picture is said to be distinctly new and different in theme and atmosphere.

# Agnes Ayres Picture Has Thrills Aplenty :

REMEMBER those wonderful automobile pictures — "Too Much Speed," "The Roaring Road," "Excuse My Dust," "What's Your Hurry?" "Across the Continent," etc.—that Wally Reid made from the stories of Byron Morgan? Will you ever forget them? Well, in "Racing Hearts" you have Agnes Ayres risking her precious life in just that kind of a picture by the same author. Like the others, it's a comedy-drama with thrill following thrill upon the automobile racetrack and boulevard. Some famous drivers take part in the race which Agnes wins in a most sensational finish. Yes, Theodore Roberts, with his familiar cigar, is here again as the father, with Richard Dix playing the leading man's part and Robert Cain doing a lot of dirty work. Paul Powell directed this one—one of those triple-guaranteed speed pictures that can't go wrong.

There is no present-day fiction writer who possesses more of the human touch than Clarence Budington Kelland, whose stories appear in Red Book. "Contraband," another production in which Miss Ayres appears for Paramount was published serially, starting in the issue of May, 1922, and is the story of a young girl, charming, attractive, but poor, who suddenly finds herself, through the death of an uncle, owner of a small-town newspaper. She moves in and runs it, and runs it right, without fear or favor, thereby provoking the anger of a wealthy old rascal who holds a mortgage on the paper and is determined by hook or crook to own and control it.

How Miss Ayres, as Carmel Lee, confounds him and sets him where he belongs, makes great screen entertainment. The scenario is by Beulah Marie Dix and Paul Powell is the director.

Agnes Ayres in "Racing Hearts"

# Betty Compson in Hawaiian Story : : :

THE beautiful scenery and romantic atmosphere of Hawaii are transferred directly to the screen in "The White Flower," which will be Betty Compson's first picture in the Paramount Super Thirty-Nine. It is a Hawaiian story, replete with native romance revolving about a half-caste native girl.

Julia Crawford Ivers, known to the picture public only as a director up to five years ago, but who since then has been a leading member of the Paramount scenario staff, wrote the original story as well as the scenario, and then directed the picture. She went to Hawaii for material for her story and then took the entire company over there to make the picture. Edmund Lowe, Edward Martindel, Arline Pretty, Sylvia Ashton and Arthur Hoyt are among those who will be seen in the cast.

"Setting a thief to catch a thief," or the regeneration of a clever girl crook who helps a young lawyer to bring to justice some powerful millionaires who are defrauding the people of their rights, is the theme of "The Woman With Four Faces," by Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair," in which Miss Compson will also be seen for Paramount.

With its absorbing plot, fine dramatic situations, well worked up and surprising climax, its love interest and with Betty Compson in the title role, it comes close to perfection as screen melodrama. Among other big dramatic scenes it offers the unusual spectacle of a convict escaping from prison by means of a rope lowered from an airplane.

# Alice Brady Scheduled for Two Features :

"The Snow Bride," with Alice Brady as the star is a story of the Far North written by Sonya Levien and Julie Herne, two talented members of the Paramount scenario staff for Paramount release. Miss Levien wrote the screen adaptation. Miss Brady has a great emotional role, that of a fur trader's daughter who is forced by her father to marry against her will.

One of the greatest thrills ever seen in pictures, rivalling the cyclone in "The Old Homestead," is furnished by an avalanche which wipes out of existence every building in the little camp and every person except the girl and the man whom she really loves. Victor Fleming is the director.

Henry Kolker, producer of "Disraeli," in which George Arliss was the star, directed "The Leopardess," another Alice Brady starring vehicle which is an adaptation of Katherine Newlin Burt's novel. J. Clarkson Miller wrote the screen version. This is a story of the South Seas, in which is related how a strange power which is being exercised by a wealthy and unscrupulous adventurer over a white girl brought up among the natives is broken by a worthy young friend of her tormentor.

Edward Langford is Miss Brady's leading man, while the chief heavy role is played by Montagu Love. Other well-known people in the cast are Charles Kent, George Beranger and Marguerite Forrest. The picture was made for the most part in Florida, with some beautiful shots in which the palatial yacht of J. Ogden Armour, loaned by the owner, figures prominently.

# Strong Productions for Gloria Swanson :

"MY AMERICAN WIFE" is another of the Sam Wood productions in which Gloria Swanson has scored so sensationally ever since she was elevated to stardom by Paramount and made her stellar debut in "The Great Moment." This picture is from an original story by Hector Turnbull, who wrote "The Cheat," and the adaptation was made by Monte M. Katterjohn. It is the romantic story of a love affair between a rich young American girl and a young Spaniard from the Argentine, who are brought together through the defeat of the latter's favorite race horse by one owned by the girl.

There are some gorgeous scenes laid in the Argentine capital and fans are promised some of the best racetrack and race stuff ever filmed. Antonio Moreno, former Vitagraph star, plays opposite Miss Swanson and Walter Long is also in the cast.

Miss Gloria in the role of the girl of today who has revolted against the time-honored social conventions and ideals of conduct governing the feminine sex—that's "Prodigal Daughters," a Sam Wood production. The theme of the novel by Joseph Hocking, which was adapted by Monte M. Katterjohn, is the revolt of modern woman.

A modern home is disrupted through the reckless whims of its members who include three women who have cast aside the rigid traditions of propriety. A flapper, a salamander and a socially ambitious mother are caught in a web of unrest and discontent of their own weaving. There is a terrific punch in this picture when Gloria is rescued by airplane from a runaway locomotive. Theodore Roberts and Ralph Graves are in the supporting cast.

# Mary Miles Minter Cast in Two Stories : :

SINCE Mary Miles Minter put up her hair and became a young woman—in the pictures—her popularity has gone forward by leaps and bounds. "Drums of Fate" affords her still greater opportunities than ever before to demonstrate that she is possessed of rare dramatic ability as well as beauty. It is an adaptation of Stephen French Whitman's novel, "Sacrifice," published by D. Appleton & Co.

The story is described as thrilling in the extreme, the locale being Portuguese, East Africa. M. B. (Lefty) Flynn, former Fox star, who scored so heavily in support of Dorothy Dalton in "The Woman Who Walked Alone," is Miss Minter's leading man, while George Fawcett, Robert Cain, Casson Ferguson and Bertram Grassby help round out a supporting cast which is hard to beat. Charles Maigne directed.

Miss Minter is also the star of "The Trail of the Lonesome Pine," which is a screen version of the immortal story of the feud country by John Fox, Jr., read and loved by millions. The scenario is based upon the stage adaptation by Eugene Walters, who wrote "Paid in Full" and "The Easiest Way," and Charles Maigne is the director.

Miss Minter, being a Southern girl, is at home in the type of rugged role in which this picture presents her, and it will be recalled that her greatest success was in "A Cumberland Romance," a story similar in general type. A great supporting cast, headed by Antonio Moreno, former Vitagraph star, was chosen and the production promises to be one of the outstanding hits of the year.

# Regional News From Correspondents

## St. Louis Briefs

Manager Edward D. Smith of the American theatre states that "Lightnin'" hung up a new record for dramatic productions in St. Louis, with the exception of 1904, the World's Fair year, during its three weeks' run here. He reported 58,893 paid to witness the twenty-nine performances of Frank Bacon's celebrated play in St. Louis.

Herschal Stuart, manager of the Missouri theatre, gave his screen to acquaint the people of St. Louis with the cruelly, uncharitable and un-Christian conditions that exist in many of the Poor Houses and Poor Farms throughout the state. The St. Louis Star, an afternoon newspaper, made a survey of the county farms and printed a series of articles exposing the lack of care given the inmates. In co-operation with Manager Stuart the newspaper took moving pictures of scenes on the farms. Nothing further was needed to convince St. Louis at least that conditions in the rural sections need immediate attention. Actual slavery exists in some sections, the paupers being auctioned off to the farmer who will pay the county the most for the use of the farm and occupants and he then proceeds to operate the place at a profit.

The Princess theatre, Macon, Mo., on January 1 will pass under control of the Illmo Amusement Company. The new owners will increase the seats from 500 to 700 and redecorate and repair the theatre throughout. Wallace Akin will be manager. He has been Eastern Missouri and Southern Illinois salesman for Select Pictures. The Illmo Amusement Company also owns the Yale, Shelbyville, Ill.

The National Film Publicity Company during the past week moved to its new home, Duncan avenue and Sarah street. It has greatly increased facilities, having spent about $10,000 in adapting the building to its uses.

Charley Law of Pana, Ill., was seen along Picture Row.

F. M. Francis of the Lincoln, Charleston, Ill., and Paul Zurilla was among the exhibitors who called on Enterprise during the week.

Ed Fellis of Hillsboro, Ill., dropped into Paramount to arrange for forthcoming programmes.

George Newsum of the Plaza, Mount Vernon, and Tom Reed of Duquoin, Ill., were among the regulars who came to town during the past week.

Other out-of-town exhibitors here included: C. Henderson of Paducah, Ky.; R. E. Adkins of the Lyric, Elksville, Ill. and J. F. Whalen, Liberty theatre, Old Monroe, Mo.

## In St. Louis' Exchanges

UNITED ARTISTS are receiving splendid representation in the St. Louis first run houses. "Tess of the Storm Country" has just concluded a successful week's run at the New Grand Central, Capitol and West End Lyric theatres, playing day and date, and in another two weeks will be started over the St. Louis Amusement Company's chain of fourteen neighborhood houses. George Arliss is playing a week's run at the Del Monte in "The Man Who Played God." The Pershing has been leased for Douglas Fairbanks in "Robin Hood," commencing Christmas Eve, and Charley Ray, in "A Tailor Made Man," will open a week's run at the New Grand Central, West End Lyric and Capitol, beginning January 6.

Arliss is here in person this week, playing at the Shubert-Jefferson in "The Green Goddess."

John Ragland, secretary of Associated Exhibitors, who was here several days ago, stated he found conditions vastly improved in the southern section of the country, which he toured recently. He sees bright times ahead in 1923.

Holmer Gordon, publicity expert for Distinctive Productions, was assigned to St. Louis to put over George Arliss in "The Man Who Played God."

The Woman's Home Companion pictures for southern Illinois and eastern Missouri have been secured by Sam Werner's United Film Exchange. He also has "Wildness of Youth" for the same territory. Werner is said to have been given the rights to the Woman's Home Companion features on the recommendation of some very prominent film men down East. The producers wanted a high-class, alive, dependable distributor in these parts. Werner, who is the dean of the St. Louis film colony, fits the bill to a T.

Church workers and club women of Cairo, Ill., and Henderson, Ky., helped Harry Niemeyer of Goldwyn put over "Remembrance" in those towns.

The Gem booked the picture in Cairo and the Princess in Henderson. With the co-operation of the clergy and women Niemeyer conducted very successful "Remembrance Weeks," during which everyone was asked to remember some forgotten loved one or old dear friend.

The local Paramount sales organization attended the district convention held at Omaha, Nebr., last week. The trip both ways was made in a special car. Some class to McManus and his gang.

## With Des Moines Branches

MR. MARSHALL, inspector cashier for Pathe, is here from New York to audit the Pathe exchange books.

Mr. Plues and Harry Frankel of the Pathe Exchange were out over the state the last week and report that they tied up all the larger towns for "Dr. Jack."

Harry Gottlieb, salesman for Universal, narrowly missed going over a 30-foot embankment and after having landed twice in the ditch he left his car at Cedar Falls and made it back to Des Moines on the train, accompanied by half a dozen other salesmen who had abandoned their cars. Tom Kitching says that he was greeted by Frieth with, "Tom! Ten minutes ago I nearly died!" after Frieth had narrowly missed going over a 20-foot embankment. The roads are all ice.

Harry Hearshey, contract man for Universal, passed the cigars last Wednesday when he became a blushing bridegroom. The bride was Miss Ethel Legg, prominent in Des Moines society.

Visitors at the Universal exchange last week were Buster Brown, of the Strand theatre at Iowa City, and Mr. and Mrs. Hendricks, of Mount Vernon.

S. L. Davic, head of the Universal exchange, and Hugh Bennett, short subjects man, made a flying visit to the key cities of Iowa last week and came back with the news that conditions are improving.

C. G. D. Adams, personal representative for A. A. Schmidt, general manager for Universal, is at the Des Moines exchange this week, transacting official business.

The Famous Players representatives who have been in Omaha for the district convention will be back again Monday. Mr. Kennebeck, director of publicity, may make the trip back in his Ford coupe.

DONNA RISHER, formerly of the New York publicity staff for Robertson-Cole pictures, is in Des Moines visiting her mother. Miss Risher, who has brought a smart swagger stick back from New York, is now following Hall-Phillips sensations and such like for the New York Daily News.

Harry Nichols, manager of the Famous-Players exchange, returned this week from the convention of district and exchange managers in Los Angeles. He's chuck full of new ideas. During his absence all the swivel chairs and big desks have been revarnished and the office took on an especially spick and span appearance.

William Strickland and Nicholas Amos of the Pathe exchange spent Tuesday to Friday at Omaha for the Thanksgiving festivities.

Grace Veenstra, secretary for Mr. Nichols, manager for the Paramount pictures, spent Thanksgiving at Pella with mother. Mrs. Veenstra returned to Des Moines for a visit with her daughter.

Jack Curry of the F. P. accessories department reports that his mother is now "a new woman" after having undergone three critical operations. She has not been well for the past three years. Sometime this week she will be able to leave the hospital.

A. W. Nicolls, manager of the F. P. exchange, and salesmen, W. H. Wiley, Ted Mendenhall, T. M. Eckert and Frank Crawford and J. E. Kennebeck, exploitation, will attend the district convention in Omaha Friday and Saturday.

## Des Moines Bulletins

Mrs. Lena S. Richardson, cashier for the Strand theatre, Des Moines, has been married to a Montana rancher whom she met this summer while vacationing at the home of her parents. They will make their home on his ranch, forty-five miles over the border from Yellowstone Park. The newlyweds attended the Strand theatre Sunday evening and for their benefit Mr. Helmts, manager of the theatre, ran a special slide stating "our cashier—just married" and the spotlight was turned on them while the orchestra jazzed the wedding tunes. Thursday evening they left for the west. Mrs. Richardson was exceptionally well liked and had won many friends of the theatre staff and theatre patrons.

Baker-Dodge, of Keokuk, have closed the Colonial theatre, which they recently purchased from Mrs. Francis Belle Watson. Baker-Dodge already own the Regent and the Grand in Keokuk and in buying up the Colonial they close out all competition. It is probable that they feel that the town isn't big enough for three theatres and that in closing the Colonial they will profit through the other two theatres. Mrs. Watson and her husband are undecided just where they will locate but it is their plan to continue in the show business and to run a motion picture theatre in some other town.

The manager of the Blairsburg, Iowa, theatre says that he is going to close up January 1. He may change his mind as business picks up.

Mrs. Morrissey, who was manager of the theatre at Garden Grove, Iowa, has bought the two theatres at Knoxville from Mr. Nelson. She took immediate possession.

## Buffalo Briefs

Paul Graf has been elected president of the local Motion Picture Operators' Union. Other new officers are: Vice-president, E. J. Bugmann; treasurer, M. J. Ostrowsky; business agent and financial secretary, D. L. Martin; corresponding and recording secretary, W. B. Wilson; sergeant-at-arms, George Weil. The following trustees were named: William Melgier, Walter Schwend and Louis Bernstein. Fred Vester and Bert Shipley are the new delegates to the Central Labor Council and Verner Haskins and Art White are members of the executive board at large.

Holley, N. Y., will soon have a new and elaborate motion picture theatre. G. W. Gates, who has operated the New Lyric for several years, has had plans completed for a new theatre, ground for which was broken last week. The new house will have every modern bit of equipment possible to obtain.

Mike Lescynski, former owner of the Pastime theatre in Depew, N. Y., was the hero of the fire in this house last week, when he dashed into the burning building and saved the films. The interior of the theatre was badly burned by the blaze, the cause of which is unknown.

The Buckley-Ferguson Productions, Inc., of Binghamton, N. Y., has started work on its second production, "The Contest Beauty," which will have several famous thoroughbreds of the track in it. Edward Ferguson has started work on the continuity. The studio of the company is well under way at Fort Dickinson, N. Y.

Peterson & Woods will be unable to open the new Palace theatre in Jamestown until early in 1923. It had been planned to open the house before the holidays. A shortage of plastering material and delay in shipments is given as the reason for the delay.

Flo Ziegfeld was in town last week. He came to supervise the premiere of "Rose Briar," Billie Burke's new play. In one interview he declared that motion pictures have only hurt the balcony and gallery of the legitimate theatres and that he doesn't think much of the movies, anyhow! Selah!

Buffalo and western New York exhibitors gathered in Shea's Hippodrome, Friday evening, December 8, to view Pathe's new serial, "Plunder," which W. A. V. Mack showed on the Hipp screen through the courtesy of M. Shea.

Don Hancock, head of the Fox educational and industrial department, was in Niagara Falls, N. Y., last week with a force of cameramen, "shooting" the mammoth tunnel of the Niagara Falls Power Company. The film will be shown throughout the country and later started on a non-theatrical tour.

Associated Theatres, Inc., is about to add two more western New York towns to its chain, according to a report along Film Row.

# Buffalo Film Row News

THE big news of the week in Buffalo was the organization of The Bond Photoplays corporation to handle the product of the Grand & North and the Nu-Art Pictures corporation. Under the new arrangement the Nu-Art exchange will move its product into the Grand & North building, in Franklin street, where all the business of the new organization will be transacted. The officers of the Bond Photoplays corporation are: Bob North, Sam Grand, Sam Zierler, John Weber and others. Sydney Samson and Fred M. Zimmerman will supervise the exchange end of the new business. Mr. Zimmerman is one of the best known exchange men in Western New York, and the amalgamation of the two exchanges came as a surprise to many, although negotiations had been in progress for several weeks, both in New York City and Buffalo. The matter was settled at conference in the Lafayette hotel here on Thursday, December 6, when Messrs. Grand, North, Zierler, Samson, Zimmerman and Weber met. The Bond corporation assumes the lease of Nu-Art's exchange in the big film building in North Pearl street, which extends until next May.

The F. B. O. exchange here won the cash drive for November as a result of which the Buffalo salesmen are in possession of some fat checks which when cashed will buy all the necessary things to make bright the Yuletide season at the homes of Harry T. Dixon and John M. Sitterly.

Martin Solomon, special representative for Warner Brothers, is working back toward New York City, stopping off at Rochester and Utica en route.

W. A. V. Mack, Pathe manager, gave a special screening party in Shea's Hippodrome Friday evening, Dec. 8, for local exhibitors, when he showed the new Pearl White serial, "Plunder." Robert Smeltzer, eastern district manager for Pathe, was in town last week. Mr. Mack journeyed to Rochester the other day and held a screening in the Victoria of "Plunder," with many bookings resulting.

Jack Berkowitz has returned from a trip to New York, where the New Graphic exchange manager signed up for the local distribution of the Mutual Chaplin reissues, 12 in number.

Jim Savage, office manager for Universal, is seriously ill at his home. He underwent a minor operation. He is holding his own and all his friends hope for his speedy recovery.

W. A. Anthony, manager of the Vitagraph exchange, was in Syracuse and surrounding territory last week and returned to Buffalo with a large amount of business.

N. I. Filkins, manager of the Albany branch of Filkins & Murphy, distributors in New York state of the Merit product, was in town last week end for a conference with Bob Murphy and visits with countless old friends along Film Row. "Filk" reports business booming in Albany.

Ray Powers, office manager for Paramount, went to Syracuse last week to help put over "When Knighthood Was in Flower," at the Robbins-Eckel. On opening night he got in a jam in the lobby and had all the buttons torn off his coat. Branch Manager Allan S. Moritz has closed "Knighthood," for showing at the new Eastman theatre in Rochester. Mr. Moritz, Powers, Earl Brink, booker; and the entire sales staff took the choo choo for New York Monday to attend a sales conference at the home office of District I, division I, in the Hotel McAlpin. The local bunch went over the quota assigned for Buxbaum week and another big banquet looms as a reward.

# Around Seattle's Branch Offices

GEORGE P. Endert, manager of the local Paramount-Famous Players exchange, and his staff of salesmen were expected back in Seattle during the early part of December, after having attended the convention of district managers and salesmen of the Pacific Coast at San Francisco.

Al Rosenberg of the De Luxe Film Company, J. A. Gage, head of the local Educational Pictures exchange and other representatives of the Seattle film row recently attended the opening of Mack J. Davis' Mack theatre in Port Angeles. The house was erected at a cost of approximately $75,000. The opening bill included "Remembrance" as the feature, with some Educational comedy and travel reels as fillers.

Word recently received at the local Universal exchange announced the fact that "The Storm" had broken all house records at Jensen-VonHerberg's Liberty theatre in Wenatchee. The greatest crowds in the history of the show business attended the feature, according to manager W. L. Doudlah.

James Bills is the most recent addition to the De Luxe Film Company's staff, and is at present working out in the shipping room. He was formerly doorman at the local Strand theatre.

A. A. Haley has resigned his position as salesman for the Seattle Paramount exchange, and is preparing to handle two film subjects of his own in the four Western states, Washington, Oregon, Idaho and Montana, as well as in western Canada. The films "The Beginning of Human Life" and "Rejuvenation Through Gland Transplanting" are now being shown in California to large houses, and Mr. Haley expects to begin booking the pictures in his territory here in a very short time. He will open offices in this city for the time being.

"Nero" the Fox special, will have its first showings in the states of Washington, Oregon and Idaho at Mike Barovic's Stewart theatre in Puyallup, Wash., according to an announcement made at the Fox exchange. The picture will show at Dygert is president and general manager of the company, which now owns theatres in Canandaigua, East Rochester, Newark, Fairport and Salamanca.

## Seattle Snapshots

John G. VonHerberg, head of the Jensen-VonHerberg circuit of theatres in the Pacific Northwest, has returned from a trip to Europe and the East and is again in his offices in this city, after an absence of almost four months.

While abroad, Mr. VonHerberg visited the European agencies of the Associated First National Pictures Corporation and leased 30,000 acres of land formerly owned by the Austrian royal family in the Tyrolean Alps. This land will probably be used by the First National Corporation for filming European productions.

"Continental Europe is no place for American pictures to-day," said Mr. VonHerberg. "Every country on the other side, with the exception of England, is broke. In England American pictures are going well."

After a few days in his office Mr. VonHerberg, accompanied by C. S. Jensen, left for Los Angeles, where it was rumored that he was to go into consultation with Adolph Zukor in regard to a subject which has not been made public.

All house records at the local Blue Mouse theatre have been smashed by the present engagement of "Tess of the Storm Country." A total of 8,500 persons saw the production at John Hamrick's house on the two opening days, Saturday and Sunday, and the picture continues to draw packed houses.

"The Four Horsemen of the Apocalypse" held the previous record for attendance, but "Tess" proved to be the biggest attraction played since the house was opened two years ago, in December, 1920, as far as attendance records go. The seating capacity of the Blue Mouse is slightly under 1,000. Admission prices for the "Tess" engagement are 50 cents, with loges at 75 cents, at all times. Children's admission is 20 cents.

Joy Brown, formerly of this city, has been engaged as organist at Fred Walton's Liberty theatre in Bellingham, and presides over the console of the Robert Morton organ formerly used in the Grand theatre of that city. Miss Brown alternates at the organ with Chester Walton.

Robert Kincaid, formerly with the local Paramount exchange, has re-joined the staff of the Strand theatre, which was increased at the beginning of the "When Knighthood Was in Flower" engagement. The picture finished a three weeks engagement to capacity business the middle of December. The last picture to play a three weeks engagement at Manager H. B. Wright's house was "The Sheik," in December, 1921, one year ago. Kincaid, before joining the Paramount staff, was doorman at the Strand.

## Kansas City Jottings

A $15,000 damage suit has been filed against M. Van Praag, former president of the M. P. T. O. Kansas and owner of the Art theatre, Kansas City, Kan., by Edward J. Menninger. Menninger charges that, following a hold-up of the Art theatre recently, Mr. and Mrs. Van Praag caused his arrest and imprisonment for twenty-one hours. Two bandits, Lyle Hughes and Harry Davis, sentenced to the penitentiary in Kansas this week, included the Art theatre in their list of confessed hold-ups and Menninger alleges that he was arrested without cause.

Just as plans of the M. P. T. O. Kansas and Kansas City exchanges were about perfected for a meeting with Will Hays in Kansas City this week, word was received from Mr. Hays by the Presbyterian Laymen's Conference in Kansas City that he would be unable to be in Kansas City. Mr. Hays had assured officials of the laymen's conference that he would attend if possible, and a meeting with the Kansas exhibitors and exchanges was planned.

The following new houses and changes in management in the Kansas City territory have been announced the past week:

Yale theatre, Corder, Mo., opened by H. C. Linesbury; Lakin theatre, Great Bend, Kan., purchased by W. H. Weber; Photoplay theatre, Concordia, Mo., purchased by the American Legion, A. H. Schalzer, manager.

Norman E. Cameron, arrested in Kansas City this week on a charge of embezzling from ministers and school teachers in a proposed educational film production company, is a much wanted man. Information was received Thursday by the Kansas City police that Cameron was wanted in Los Angeles on the same charge. Cameron's scheme, it is alleged, by several ministers, was to depict great profits to be derived from a national producing company of educational and religious films that was to be organized.

A. K. Boussad, manager of the World-in-Motion theatre, Kansas City, was held up Tuesday night in his garage as he was putting away his car for the night. The bandit drew a revolver and took $60 in cash and a diamond ring valued at $200.

## Carolina News

Harry Sommerville, formerly manager of the Pryor Leitch houses in Durham, N. C., has resigned. His successor has not been named, neither has Mr. Sommerville announced his future plans.

Charles G. Amos, of the Strand, Spartanburg, has been transferred to the Alhambra, Charlotte, N. C. Both are Lynch houses.

Colonel Henry B. Varner's new theatre in Lexington, N. C., is rapidly nearing completion. The colonel will be a regular "circuit magnate," with five theatres under his ownership and direct management, with the opening of the new Lexington house, which is going to be the last word in appointments.

Joe Goodenough's new theatre, the Branwood, in West Greenville, S. C., has a private parking space for over one hundred automobiles, enclosed and guarded. Claim checks are issued on all cars parked here while patrons attend the show.

Friends in the Carolinas will be glad to learn that Ernest Stellings, formerly with the Grand, Wilmington, has been appointed by Carl Kettler as booking and publicity manager for his Palm Beach and West Palm Beach, Florida, theatres.

## Pennsylvania Paragraphs

Oscar B. Feldser, manager of the Broad Street motion picture theatre, Third street, near Broad, Harrisburg, Pa., was appointed on December 6 as tax collector for the Seventh Ward of Harrisburg. The appointment was made by the Dauphin County Commissioners, and the post is one of the most remunerative of a semi-political character in Dauphin county. He was formerly house manager for one of the Wilmer & Vincent picture houses in Harrisburg.

D. S. Cooper, proprietor of the Orpheum, the biggest purely motion picture house in Carlisle, Pa., has purchased the Carlisle office building, West High Street, near Hanover Street, where he plans to build a motion picture theatre with a seating capacity of 1,000, early in the spring. When the new house is completed the Orpheum will be abandoned for theatre purposes. The plot acquired by Mr. Cooper is 30 by 250 feet, and he is negotiating for an adjoining property which will also be part of the site for the new theatre if he succeeds in effecting the purchase.

The R. E. Shearer estate, Carlisle, Pa., has given an option on a group of four old buildings, on West High Street, directly opposite the Pennsylvania Railroad station, in the business center of Carlisle, to Mr. Nick, proprietor of a restaurant in that city. Mr. Nick proposes to erect a motion picture theatre on the site.

For the first time in the history of the Pennsylvania Legislature a motion picture exhibitor will be a member of the Assembly when that body convenes for its biennial session just after the start of the new year. He is Charles Howell, manager of the Colonial theatre, Lancaster, who was elected on the Lancaster Coalition ticket on November 7.

He had the unique distinction of winning out by 3,600 majority when all the other candidates on his ticket went down to defeat. He was candidate in one of the Lancaster city districts.

Mr. Howell is a man of impressive personality and he already is being looked upon by the men in the motion picture industry to take the lead in legislative matters affecting the welfare of the business. Each session of the Legislature in recent years has witnessed the introduction of a score or more of bills hostile to the industry, and with an aggressive leader on the floor of the House it is expected not only to curb legislation of a nature unfavorable to the motion picture industry but to foster measures helpful to those interests.

The Rajah theatre, Reading, recently leased by the Wilmer & Vincent interests, it is just announced, will be managed by Frank S. Mickley, formerly of Allentown. Mr. Mickley is a Lehigh University man and was a representative of the Hall-Thompson Company prior to his connection with the Bethlehem Globe.

A new march number has been composed by Robert C. Henke, organist of the Colonial theatre, Reading, entitled "March Emporium." It will be played for the first time by Mr. Henke at a performance at the Colonial.

## Indianapolis Flashes

Police at Wabash, Ind., have closed up every line of business not necessary in the preservation of life as a result of the Sunday movie war, launched when P. H. and William Dickson, operators of the Eagles theatre, opened on the Sabbath a month ago.

The Dicksons were arrested on Sabbath desecration charges and were fined $5 and costs each. They protested it was not fair to prosecute them and let other lines of business go unmolested. So the police prohibited, on threat of arrest the sale of newspapers, cigars, gasoline (except to tourists), soft drinks, food (except at meal times) and other commodities. They enforced the decree with an augmented personnel the last two Sundays.

The fight has spread to Union City, where Roll Wenger was fined $1 and costs for showing on Sunday. He appealed.

The Garrick, North Star, Stratford and Garfield neighborhood houses are co-operating with the Indianapolis Board of Photoplay Indorsers in a Christmas program for the poor. Special matinees for children will be given, with admission a potato, apple, orange or other bit of food, to be turned over to an organization furnishing Christmas dinners for unfortunates.

# In Kansas City's Exchanges

FRED W. YOUNG, former Robertson-Cole branch manager in Kansas City, has been named to succeed Roy Churchill as manager of the Kansas City F. B. O. office, following Mr. Churchill's resignation last week to accept a position as Goldman branch manager in Omaha, Neb. Mr. Young, who has been in Kansas City four years, formerly was an exhibitor in Iowa in 1908.

William S. Hart, the "good bad man" of the screen, spent all day Wednesday in the Westport section of Kansas City, searching about for historic houses and landmarks, which are many in Westport. Asked what his future plans were, Mr. Hart said that he did not know at present, that he was just "kicking up his heels" until he began making productions in the Lasky studios.

James B. Rielly, Kansas City manager of the Select office, filed a voluntary petition in bankruptcy in the Federal court this week. Liabilities listed, with the exception of one entry, are notes owed banks and individuals in Ohio, amounting to $7,316.39. Listed assets include clothing and an equity of $500 in a 7-passenger motor car.

Three new salesmen have been added to the staff of the Kansas City United Artists office, John F. Paine, a former independent exchange man, Julian King, formerly with First National and F. B. O., and W. C. Ansell, formerly with Fox.

E. W. Hammons, president of the Educational Films, Inc., and L. W. Kniskern, Hodkinson division manager, were visiting in Kansas City last week, but the latter was in too much of a hurry to return to New York for a much anticipated turkey dinner to remain long.

# With the Charlotte Branches

BILL HARWELL, exploitation manager for Southern Enterprises, Atlanta, and C. E. Peppiatt, manager of the Charlotte office, spent several days in Wilmington, N. C., the past week assisting D. M. Bain to put over "Manslaughter." They put over at least a dozen special stunts for the production, including a tie-up with the Wilmington Safety First Week, getting cooperation from the railroads, street car company, and fire departments in placarding the city with signs along the safety first idea, using the title of the picture.

J. Seichelman, of the home office contract department of Fox Film Corporation, has been giving sales talks to the Charlotte sales force.

Announcement from New York that the Charlotte Select office would close has been received with great regret by the many friends of Manager J. U. McCormick throughout the Carolinas. The road force has already been taken off this territory.

Herbert C. Wales, more recently with Charlotte Select office, but way back yonder with the General Film in its balmy days, has moved to Wilmington, North Carolina, where he has been offered the permanent secretaryship of the Southeastern Fair Association. It was Wales who put over the Southeastern Film Exposition in Charlotte in the winter of 1921.

W. J. Kupper, manager of the Charlotte Fox office, has been making a special sales trip through the Western part of North Carolina.

## Cleveland Paragraphs

The Sunday situation is growing more and more perilous every day out here in Ohio. Last week seven motion picture exhibitors of East Cleveland and Lakewood, two residence suburbs of Cleveland, were arrested, charged with operating on Sunday, contrary to the law. This followed the arrest of Cleveland Heights merchants for the same offense. The hearing of the Cleveland Heights merchants was set for last Monday. Justice Hawkins, however, postponed the hearing until December 18, at which time he says he will hear the Heights, East Cleveland and Lakewood offenders all at the same time.

In the meantime the East Cleveland and Lakewood theatres are continuing to operate on Sunday.

From Bucyrus, Ohio, comes word of trouble. George Moore, of the Lyric Theatre, has been running up against the authorities for the past two years on the Sunday closing proposition. During these two years Moore has been periodically arrested, has periodically paid his fine—and has continued to show pictures on Sunday. Last Sunday, however, the police served notice on him for the twelfth time. Not only that, but they dismissed his audience and then put a padlock on the door of his theatre so that he couldn't open again.

The attitude of exhibitors from the small towns of the state is that they want the active support and help of the exhibitors from the big towns. Failing to get any assistance from them, the small town exhibitors say that if they cannot stay open on Sunday they will help to close all motion picture theatres in the state on Sunday.

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Senator James Walker is scheduled to speak before the City Club of Cleveland on Saturday, December 16. His subject is "Censorship." Everybody in the film industry is waiting to hear whether the Senator will arrive in town in time to accept the entertainment that is being planned for him.

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Governor-elect Donahey of Ohio, in a statement appearing in a recent issue of The Cleveland Press says that one of the first matters he is going to consider after he has taken office is that of censorship. Furthermore, Donahey said that he plans to divorce the Ohio Censor Board from the Department of Education, where it is now placed, and create a censor board independent of any other state department. The censor board of Governor Donahey's scheme, is to have three members. One of these is to be chosen by the motion picture producers. One is to be chosen by himself. And he has not said who shall choose the third.

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The Ohio Censor Board has refused to pass Gloria Swanson's new picture, "The Impossible Mrs. Bellew," claiming that it does not point a moral.

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The movies were well advertised in town this week. Those who didn't attend a motion picture theatre and who attended the leading vaudeville houses heard all about pictures from Louise Lovely and Bessie Barriscale, both headline vaudeville attractions. Louise Lovely showed the audiences of the Hippodrome how pictures are made. Then pictures were made from the stage. Next week the pictures will be shown on the Hippodrome screen. Miss Barriscale appeared in a one-act dramatic skit.

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"When Knighthood Was in Flower" is still holding the crowds at the Stillman theatre, Cleveland. It is being played a third week, and possibly a fourth.

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Howard Lichtenstein has been made manager of the rechristened State theatre, of Dayton, Ohio. This was formerly the Auditorium and belongs to Elmer Rauh. Lichtenstein has been publicity manager for Fox for the past two years.

# With the Cleveland Branches

C. E. PENROD, manager of the Cleveland F. B. O. office got back to the shores of Lake Erie last Monday after the F. B. O. convention in New York, so imbued with enthusiasm that he kept right on going, and passed his exuberance on to the exhibitors in the territory.

W. F. Lusk, office manager for First National, likes variety. That's one reason why he went over to call on the Toledo exhibitors this week.

Joe Tolland, publicity hound for the Cleveland First National exchange, explained his absence from the office for the past two weeks by announcing that he is now minus his tonsils. Tolland said he didn't enjoy the operation one bit.

W. J. Slimm, one of the best-known motion picture exhibitors in the state, has turned his back on the theatres, and is now devoting his time, his attention and his profits to an exchange. Slimm bought in on the Western Pictures Company, an independent exchange. He is president and treasurer. George Jacobs is general manager. To begin with the Western Pictures Company is releasing the Clark-Cornelius product, 5 Franklyn Farnums; 8 Jack Hoxie's; 12 Big Boy Williams; 3 Snowy Baker's; and 6 Richard Talmadge pictures. Slimm says it looks like a fat year.

W. O. Galloway has come all the way from Omaha, Nebraska, to become office manager for the Cleveland Hodkinson exchange, directly under C. L. Peavey. Galloway was formerly with the Omaha Educational exchange.

O. B. Solether, former Hodkinson office manager for Hodkinson, has joined the sales family of Associated Exhibitors.

J. E. Beck, local Vitagraph manager, just received word that "Masters of Men" with an all-star cast is the second of the 24 big Vitagraph Specials. Featured in "Masters of Men" are Earle Williams, Alice Calhoun, Cullen Landis, Wanda Hawley, Dick Sutherland, Charles Mason, Bert Apling and Jack Curtis.

M. A. Lebensburger, manager of the Standard Film Service Company, Cleveland, just returned from a tour of the "provinces" and says that while business, on the whole, is picking up; in Zanesville, it is booming. The reason is geographical. Zanesville is so situated that it is hard to reach. There are few trains in and out of the town. Therefore the people are dependent, for any amusement, upon local possibilities. The movies are benefiting by this condition.

# News of the Canadian Exchanges

FRANK H. MARSHALL, manager at Calgary, Alberta, for the Famous-Lasky Film Service, Limited, has appointed William Kelly as sales representative of the Exchange in the Alberta territory.

Haskell Masters, Toronto manager of Regal Films, Limited, for the past year, has taken over the management of the Goldwyn exchange at Winnipeg, Manitoba, for the Famous Players Film Service, succeeding William Drummond, who has gone to California.

The Coleman Electric Company, Hermant Building, 21 Dundas street East, Toronto, Canadian distributor of Motiograph projectors, has just made an arrangement whereby the Motiograph machines will be sold for the same price in spite the duty, it is announced at Canada as in the United States de-Toronto.

The Coleman company has also secured the Canadian agency for the Fulco Company's line of theatre supply specialties.

Harry Kaufman, formerly assistant manager of Regal Films, Limited, head office at Toronto, is organizing the Anti-Narcotic Film Company, Limited, with offices in the Imperial Theatre building, Montreal.

G. A. Balsdon, assistant general manager of Vitagraph, was a recent visitor in Toronto for an official conference with the Toronto and Montreal officials of Vitagraph exchanges. Frank Myers, Montreal branch manager, represented the Montreal office.

## Canadian Bulletins

A unique policy has been established for the Capitol theatre, Winnipeg, following the arrival there of Mr. H. M. Thomas, general supervisor of theatres for the Famous-Players Canadian Corporation, Limited, Toronto, to assume temporary management of the theatre. The new plan provides for a special musical program for practically every night in the week.

The schedule for a week now runs like this: Monday night, special overture by the theatre orchestra of twenty-two pieces under Director Earle C. Hill; Wednesday night, "Popular Song Night," for the introduction of new vocal and instrumental selections; Thursday, "Choral Night," when large choirs will be featured, the first to be engaged being the Welsh Male Voice Choir; Friday, "Band Concert Night," concerts to be played by the band of the Princess Patricia's Canadian Light Infantry.

Two soloists have been permanently engaged for the theatre, Henry Thompson, tenor, formerly at Covent Garden, London, and Miss Leila Auger, an English soprano. Their programme at every de luxe performance consists of one solo each and a duet, to be presented with appropriate settings.

Mr. Thomas has taken charge of the Winnipeg Capitol in succession to Oral D. Cloakey, who has been transferred to the Capitol Theatre at Hamilton, Ontario.

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The old Princess theatre, acquired by the City of Calgary, Alberta, for taxes, was reopened as the Variety theatre on December 4, with D. G. Walkley as lessee from the city, and with W. J. Reid as manager. The theatre had been closed for weeks, during which time it had been remodeled and redecorated. The house opened with a combination policy of pictures and vaudeville, this being the only theatre in the city presenting vaudeville. The opening film attraction was "The Call of Home." Three performances are given daily and top price for evening shows is 45 cents.

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J. R. Minhinnick, manager of the Grand Opera House, London, Ontario, has been appointed general supervisor of all theatres throughout Canada, of the Trans-Canada Theatres, Limited, Montreal. Mr. Minhinnick, who is an outstanding showman of Canada, will have general direction of the booking of road show and film attractions to be played over the Trans-Canada circuit. It is expected that he will continue to make his headquarters in London, but he will be on the road extensively throughout the season. Trans-Canada claims to be booking features into 116 theatres in the Dominion.

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Massey Hall, Toronto's largest music hall, has been engaged for eight days, starting December 22, for the presentation for the first time in Canada of the English production, "The Game of Life," which is being offered as the "first English super-feature." Evening prices for the engagement ranged from 25c to $1; matinees, 25c and 50c. The picture received much advance publicity in the Toronto newspapers and was well exploited before the opening.

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A singular feature was the "American Night," which was staged at the Allen theatre, Winnipeg, Manitoba, on Friday evening, December 1, under the direction of Manager Miller Stewart and Conductor Charles Manning, when an orchestra of thirty musicians rendered a programme of patriotic airs of U. S. origin. A crowd that packed the large theatre gave vent to its enthusiasm in marked fashion. The opening number was "The Evolution of Dixie," a characteristic overture which depicted the eras of United States history; songs by a vocal octette and special soloists, including "Kentucky Babe," "Carry Me Back to Ol' Virginny," "Home, Sweet Home,"

## Washington Items

Mark Gates, manager at Loew's Columbia, is a proud father. His wife presented him with a 7-pound son last week.

Harry M. Crandall announced in mid-week that he had purchased the Garden theatre on 9th, adjoining his present Joy theatre, known as Crandall's. This house, the first modern large motion picture in the city, played an important part in the fortunes of Tom Moore and was for years a money maker. Moore leased it from the owner, Col. Winter, and later closed the house at the expiry of his lease. Winter planned to use it in a contemplated neighborhood chain, which was to include a theatre at Columbia road. With Crandall taking over the property by outright purchase, there is no probability that the Winter chain will materialize. The house to be the eighth on the Crandall chain will be known as Crandall's Central.

Crandall's new $650,000 Tivoli theatre at Park Road and Fourteenth Street, N. W., will soon be under way. Freliminary work of razing the Sacred Heart church parish buildings has started, after which the excavation work will begin. Twelve shops, seats for 2,500 persons, direct focus from screen to booth, glass window in booth, so that patrons can see how a picture is screened, and other novelties are promised. Notable in interior and exterior decorative schemes is the Italian Renaissance motif.

To introduce the Washington first run of "Ten Nights in a Bar Room" Sidney Lust, manager and owner, invited local clergymen to be his guests at a preview Thursday night. The regular showing began Saturday. The ministers were well pleased with the picture, and appreciative of Mr. Lust's courtesy.

A large delegation of Baltimore exhibitors were here during the week, including J. L. Rome, John Back, Mrs. Byram of the Princess, and several others.

Emanuel Stutz expects to open the Chevy Chase theatre within the next two weeks.

Globe Amusement Company announces that W. E. L. Sanford, who has been with it since the Republic opened in May 1921, was appointed manager of the theatre the first of November. Sanford succeeds Pinchbeck, who is now at the Howard.

## San Francisco Slants

A permanent organization has been formed by the Motion Picture Producers' Association. One of the interesting features of the first meeting was the decision to send the constitution and by-laws to Will Hays for his approval. It is explained that the local producers will co-operate with the national organization. The purposes of the organization are clearly set forth in a section of the constitution, which reads as follows:

"The purpose of this association shall be to purchase good fellowship and fraternalize among its membership and the common interest of those engaged in the motion picture industry in San Francisco by establishing and maintaining the highest possible morale and assisting the civic organizations in the proper exploitation of San Francisco and central California."

Syncopation has taken its place as a part of the musical program at Loew's Warfield theatre, with the introduction of the "Sherwoods' Tantalizin', Singin', Orchestra." This organization is well known in different sections of the country. The innovation of jazz de luxe will not interfere with the Warfield Music Masters, who will continue their dominion over the classical productions on the bill.

While the show was going on in the "T. & D." movie theatre in Oakland, across from San Francisco, three robbers flashing guns robbed the box office of $700 and escaped. The money was taken from Manager R. Kutzperger in the presence of the cashier, both of whom were covered with revolvers. While the robbery was being carried out the audience, in ignorance, watched the show. The number of the machine in which the robbers came was discovered by one who lived across the street, but it was found to be a stolen one.

## New England Chatter

The Opera House of Gardiner, Maine, located on Water street, was damaged by fire last Thursday to the extent of more than $60,000. The principal losers were the Russell Amusement Company, who operate the house as a motion picture theatre, and the Claude S. Smith Company, dry goods, who had just got in their large stock of Christmas goods. The Russell Company owns the building.

Another, and more spectacular, fire occurred the next day in Shea's Theatre, Fitchburg, Mass, during the matinee. The fire started in the projecting booth, destroying about 1,000 feet of film, and badly burning Traynor Brown, the operator, about the face and hands. Brown is at the Burbank Hospital for treatment. Frank J. Healey, the owner-manager, averted a panic by addressing the audience from the stage, while two Fitchburg firemen, off duty and attending the show, tackled the blaze, and had it well under control before the apparatus arrived. The firemen were Anthony Lavoie, Hose 6; and John L. Healey, Hose 1.

After attending the matinee at the Rialto Theatre, New Bedford, Mass., one day last week, two boys in some manner not explained, got hold of reels of "The Bond Boy" and "A Matrimonial Boomerang," valued at $100, and ran off with them. Stanley Anton, the janitor of the house, saw the theft and chased the boys, but knowing the alleys and by-ways about the theatre better than he did, they managed to get away scot free. He reported the matter to the Weld Street police station, and detectives are trying to locate the missing reels.

A new picture house has been opened in New Bedford, adding one more to the several that already operate in that flourishing city. The latest is the Baylies Square Theatre, just opened, with Bessie Love in "Deserted at the Altar" as the feature of the initial program. The theatre, though primarily a neighborhood house, boasts a $10,000 organ, and report has it to be one of the finest in that part of New England. Paramount and First National pictures will be shown.

## Southwestern News

The Mission theatre at Abilene, Texas, has changed its name to the Family theatre.

Roy B. Walker has purchased the Lyric theatre at Forney, Texas.

The Criterion theatre, which was destroyed by fire at Enid, Okla., last week, will be rebuilt at a cost of over $150,000 and will be ready for opening in the spring.

The C. J. Musslemen interests have taken over the Palace theatre at Corsicana, Texas, formerly operated by the Southern Enterprises, Inc.

Announcement has been made of the wedding of Willis Warren Grist, Jr., of Atlanta, Ga., and Miss Allina Reese, prominent society girl of Corsicana, Texas, at Corsicana on November 29, 1922. Mr. Grist was formerly with Southern Enterprises at Dallas, Texas, and will manage a theatre at Corsicana.

The Palace theatre in the Elks building at Marshall, Texas, will be placed under the management of G. T. Trammell, the lease of the Southern Enterprises having expired and no renewal.

Floyd Parker has opened a new moving picture theatre at Crosbyton, Texas.

Mrs. W. D. Lawrence and Miss Lola Wilson have opened the Criterion theatre at Bryan, Texas.

The Orpheum theatre at Marlin, Texas, was destroyed by fire last week. It will be rebuilt in the spring.

The Gem theatre at Shiner, Texas, has closed permanently.

The Broadway theatre at Oklahoma City, Okla., has closed down permanently for want of sufficient patronage.

Elbert Holmes has purchased the Criterion theatre at Seymour, Texas.

R. N. Smith has taken over the management of the Mission theatre at Mission, Texas.

The New theatre at Colorado, Texas, has been renamed the Palace theatre. A prize of $25 was given Miss India Cartian and J. C. Cooper as having submitted the most appropriate name.

The Berbig theatre at Pine Bluff, Ark., which has been closed for several weeks past, has reopened under ownership of L. U. Kassinelli, Roland Segel and O. Prince.

# News of Washington's Film Row

ALL local filmdom is congratulating Jack Connelly on his recent wedding to Miss Lucille Maule of St. Louis, Mo.

Julius Frankenburg, of the Innovation Films, 1834 Broadway, New York City, was a visitor in Washington, Monday and Tuesday of last week.

P. J. Kishka of Pittsburgh is expected to succeed Sam Galanty as Hodkinson manager here.

Sam Galanty, following a recent trip to New York, assumed the duties of manager of American Releasing Corporation here, while continuing to supervise the same tasks in Hodkinson's until a new manager arrives.

J. J. Milstine, having built up the American Releasing company office and business here now goes to the Philadelphia office as manager for east Pennsylvania.

The Department of Commerce announces that in co-operation with the Buick Motor company they will soon release a film showing the making of a Buick. "The Story of The Valve-in-Head Motor," is the title, of the latest production from Director Leopold's office.

# In San Francisco's Film Center

HERMAN WOBBER, Pacific Coast representative for Paramount, gave a big banquet at Tait's On the Beach to representatives of the Famous-Players-Lasky Corporation who were in San Francisco on their way home from their national convention which recently was held in Los Angeles. These men included the prominent salesmen and managers and bookers of San Francisco, Seattle, Portland, Salt Lake, Los Angeles and Canadian offices.

The visit of Marcus Loew to San Francisco has been viewed as an event of great importance by exchange men in view of the fact that the Metro studios at San Mateo are scheduled to begin work on three big pictures immediately and because this producer is soon to start using his 250 theatrical houses to distribute pictures to be made here. The Graf Productions Co., a local concern, will film several stories for Mr. Loew, which will be entitled, "The Fog," "Soul Thieves" and "Gamble in Souls."

# Pre-release Reviews of Features

## "The Third Alarm"

### Emory Johnson-F. B. O.—Seven Reels

*(Reviewed by Charles Larkin)*

THE past year the policemen got a big boost in "In the Name of the Law." In 1923 the fireman is coming into his own in "The Third Alarm," a picture which undoubtedly will go down in film history as containing the greatest fire fighting scenes ever staged for the camera.

The climax of this picture should pull every mother's son, yes, and daughter, too, right to the edge of their seats. It is quite the most exciting ending to a picture that we have seen in many, many moons. A real life size apartment is burned to the ground right before our eyes, at least that is the center of attraction, but at the same time we are given flashes of motor-driven apparatus dashing wildly through the streets, of firemen fighting against terrible odds, of a daring rescue as the walls of the building crumble, of the fall of the fireman and the girl into a pile of debris with a safe on top of it, of the jump of the old fire horse on which Dan is astride through a blazing archway to aid the fire laddies in their effort to pull the safe away, of Dan's final triumph and the little farm with all the old horses put in his care. It's all very vivid, colorful, true to life material and contains the stuff with which box office records are cracked.

Ralph Lewis, who also had the leading role in "In the Name of the Law," is seen in the leading part of this picture and, of course, he does his work well. Lewis is a finished artist. He doesn't act. He lives his part. Johnny Walker as Johnny McDowell, Ella Hall as the heroine, Virginia True Boardman as Mother McDowell, Frankie Lee and Josephine Adair as the children, are all very acceptable in their respective parts, while "Bullet," the horse, and a wonderful dog actor, will provoke much comment.

This picture has wonderful exploitation possibilities and is bang up good entertainment.

The Cast

Dan McDowell.....Ralph Lewis
The Horse.....Bullet
Jimmie, a newsboy.....Frankie Lee
Dan's daughter.....Josephine Adair
Mrs. McDowell.....Virginia True Boardman
Johnny McDowell.....Johnny Walker
June Rutherford.....Ella Hall

By Emilie Johnson. Directed by Emory Johnson. Assistant Director, Charles Watt. Photographed by Henry Sharp

*The Story*—When motor apparatus is introduced in the fire department, Dan is retired on pension. Unable to find other employment he accepts a job as laborer. A cart comes along to which is hitched his old fire horse. Later his son is accused of stealing the horse and Dan is lodged in jail when he takes the blame. The son gets a job on the department. There is a big fire. There is a general alarm. The doctor's daughter is saved by Dan's son. Dan gives valuable aid "above the call of duty." In the end he is given charge of all the old fire horses and a little farm. His son wins the doctor's daughter.

*Classification*—A ripping good melodrama dedicated to the Firemen. Filled with dramatic situations.

*Production Highlights*—The best fire-fighting scenes ever placed in film form. The thrilling "runs" staged by the apparatus of every description. The tremendous climax, showing the burning to the ground of a large apartment house and some thrilling rescues and heroic work on the part of the fire fighters.

*Exploitation Angles*—Your big bet on this one is to tie up with your local fire department. Have them put on an exhibition run in the in-

*Drawing Power*—Should go big in all localities. Best suited for downtown houses.

George Beban, touring in "The Sign of the Rose," is received at City Hall, St. Louis, and presented with a key to the city by Mayor Hill.

## "A California Romance"

### Fox—4000 Feet

*(Reviewed by Laurence Reid)*

JOHN GILBERT, who was elevated to stardom a short time ago, is having a run of hard luck finding a story which gives him half a chance to appear human and display his talents. "A California Romance" is mediocre—not only in story value but in the technicalities of production, being poorly constructed and running around in circles in its concluding scenes. The director, it is true, is not entirely to blame, since the idea in the first place is unoriginal, and he has had no opportunity to dress it up with novel highlights. The sponsors, apparently, appreciated its shortcomings because an attempt is made to relieve its so-called serious moments with humorous subtitles which seldom hit the bulls-eye. The only compensation is the atmosphere which is furnished by an appropriate background.

The material is slight and offers very little action and suspense. And the burlesque captions only make it appear like an effort by those in charge to spice it up a little—with the result that it is neither good drama nor good burlesque. The plot treats of the time when California was annexed to the Union—when the land of warmth and sunshine was under the Mexican flag. The heroine is in love with a youthful Don who has a streak of cowardice in his make-up. She finally brings the affair to the point where she will give her love to a rival unless he shows some signs of being courageous. So he shows his fighting spirit and in the subsequent conflict the hated rival receives his punishment as the leader of a guerrilla band. You can spot the climax from the start.

The Cast

Don Patricio Fernando.....John Gilbert
Donna Dolores.....Estelle Taylor
Don Juan Diego.....George Seigmann
Don Manuel Casca.....Jack McDonald
Steve.....Charles Anderson

By Jules Furthman. Scenario by Charles Banks. Directed by Jerome Storm. Photographed by Joseph August. Produced by Fox.

*The Story*—Treats of the days when California was annexed to the Union. Hero, a young Mexican, refuses to fight. The heroine promises to wed his rival unless he shows his fighting qualities. The rival is discovered to be leader of a band of guerrillas and the hero emerges with flying colors.

*Classification*—Romantic drama of days when California was annexed to Union.

*Production Highlights*—The romantic flavor. The battle scene. The fine atmosphere and backgrounds.

*Exploitation Angles*—Would advise playing up the romantic quality of story, telling of days when California made history for United States—of the days when the state was annexed to Union. Would feature the star. Calls for romantic setting for prologue.

*Drawing Power*—Best suited for small neighborhood and second class downtown houses.

## "One Wonderful Night"

### Universal—4473 Feet

*(Reviewed by Laurence Reid)*

THE screen is taking the tip from the stage these days in presenting mystery melodrama which carry the action through a night of adventure and excitement. "One Wonderful Night," starring Herbert Rawlinson, is the latest sample of this intensified effort to intrigue the imagination and keep one guessing. Since the stage plays which carry out this idea are dependent largely upon noise and trick "business" it stands to reason that the screen is not so successful in carrying out the mystery. The trouble with "One Wonderful Night" is the emphasis of too much mystery action so that the spectator is continually "at sea" trying to make head or tail out of it. As in farces all it needs is for one of the characters to offer explanations and the story would be easy. But then there wouldn't be any suspense.

The picture moves fast enough—oh, there is something doing most every minute. Within a few hours the hero stumbles innocently upon a gang of crooks and becomes a benedict without batting an eyelid. One weakness all such pictures have, and it is shown when the action never slackens. There is no contrast—no effort made to balance it with a rest period. Everything is conducted at fever heat with the characters running around through various rooms, secret chambers and what not—to carry out the idea that fast and furious action must ever be dominant. Perhaps had the star appeared more at ease—had he shown more restraint and less nervous excitement the plot and characterization would have released more suspense. But he is too anxious to make it tricky and you accept it as so much mystery hokum.

"One Wonderful Night" will have its audiences. Those who want concentrated action will find it here. It will be accepted as a fair offering of its kind and good enough to be booked by any exhibitor who features a daily change of program. We will say that it carries too much plot so that one never becomes acquainted with the characters.

The Cast

John D. Curtis.....Herbert Rawlinson
Hermoine Fane.....Lillian Rich
The Maid.....Dale Fuller
Z. F. Fane.....Sidney De Grey
Chief of Detectives.....Joseph W. Girard
Jean De Curtois.....Jean De Briac
Anatole.....Amelio Mendez
Juggins.....Sidney Bracey
Minister.....Spottiswoode Aitken

By Louis Tracy. Scenario by George C. Hull. Directed by Stuart Paton. Photographed by G. W. Warren. Produced by Universal.

*The Story*—Young man picks up overcoat by mistake which belongs to a man he had seen assaulted. He discovers marriage license in pocket and learns that the victim is hired by her to become her husband so that she will inherit a fortune. Her father is eager to marry her off to a count who is really a fraud. The hero marries her and captures the crooks whose leader is the bogus count. The father admits his mistake and gives his blessing.

*Classification*—Mytery melodrama with emphasis placed upon rapid-fire action which transpires in a single night.

*Production Highlights*—The fast action. The mystery element.

*Exploitation Angles*—Would advise concentrating upon title, using plenty of leaders and teasers to put it over. Feature Rawlinson as starring these days in mystery melodrama. Use a lobby display of stills and cooperate with press with an advertising campaign.

*Drawing Power*—Will doubtless prove popular with houses which feature daily change of program.

## "The Beautiful and Damned"

### Warner Bros.—Five Reels

*(Reviewed by Laurence Reid)*

THIS picture promised much more than what is revealed if one may judge from the novel. But presumably the vision of the censors in the offing compelled the sponsors to use the soft pedal. Scott Fitzgerald has been showing us the soul of the flapper as well as the spirit of the times in his stories. But the screen, following conventions, has not caught his psychology. One might say that only the skeleton of the novel is revealed here though the scenarist and director have incorporated the highly colored jazz life which is supposed to be carrying our younger set straight to perdition. We will say, however, that it is a spirited picture, which, while it offers no real substantial motive, entertains throughout its footage.

It makes capital of the high life among the hard drinking boys and girls who have too much wealth and idleness for their own good and the scenes which present this effort to appear regular are filled with pep and jazz and considerable humor. Particularly mirthful is the episode which features a gay party in the country home of the young newlyweds —when all the guests try to outdo each other in putting over their individual acts. Walter Long, as a bum picked up by one of the guests and taken along, nearly walks away with the honors. He is funny in his misfit evening clothes. A happy touch is when the gay Anthony takes up the watches and carries off the pendulum of the hall clock so that no one will be watching the time. The party ends in a near tragedy when the bum would force his attentions upon the bride—which causes her to become half delirious through fright. Yet the incident closes merrily as the tramp walks away with the watches.

The concluding reels become sentimental. And the action is quite different from the book. The bride would indulge in memories of her honeymoon and she is resolved to mend her ways, while the husband drinks harder than ever until he is knocked unconscious by a hold-up man. When his uncle disinherits him he resolves to go straight and fight for the old man's millions. His regeneration is in sight and the closing scene gives us a happy departure for Europe.

The Cast

Gloria.....Marie Prevost
Anthony.....Kenneth Harlan
Dick.....Harry Myers
Adam Patch.....Tully Marshall
Muriel.....Louise Fazenda
Dot.....Cleo Ridgeley
Mr. Gilbert.....Emmett King
Hull.....Walter Long
Bloeckman.....Clarence Burton
Maury.....Parker McConnell
Shuttlesworth.....Charles McHugh

By F. Scott Fitzgerald. Scenario by Olga Printzlau. Directed by Wm. A. Seiter. Produced by Warner Bros.

*The Story*—Rich youth marries a girl and they are content to live only for pleasure awaiting the death of the husband's wealthy uncle. The couple are happy for a time but they drown their troubles in drink. Finally the wife realizes their aimless existence and reforms, but the husband only drinks the harder, until he finally appreciates his worthlessness. After a long fight to win the uncle's millions they are successful and depart for Europe

*Classification*—Expose of colorful life among the disciples of jazz—a picturization of Fitzgerald's book of the modern youth craving excitement. Comedy-drama.

*Production Highlights*—The pep and spirit of the action. The party at the country home. The bit contributed by Walter Long. The appealing work of Marie Prevost. The sets and atmosphere.

*Exploitation Angles*—Would suggest capitalizing upon book, cooperating with book dealers for a sale on the novel. Picture suggests elaborate prologue which could feature dancing, etc. Would use stills and exploit a teaser campaign based upon plot.

## "Environment"

### Irving Cummings-Principal Pictures—Six Reels

*(Reviewed by Laurence Reid)*

THE regeneration of a crook has often been used as the theme of a screen story and it has never been known to fail in appealing to one's sympathy. Embroider such a theme in a plot of realistic action which reveals human touches, dramatic moments and plenty of conflict and you have a picture bound to offer rich moments of entertainment. Particularly is such a tale interesting when its central figure is a girl crook who has never known what it means to follow the virtuous path since she is a product of her environment—an environment of Chicago's underworld.

Harvey Gates, the author, has clearly defined his characterization and plot. He presents us with a heroine known as Chicago Sal who is thrown in sharp contact with the healthy air of the country. The girl has a sense of decency despite her life of crime. When she refuses to steal from a farmer, the argument is sufficient to arouse the honest toiler, and being a girl she is unable to escape with her accomplice. The story extracts sympathy from the start and holds the interest because the author has not effected the girl's redemption until she is made to understand that living honestly is the only way to find happiness. Of course the influence of love exerts its potent appeal. She is placed on probation at the farm house where she experiences the first contact with simple, honest people. But the evil associates arrive from Chicago and take her back. She cannot remain for she realizes that she is unworthy of the farmer's love. So she returns to the life of crime to the cabaret—to the underworld.

The picture unfolds several interesting scenes of Chicago's primrose path. Her regeneration seems hopeless until the farmer appears and offers his love and sacrifice. When he is sent to jail because of being seen in her company the girl understands the true meaning of devotion. And her redemption is in sight. The climax presents a fire scene with the hero rescuing his grandmother and the girl from the burning apartment, while the incident discloses several realistic moments in the underworld. There is no false note developed in the characterization. It is a vivid document picturized with a true insight into the ways of crookdom.

The Cast

Steve MacLaren.....Milton Sills
Sally Dolan, known as "Chicago Sal".....Alice Lake
"Willie Boy" Toval.....Ben Hewlett
Grandma MacLaren.....Gertrude Claire
"Jimmie," Steve's adopted boy.....Richard Headrick
"Diamond Jim" Favre.....Ralph Lewis

By Haryvey Gates. Directed by Irving Cummings. Produced by Irving Cummings. Released by Principal Pictures.

*The Story*—Girl from Chicago's underworld, steeped in crime, accompanies crook to farmhouse to rob it. Her good side manifests itself and she refuses to steal from the farmer. The quarrel arouses the farmer and she is caught while her pal escapes. The girl is placed on probation by judge—to remain on the farm for a year. She falls in love with the farmer but runs away to the city—still a product of her environment. After many trials she is regenerated and accepts the love of the farmer, knowing that she has proved herself worthy.

*Classification*—Crook melodrama based upon redemption. Romance and sentiment and pathos present.

*Production Highlights*—Scene when girl is caught by farmer. Scene in courtroom. The moment when she departs for the city. The cabaret scenes. The incident when farmer is caught aiding her to escape. The rescue scene. The good work by Milton Sills and Alice Lake.

*Exploitation Angles*—Title looks like the proper angle to exploit here, showing what environment will do in moulding life. Play it up as fascinating crook melodrama. Feature the all-star cast.

*Drawing Power*—Good audience picture for any house. Best suited for downtown trade.

## "Peg O' My Heart"

### Metro—Seven Reels

*(Reviewed by Laurence Reid)*

THE combination of Laurette Taylor and "Peg O' My Heart" is as potent in its appeal as Warfield and "The Music Master." She has played the lovable, inimitable, irrepressible Peg for so long upon the stage that it stands forth a perfect cameo. Truly, one may be excused for using superlatives in lauding her screen expression of the character. Here is real pantomime—here is a study which will be accepted as one of the greatest of the celluloid drama.

Miss Taylor's voice is silenced which makes her acting all the more expressive. Every gesture, every whim, every impulse—these moods are colored by a real depth of understanding. There is no halting note discernible. Every move she makes—whether it is the lifting of an eyelid or a little finger—carries the utmost in perfect pantomime. It is as if she were alive. Her magnetism is ever dominant so that she actually seems to LIVE upon the screen. Here is no actress who plays an Irish character because it is given her to play. She is the Irish girl with all her caprice and charm, sentiment and pathos.

King Vidor, the director, deserves unbounded praise for following the play so faithfully. He has enough imagination and intelligence to know that he could not improve upon a work so endurable. So he has retained the flavor and spirit of Hartley Manners' play and humanized it with excellent results. Even the captions are excerpts from the original and these enhance its charm and background. We all know the story of the little Irish hoyden who positively refused to countenance suppression from her haughty relatives. We all know of her faith in herself, in her father and Michael, the dog. She goes to England and finds rich adventure and romance. And there is a wink in her eye even when the shadows are darkest. The Irish character is wonderfully revealed.

The story builds progressively, emphasizing the heart touch just as the play emphasized it. The characters are clearly defined and the incident is thoroughly in its place and brought forth just when it is needed to color a scene and lend atmosphere. It's a picture which tugs at the heart and is destined to hit the high mark of screen production. Surely it will be appreciated everywhere. The supporting cast is excellent. The ending is the only departure from the original but it does not mar a single scene which has preceded it. The plot and characters are perfectly dovetailed. And the result is one of the hits of the year—one of the hits of the past ten years. The screen needs more of Laurette Taylor. We hope for the sake of real art that she comes back to it.

The Cast

Margaret O'Connell (Peg).....Laurette Taylor
Sir Gerald Adair (Jerry).....Mahlon Hamilton
Jim O'Connell.....Russell Simpson
Ethel Chichester.....Ethel Grey Terry
Christian Brent.....Nigel Barrie
Hawks.....Lionel Belmore
Mrs. Chichester.....Vera Lewis
Mrs. Jim O'Connell.....Beth Ivins
Alaric Chichester.....D. R. O. Hatswell
Margaret O'Connell (Peg as a child)..Aileen O'Malley
Butler.....Fred Huntley

By J. Hartley Manners. Scenario by Mary O'Hara. Directed by King Vidor. Photographed by George Barnes. Produced by Metro.

*Classification*—Adaptation of Hartley Manners' celebrated play with Laurette Taylor in her original role of Peg. Romantic comedy-drama.

*Production Highlights*—The marvelous performance contributed by Laurette Taylor, making her screen debut. The fine comedy flavor. The compelling romance. The conflict between Peg and her haughty relatives. The excellent direction as shown in progressive action, work of players, backgrounds and atmosphere.

*Exploitation Angles*—Would play this up big as one of the hits of the season, emphasizing fact that it is adapted from celebrated play with star in original role. Would advise dusting off the S. R. O. sign. Play it up as King Vidor's best effort. Put over Irish color and background for prologue.

## "Heroes of the Street"

### Warner Brothers—Six Reels

*(Reviewed by Charles Larkin)*

BOYS, hop on this one quick! It will be doubly valuable to you if you book it for presentation during the holiday season, because it is loaded with Christmas stuff and will be an ideal attraction for this season of the year. It's a great picture for the children. It's clean, full of fun, has a goodly quota of thrills and is unusually well produced. It is a much better production in every way than "Rags to Riches," and in addition to all the above mentioned qualities, it can boast of a splendid cast, including Marie Prevost, Jack Mulhall, Philo McCullough, Wilfred Lucas, some talented child players and Will Walling, who is ideally cast as Mike Callahan, one of the finest of New York's "finest."

The picture is dedicated to the "heroes of the street," the policemen, and tells a story that is really entertaining. Most of the first part of the feature deals with the home life of the "cop," and shows us that these guardians of the law are real human beings after all. There is a lot of wholesome comedy introduced by Mickey and the gang and the scenes in the theatre gallery, especially the falling popcorn episode are bound to evoke much merriment. The dance tableau in which Marie Prevost is introduced as a "queen of the Follies," is a lavishly staged bit. Instantly Marie here has an opportunity to display that for which she is famous. Yes, you are right!

The scenes in Callahan's home as he and mother prepare for Christmas day will surely touch the most hard boiled. It's a view inside the home of many of the "finest," right at this moment. It's real. Pop goes out on his beat, gets into a mixup with a couple of crooks, is killed by "The Shadow," a mysterious personage and a shadow is cast in the Callahan home, which young Mickey bravely fights to turn into sunshine by playing Santa Claus himself after which he assumes the role of sleuth and sets out to aid in running down those who killed his father.

The Cast

Mickey Callahan.....Wesley Barry
Betty Benton.....Marie Prevost
Howard Lane.....Jack Mulhall
Gordon Trent.....Philo McCullough
Mike Callahan.....Will Walling
Mrs. Callahan.....Aggie Herring
Symes.....Wilfred Lucas
Arthur Graham.....Wedgewood Lowell
The "Kid".....Phil Ford
Peaches Callahan.....Peaches" Jackson
Joe Callahan.....Master Joe Butterworth
Baby Callahan.....Bumps Beaudine
The Dog.....Cameo"

By Edmund Goulding and Mildred Considine. Directed by William Beaudine. Photographed by E. B. DuPar and Floyd Jackman.

*The Story*—Mike Callahan, one of the "finest" is killed while answering the call to duty on Christmas Eve. He is murdered by a mysterious personage called The Shadow. Mickey, his son, assumes the role of a youthful Sherlock Holmes and after a series of adventures, some amusing, some thrilling, captures the guilty personage and wins a reward of substantial figures.

*Classification*—The life of the policeman done into a melodramatic and at times romantic pictureplay.

*Production Highlights*—This is the most timely picture on the market for presentation during the Christmas holidays. It is loaded with Yuletide atmosphere. The abundance of comedy introduced in the early part of the picture. The tableaux in the theatre set. The antics of the kids in the gallery. The shooting of Mike following his struggle with a pair of crooks. The scenes in which "Wes" plays Santa for his little brothers and sister.

*Exploitation Angles*—Have your local chief's endorsement printed in the paper. Give a private showing for the "heroes of the street." Play up Wesley Barry and the fine cast. Have a kid dress up as Santa Claus and put on the street with approviate signs.

*Drawing Power*—Good for most every locality.

## "As a Man Lives"

### Achievement-American Releasing—Six Reels

*(Reviewed by Laurence Reid)*

CHARACTER development is the theme back of this story but it loses its logic and a great deal of its force in its telling due to a picturey treatment of lurid melodrama. The action covers considerable ground and strains credulity most of the time since there is much counterplotting in addition to the main argument. We are presented with a scapegrace son who is the despair of his wealthy parents. When he encounters romance in a Greenwich Village bookshop, even the new thrill is not enough to make him mend his ways. You see the girl doesn't trust him. So he goes to Europe where he becomes a denizen of the underworld.

The story gets off on another tack at this point—which has to do with plastic surgery. An Apache, jealous of the American's interference with his sweetheart's defense, kills her and begs a surgeon to make over his features so that he might avoid arrest. The good surgeon incidentally is the discarded lover of the American's mother. The counterplotting continues and treats of an evil associate of the boy's father who for some mysterious reason schemes with the Apache to embarrass the youth. A telegram finally reaches the surgeon from the youth's mother asking him to find the boy and bring him back to America as his father is dead. So Paris is left abruptly and the story becomes more complicated when the heroine's father dies from a sudden heart attack through receiving information that the deceased has mulcted him of considerable money by investments in a "salted" mine.

The action jumps to the West with all the principal characters making their entrances and exists per schedule—with each one's appearance well timed. The concluding reel is developed to inspire a thrill when the evil associates and his Apache friend conspire to blow up the mine and get the gold which they know is there all the time. The surgeon is watching to see the results of his plastic art and to see if the hero is developing any character. Finally an innocent boy blows up the mine which calls for a regeneration on the part of the villain. He will rescue the girl who is hanging perilously to the rope far below the surface. And to save her he sacrifices himself. The picture is puzzling and hard to follow. Some of the characters could be eliminated, which would make the action more compact. Frank Losee and Gladys Hulette contribute the best performances in roles which are not clearly defined.

The Cast

Sherry Mason.....Robert Frazer
Naida Meredith.....Gladys Hulette
Dr. Ralph Neyas.....Frank Losee
La Chante.....J. Thornton Baston
Henri Camion.....Alfred E. Wright
Mrs. John Mason.....Kate Blancke
Babette.....Tiny Belmont

By Bob Dexter. Scenario by Wm. Dudley Pelley. Directed by J. Searle Dawley. Photographed by Bert Dawley. Produced by Achievement Films. Released by American Releasing.

*The Story*—Wastrel son of rich man meets girl, but her influence is not great enough to inspire him. He goes to Europe and experiences several escapades—one of which involves him in a murder although he is innocent of the crime. He arouses enmity of Apache. A surgeon famous for plastic surgery makes over the features of the crook and takes kindly interest in youth. Eventually he returns to America and makes a man of himself and wins the girl after a harrowing adventure.

*Classification*—Melodrama based upon character development and considerable plot.

*Production Highlights*—Sincere work of Gladys Hulette and Frank Losee. The atmosphere of the Parisian cabaret. The rescue at the mine.

*Exploitation Angles*—Would play this up as a lively melodrama. The title might come in for some special advertising along the lines of a

*Drawing Power*—Might prove suitable for second class downtown houses.

## "The Hottentot"

### First National-Thomas H. Ince—5953 Feet

*(Reviewed by L. C. Moen)*

WHILE it is dangerous business to forecast what a comedy will do on the basis of a pre-view, it seems safe to say that "The Hottentot" is one of the sure-fire audience pictures of the season. It is farce, with occasional touches of melodrama and here and there a bit of slapstick, but from an audience standpoint it looks like mighty good entertainment.

"The Hottentot," on the whole, follows the stage play from which it is adapted very closely, with the added gain that the steeplechase is actually seen and does not merely take place off-stage. One fundamental change which has been made, however, concerns the hero's fear of horses. In the stage version, he had been an experienced horseman, but had suffered an accident which gave him a distaste for horses. Consequently, when he entered and won the steeplechase it seemed perfectly logical. In the picture, MacLean, apparently, is entirely unused to horses, and has always disliked them. The change is probably more than justified by the added comedy which results, since logic is not especially important in farce of this sort.

MacLean gives a comedy portrayal of the type which is distinctly his own. He is in his natural element in this sort of role and production and his work is entirely satisfactory.

Madge Bellamy has comparatively slight opportunity in the picture for her wistful appeal, but she is optically satisfying and provides adequate support for MacLean. After her performance in "Lorna Doone," however, it would seem a shame if she were to be wasted on farce comedy in the future.

Raymond Hatton adds another to his list of diverting characterizations. The remainder of the cast give capable, though more or less conventional, portrayals.

The important thing, however, is that this production, whatever its technical shortcomings, is packed with hearty laughs and pleasing entertainment.

The Cast

Sam Harrington.....Douglas MacLean
Peggy Fairfax.....Madge Bellamy
Mrs. Carol Chadwick.....Lila Leslie
Ollie Gilford.....Martin Best
Mrs. May Gilford.....Stanhope Wheatcroft
Swift.....Raymond Hatton
Major Reggie Townsend.....Dwight Crittendon
Perkins.....Harry Booker
Mickesson.....Bert Kindley

From the play by Victor Mapes. Directed by James W. Horne and Del Andrews. Produced by Thomas H. Ince.

*The Story*—Young man desperately afraid of horses is mistaken for famous jockey of same name. As girl with whom he is in love is a great admirer of horses, he hesitates to explain. He is inveigled into riding the Hottentot, a high spirited horse, which runs away and throws him. The steeplechase comes off the next day and the girl asks him to ride Bountiful, her horse. He agrees. The butler, thinking to aid him, hides Bountiful. The horse is found, but has become ill. The girl is so disappointed that he impulsively buys the Hottentot, gives the horse to the girl, then enters it in the race. His jealous rival wagers him that he will not be able to mount the horse, clear the first jump, or stay on through the steeplechase. In spite of a bad fall, however, he wins the steeplechase, and with it, the girl.

*Classification*—Entertaining farce comedy, with melodramatic moments and excellent heart interest. Adaptation of stage play of same name featuring Willie Collier.

*Production Highlights*—Hero's rescue of heroine in runaway. His wild ride on the Hottentot. Comedy boxing scene between Hatton and MacLean. The steeplechase.

*Exploitation Angles*—Refer to the stage success. Appeal to horse lovers and tie up with any local organizations of them. Refer to other successes in which MacLean and Miss Bellamy have appeared.

# Opinions on Current Short Subjects

## "Fruits of Faith"
### (Pathe—Two Reels)

If there is any fault to find with this two reel comedy drama starring Will Rogers it is that the picture is so strong that unless the feature to follow is "sure fire," the short subject is bound to be the best part of the program. It is a clever blend of comedy and drama, ably directed, artistically photographed, splendidly played and well assembled. And since it contains bits of every kind of screen lore, it has a marked general appeal. Three more reels of the same entertainment would not have been amiss.

"Larry," played by Will Rogers, an amiable and likable tramp, happens upon a wandering preacher who tells of the wonders of faith. Larry has no aversion to anything except work, so he tries applying that of which he has heard, and with gratifying results. His first few attempts put over a deal of clean, fine humor, but toward the last, the subject takes on a more serious guise. However, from an ordinary tramp Larry rises to the role of a useful citizen, the foster father of a child found in the desert. When the child cries for a mother, Larry cannot deny him, so he takes unto himself a wife (Irene Rich) and the two bring the child up as their own. When one day the real father appears, Larry's faith is put to the test, but he finds it adequate. The father is grateful for the care given his offspring and rather than interrupt such perfect happiness as he sees in the little family, journeys away, lawfully willing his property and the child to the man who befriended the youngster. There is something supremely genuine and appealing about this little comedy, with sufficient pathos to make it a "comedy-drama" and it is one of the best of its kind.—*LILLIAN GALE.*

## "Fair Week"
### (Pathe—One Reel)

AS the hired-man, who habitually holds fast to his money, but is induced to try his hand at "the shell game," while at the County Fair, Paul Parrott is at last, funny. There is nothing older than travesty upon the "taking in" of country folk when they stray away from the farm, but when such a situation is exaggerated, remaining clean and inoffensive, it is often funny. There are a number of laughs in this one reel, beginning with the first foot and running along in rapid succession. Since the action takes place at the County Fair, there are a number of clever make-ups, burlesqued types, and considerable rural atmosphere. It gets away from the repulsive low comedy and commands its laughs very legitimately—*LILLIAN GALE.*

## "Via Radio"
### (Educational—One Reel)

This subject, produced under the supervision of "The Scientific American," tells the story of radio, touching upon cause and effects and begins by showing "listeners in." It then takes up an explanation of "waves" and "vibrations" and delves deeply into the scientific development that has put this discovery into practical use. There is distinct value to the long reel, in that it is informative, entertaining and well compiled and could be shown to advantage in institutions of all kinds.—*LILLIAN GALE.*

Scene from the Mermaid comedy "A Good Scout," featuring Jimmie Adams

## "Laughing Gas"
### (Fox—Two Reels)

THE pathetic hero of this picture is the leader of the Purity League. He has a frightful toothache, and in order to make sure that he will be able to lead the League's parade he goes to a dentist to have the tooth pulled. The dentist gives him too much gas, and when the poor chap is released he reels and staggers as in pre-Volstead days. The fact is noted by various would-be inebriates, who follow him in the hope of "seeing where he gets it." Leading his little parade of earnest drinkers, he comes up with the Purity League parade just at the Mayor's reviewing stand. In the consequent general hysterics, everybody is arrested. An explanation from the dentist clears things up; but when that worthy returns to his office all the "drunks" are there waiting for a "large overdose of gas." The film carries a connected farce idea which is cleverly worked out. It ought to prove a real laugh-getter.—*STUART GIBSON.*

## "A White Blacksmith"
### (Pathe—One Reel)

GOOD, clan comedy with a smattering of plot, at least enough to connect incidents responsible for the fun.

There are two heir's to a property left by a deceased uncle, who decided to leave his paying business, a garage, to one (Paul Parrott) and a run-down, closed-down blacksmith shop to Paul's ungrateful and overbearing brother. Through error on part of their attorney, however, the inheritances are temporarily switched, making Paul heir to the blacksmith shop. His brother lords it over him and almost succeeds in annexing his girl, but in the end it is proved that Paul is rightful heir to the paying proposition. His endeavors to make the blacksmith shop pay (previous to the adjustment) supplies the comedy.—*LILLIAN GALE.*

## "Fleeced for Gold"
### (Pathe—One Reel)

LEARN a little every day," if seriously applied, would promote a demand for such entertaining, yet informative subjects as "Fleeced for Gold," a picturesque analysis of the sheep industry. It begins under the guise of romance, secures a good interest hold and then branches out into the tale of how sheep are raised and how so great an industry is carried on. Incidentally, since the picture embraces views of sheep grazing, and shows the beautiful western country where many live stock ranches are located, there is distinct scenic value.
*LILLIAN GALE.*

## "Here's Your Men"
### (Pathe—Two Reels)

THERE is not quite so much story value to "Here's Your Men," one of the Ranger Rider Series starring Leo Maloney, as has been identified with those previously shown. Nevertheless, it is composed of the necessary ingredients of an interesting "western" hard riding, hard fighting and splendid scenic value.

The hero is ranger in love with the sister of a hot tempered young rancher. The latter disputes the justice of a neighbor's claim upon him, which leads up to a hand-to-hand fight between the older man and the brother. Later, when the brother is induced by his mother and sister to ride over and settle the claim to prevent further disturbance, it opens a way for two employees of the neighboring rancher to murder their employer, and lay the blame upon a man, whose well known temper will indicate his guilt. The hero ranger, however, happens to have seen enough to convince him that his prospective brother-in-law is innocent. He then rounds up the guilty two, arrives just in time to prevent further crime and clear the stain on his sweetheart's family name.—*LILLIAN GALE.*

## Graphic No. 2550
### (Educational—One Reel)

THIS reel is apt to be popular, since it leads off with Babe Ruth and shows how he is spending his time in preparation for another season of baseball.

Then Jean Richroche, chef of the Vanderbilt Hotel, New York, illustrates the proper way to carve fowl, using a roast turkey as object for the lesson.

Camilla Sabie, a school teacher of Newark, N. J., is also the champion woman hurdler of America who led the woman's meet at Faris, and won championship for hurdling and broad jumping.

That real characters are stranger than those outlined in fiction, is illustrated by pictorial description of "The chanting chimney sweep of New Orleans," an old colored man who seeks a job sweeping chimneys, by singing along his route. Incidentally, he always wears a high hat and frock coat.

The reel concludes with pictures showing the buoy patrol of Ambrose channel, and how the floating sentinels that lead the way into New York harbor are kept on the job.

## "The Fortune Hunters"
### (Pathe—Two Reels)

THOSE two remarkable characters in the Aesop's Fables Series, the cat and the mouse, are in prison when this one opens. They make their escape, meet with all sorts of entirely impossible adventures and finally reach the home of an uncle of the cat who is reported to have left them "his pile"—only to find that it is a pile of rocks just like that from which they have escaped. Meanwhile the pursuit is on and while they are fleeing a hugh bird seizes upon them. When he drops them they find themselves back again at the old original rock pile. A tidy little moral is pointed and at the same time any audience would find plenty to chuckle over in the quaintness of the situations and the characters.—*STUART GIBSON.*

# Comedies, Short Subjects & Serials

## Fox News Now Being Shown in Cuba

THE latest Fox activity is the extension of Fox news service to Cuba. This step has been under consideration for some time and the plans have been laid carefully in order to insure a maximum of efficiency in the new venture.

The Cuban edition will be released in Havana next week and thereafter will be a regular weekly feature in the Cuban capital.

So far as the shipping of the reels is concerned, Cuba will have the same service as any city in the United States, and news events throughout the world will be shown on the screen at the earliest moment physically possible after their occurrence.

Also, it is planned to incorporate from time to time, news features especially designed to appeal to Cuban audiences.

## Venice Described in Fox "Bits of Europe"

In the Fox Educational Entertainment, "Bits of Europe," released recently, the camera lens brings Venice into focus. Here motley gondolas are poled along winding canals. Being the only means of transportation in the city they are aptly termed "the floating taxicabs of Venice." This city has been a trade center since 1300. The lagoons of Venice have been the subject of many paintings. In the evening as the gondoliers—the American equivalent for chauffeurs—glide along the canals with their fares, they sing tunes that echo along the water. Swinging along the main route the observer sees on one side St. Mark's Cathedral that holds within its walls and even in its architecture, the finest examples of old world art. Rare paintings and rarer gems have been collected ever since the first ships brought their burdens from other ports. Near St. Mark's is the palace of the Doge of Venice, whose rule was iron law. High above the canal looms in shadow "The Bridge of Sighs," described in Lord Byron's "Childe Harold." The bridge joins palace and prison, where in deep dungeons were placed those found guilty of breaking the Doge's laws.

## First "Better Films" Released in January

The first of the two-reel series of American home life, entitled "This Wife Business" and produced by Arthur J. Zellner for Aralma Film Co., Inc., has been set for release early in January so that it will be available to the theatres at the same time that the article by Alice Ames Winter, from which it is adapted, appears in Woman's Home Companion.

## Mirror No. 4 Ready For Release

### New International Novelty Reel Shows Real Pomp of Pre-War Europe

THE International News Reel Corporation announces the early release, through the Universal Exchanges, of a new issue of The Mirror, the novelty reel chronicling events of the past.

The new Mirror will be Mirror No. 4. It also is entitled "The Last Days of King Edward," and not only shows pictures of that British Monarch's last days, but shows the majestic ceremonies attending his funeral, and the accession of his son, the present King.

Mirror No. 1 showed the inauguration of President McKinley, in 1897. These pictures are said to be the oldest known moving pictures of a news event. They mark the screen's initial attempt as a recorder of history. Although not comparable with the clear photography of the present day, they are remarkable for their clearness.

Mirror No. 2, depicts "The San Francisco Fire," disaster, and Mirror No. 3, "The Birth of Aviation," illustrates the pioneer flights of such celebrated birdmen as the Wright brothers, Curtiss, Farman, and others.

Mirror No. 4 shows King Edward VIII in various poses, in and out of uniform, aboard a battleship, reviewing a regiment and in other ceremonies. With him are seen his family, including the present king, and the Prince of Wales, then a boy of 14.

The funeral of King Edward, who died May 6, 1910, is shown in all its pomp and ceremony. It shows nine of Europe's mightiest monarchs walking behind the casket. King George heads the royal mourners. Then comes the Duke of Connaught, followed by Kaiser Wilhelm of Germany, Princes Edward and Albert of Great Britain, the former now Prince of Wales, King Alfonso of Spain, King Manuel of Portugal; King George of Greece; Prince Constantine of Greece; the Czar of Bulgaria, and with them Colonel Theodore Roosevelt, who at that time was on his way back to the United States from his African expedition.

The reel closes with pictures showing the investiture of the young Prince of Wales.

## Bruce Back from Northwest

### Producer of Wilderness Tales Returns to New York with a Group of Scenic Dramas

ROBERT C. BRUCE, who has spent the summer and fall in the Pacifis Northwest, making the second series of Wilderness Tales for Educational, has just returned to New York with a number of new subjects.

Bruce believes he has done the best work of his career this season, declaring that he has even surpassed his remarkable single-reel picture, "And Women Must Weep" in beauty and dramatic appeal.

"And Women Must Weep" was the first single-reel picture of a scenic character ever classified as an exceptional picture by the National Board of Review. Critics all over this country have been prone to call this subject one of the most beautiful pictures ever made by any American producer, while in England the Manchester Guardian declared "And Women Must Weep" and two other pictures of this series, the finest artistic gems which had ever come out of America.

"I believe," said Mr. Bruce, "that the critics will agree with me that some of my new pictures will surpass "And Women Must Weep." There is perhaps more of a story in each of my new subjects than there was in the pictures of the first group of Wilderness Tales. They are all laid out of doors and I have found and photographed in my recent travels in our own country, the most beautiful scenery I have ever found in the world."

One of the new Wilderness Tales is distinctly a sea picture. Another is a mountain subject. Still another is laid in a background of lake country.

Bruce made several excursions out of his headquarters in Portland, Oregon, in search of proper settings for his various subjects. His first trip carried him down the coasts of Oregon and California, all the way to the Mexican border and back to the neighborhood of San Francisco before he found the ideal location for the sea picture. He traveled well over 2,000 miles hunting for the proper background for this subject.

## Century Officials Entertain Children

Julius and Abe Stern, executives of Century Comedies recently gladdened the hearts of over five hundred children of San Gabriel Mission. Through the efforts of Father Jose Precido, head of the Mission the Stern brothers sent Baby Peggy's newly completed Century comedy over to him.

The children were highly pleased with the picture which shows Peggy breaking into the movies and impersonating popular comedy stars including Charle Chaplin and Harold Lloyd. Father Precido became very much attached to the little star while her company shot exteriors in San Gabriel for her comedy of Spanish life.

## "Citizens of the Sea" Shown in Pathe Review

Pathe Review enters upon its fourth year prepared shortly to release a series of novel and interesting subjects. Most generally diverting and informative of these probably is the series called "Citizens of the Sea," made with the co-operation of the New York Aquarium. The first of this series, called "The Grafters," is announced for Pathe Review No. 2, released on January 14.

In "The Grafters," the Review screen reveals under-water close-ups of the shark, suckers and pilot fish species which "graft" on the larger of the shark tribe.

Other subjects show the almost human expressions on the faces of the "Bluffers." For "Fish Faces" the cameraman succeeded in getting amusing close-ups of some exceedingly odd-looking specimens, including the moon fish, which is so thin that it is almost transparent.

Forthcoming issues of Pathe Review also will show a series called "Silliettes." The first example will be released in Pathe Review No. 3 on January 21.

In Pathe Review No. 2, released January 14, is a section called "Cavalry of the Air," revealing in a simple, understandable way exactly why an airplane flies and how it is flown. Other pictures in the series illustrate and explain the scientific methods that have been developed since the war for determining the capacity of a candidate for "taking the air."

## "Fleeced for Gold" One-Reel Special

Combined romance and reality is a brief description of "Fleeced for Gold" which Pathe announces for release as a one-reel special on Dec. 17. This is one of the Oregon Trail Series Pathe announced not long ago, and is preceded by the two-reel picture, "The Price of Progress."

"Fleeced for Gold," as an important part of its action, presents in detail the highlights of the great Western sheep industry. A sheep ranch surrounded by rolling hills covered with thousands of the wool bearing animals furnishes an Eastern youth with the opportunity he needs to "accomplish something in the world," and thereby win the girl who will accept him on no other terms.

## Timely Urban Popular Classics Announced

Vitagraph has arranged that the Urban Popular Classic entitled "George Washington" will be in the various exchanges so that the picture may have a timely release during the week of Washington's Birthday.

The release for this week is another of the "Roving Thomas" series, this one a trip on a fishing trawler. It is particularly interesting at this time as it shows the source of fish to be found in the markets at this season of the year.

## Christie Company on Location in Honolulu

Al Christie and company of a dozen people have departed for Honolulu to make a new Christie Comedy featuring Henry Murdock.

In addition to Mr. Christie, who will direct the picture, and Henry Murdock were Mr. and Mrs. M. R. Hageman, Earl Rodney, Babe London, Miss Anne Christie, Dorothy Devore, Olive Leeds, Cameramen Phillips and Stout, Walter Graham and Robert Hall of the Christie scenario staff, who are going to get further ideas and a vacation, and two professional Hula-Hula dancers, who received their dancing education in San Francisco.

The new comedy is being called "A Hula Honeymoon," with Murdock, as announced recently, heading a Christie cast for the first time, with Babe London in support. Dorothy Devore is not in this picture, but is accompanying the party for the purpose of making another picture if locations are favorable. Al Christie has promised his mother to get himself and his sister back under the Christie roof in time for Christmas dinner, so it will be a speedy trip, with work going on practically all the time on the way over and back.

## Pathe Will Issue 2nd Series of "Our Gang"

"Our Gang" Comedies were announced and issued by Pathe as a series of six pictures. But exhibitor reaction, according to reports, was so prompt that this Hal Roach production unit—including the studio "zoo"—prepared to continue indefinitely with the successful novelty at the rate of one comedy every four weeks. Accordingly Pathe now announces a second series of six "Our Gang" Comedies, to be released one every four weeks, beginning with "The Champeen," to be issued on January 28.

Each of the series thus far released is recognized as a box office winner. The Capitol theatre, New York, attests their popularity by selecting "Saturday Morning" as an important feature of its bill for Christmas week, and Pathe reports that exhibitors in most of the cities and towns of the United States will "go strong" on "Our Gang" throughout the holidays in recognition of the children's claim to have their preference considered.

## Chattanooga Theatre Features Two Reeler

S. H. Borisky, proprietor of the Independent theatre, Chattanooga, Tenn., featured the Educational-Christie comedy, "Oh, Promise Me," in a special program arranged for the American Legion post of that city.

"Oh, Promise Me" is a story written around an American Legion post. The principal male parts are taken by actors who are ex-service men, and the extras were chosen from lists including disabled veterans supplied by the Hollywood post of the Legion.

# Holiday Subject Issued for Charity

## Film Mutual Benefit Bureau Presents "Night Before Christmas," Hodkinson

Announcement has been made by the Film Mutual Benefit Bureau that the most widely known poem ever written, "The Night Before Christmas," has been picturized by the Bray Productions, Inc. Distribution is to be made through the W. W. Hodkinson Corporation, proceeds of which will be turned over to the fund used by the Committee for Devastated France and Maternity Center Association of New York. Miss Sophie K. Smith, Field Secretary for the Bureau,

This announcement is of unusual interest in view of the fact that the Film Mutual Benefit Bureau is intensely interested in insuring the success of this benefit. Among the members of the Bureau who are lending their support to this proposition are Governor-Elect Alfred E. Smith, Miss Anne Morgan, Mrs. Gordon Knox Bell, Miss Mabel Choate, Mr. Arthur C. Train, Mr. Frank Crowninshield, Mrs. Meredith Hare, Mr. George Gray Barnard, Hon. Everett Colby, Miss Rachel Crothers, Mr. Charles Dillingham, Mr. Henry F. DuPont, Mrs. LeRoy Edgar Newbold, Mr. Douglass Elliman, Dr. John A. Harris, Mr. Otto Kahn, Mr. Clarence Mackay, Mrs. Gouverneur Morris, Mr. Conde Nast, Mrs. Herbert C. Fell, Jr., Mr. Rodman Wanamaker, General John O'Ryan, Hon. George W. Wickersham, Mrs. Mortimer Schiff and others.

Dr. Clement C. Moore, who wrote the poem one hundred years ago this Christmas Eve, called it "A Visit from St. Nicholas," but all the world knows it as "The Night Before Christmas," the words forming a part of the first line. To avoid confusion, the picture has been given the better known title.

The picturization, in two reels, was made under the direction of Ashley Miller. It opens with a brief prologue reciting the genesis of the poem. The poem itself is picturized as having been dreamed by the six children of the author, Dr. Moore, on the night before Christmas, 1822; as it has been dreamed by countless millions of children since and as still other millions will dream it in years to come.

Authentic details of costumes and accessories in the picture were furnished by descendants of Dr. Moore living in New York. With the aid of old portraits John Woodford and Marie Olivette were able to appear as veracious reincarnations of Dr. and Mrs. Moore.

# Contents of News Weekies

Kinograms No. 2204:—London, Parliament opens with royal pomp; New Orleans, Thanksgiving Handicap is feature of opening of season at Jefferson Park; Washington, march for cause of "Safety First;" Personalities in the Week, New York, Christy Mathewson, recovered from tuberculosis; New York, two Greek picture-brides arrive from Smyrna; Washington, Congressman James R. Mann dies; St. Louis, open only barless bear dens in the U. S.; Springfield, Ill., Tiger pays homage at Lincoln shrines; So. Pasadena, Cal., six-year old Sousa leads "Kinderband;" Constantinople, Turk capital now huge refugee camp; Boston, thrilling game for Catholic college championship at Braves Field; General Edwards gives up command.

Kinograms No. 2205:—Washington, "Tiger" at capital—sees the president; Staten Island, launch caisson for new river tunnel; Washington, smallest man in the world—"Major Mite" (Clarence Howerton) just after his call to see the president; Chelsea, Mass., bakers of the country rejoice; New York, classy cats, all Persians, gathered for annual show, stop at exclusive hotel; At Jacksonville, Fla., a raccoon and a dog, the best of friends; Attleboro, Mass., widow finds a coal mine in her back yard; New York, tiniest elephant now U. S. citizen; Constantinople, Dardanelles again hold war threat; New York, land and sea tank climbs and swims; Lick Obstervatory, Cal., astronomers test Einstein theory.

International News No. 97:—London, England, royal pomp attends Parliament re-opening; Boca, Cal., early freeze brings out the ice cutters in the west; Folks You Read About in the News of the Day; Lick Observatory, Cal., studying the heavens through the Lick telescope; Fontana, Cal., problem of feeding 40,000 porkers twice daily, finally solved by railroad; South Boston, Mass., Babe Ruth in training down on the farm; Baltimore, Md., Marine-Army football game opens great new stadium; spectacular parade marks inaugural of athletic field attended by high government officials; the mighty host pouring into Venable Stadium; the game begins—a rough and tumble battle full of thrills; in which the Quantico Marines down the Third Army Corps by the narrow margin of 13-12; the Tiger on tour adopts U. S. election tactics, Ex-Premier Clemenceau stirs cheering throngs with impromptu speeches from car platform.

International News No. 98:—Washington, D. C., "Tiger" pays homage to America's Unknown Hero; Tokyo, Japan, instructors of Nipponese school boys give examples of the oriental art of self-defense; Interesting Snapshots in the News of the Day; New York City, new war tank at home on sea and land; New York City, rare pigmy elephant arrives from Africa; Constantinople, Turkey, Abdul Medjid Effendi, Caliph elect, rides with his aides for the Palace of the Sultan.

Pathe News No. 98:—Springfield, Ill., Georges Clemenceau makes pilgrimage to the tomb of Abraham Lincoln; London, England, British rulers open Parliament; In the Limelight, Rio de Janeiro, Brazil, inaugurate new president in South American republic; St. Moritz, Switzerland, clear the tracks in the Alpine Passes! Washington, D. C., President reviews "safety" marchers; Mt. Hamilton, Cal., Dr. Campbell, director of Lick Observatory; Baltimore, Md., the Army bows in defeat before the Marines to the score 13-12.

Pathe News No. 99:—Salamanca, Spain, University bestows honorary degree on Saint Theresa; Washington, D. C., Clemenceau makes first call at White House; Here and There, Libau, Latvia, Soviet battleship on rocks; Cleveland, Ohio, new little aerial "scout" for the U. S. Navy; Syracuse, N. Y., skilled musician is 90 years old and has been playing the violin for last 80 years; Chicago, Ill., champion railroad-builder at age of 13; Constantinople, Turkey, Turkish church separated from civil state; New York City, into the Hudson fearlessly sails the land battleship; New York City, Chinatown's sewing circle holds a little baby show; Los Angeles, Cal., naval sea-flying makes great forward scoop.

Selznick News, No. 1099-C:—Pasadena, Cal., youngest bandmaster in world, and the kinderband; they are all under seven; Chicago, Ill., at live-stock show: prize-winning animals from all country on display in Chicago; New York, Fashions; San Gabriel, Cal., Indians construct a theatre of own with adobe bricks; Washington, D. C., Clemenceau pays visit to Washington; London, Eng., the stylish prince; Westchester, N. Y., Theda Bara takes her first swing at a golf ball; New York, Will Rogers remarks on news of the day; new type of fighting tank swims Hudson River in first public test.

Fox News, Vol. 4, No. 19:—London, England, medieval splendor marks opening of Parliament; New York City, post office in grip of Christmas rush; Brewster, Mass., horse and wagon harvest crop on "fish farm;" So. Pasadena, Cal., school children from "kinderband" of sixty pieces; Minneapolis, Minn., Gen. Pershing reviews high school cadets; Washington, D. C., President Harding reviews "safety week" parade; St. Louis, Mo., police guard Clemenceau, French war Premier; Mt. Hamilton, Cal., Dr. Campbell, director of Lick Observatory, returns from Australia; Riga, Latvia, President Tschakste decorates war heroes; Zoar, Mass., new type giant locomotive installed; Miami, Fla., small motor cruiser encircles globe; Stockholm, Sweden, children's day is celebrated by young and old; Fortress Monroe, Va., aerial target, towed by plane, tests anti-aircraft gunners' efficiency; Buenos Aires, S. A., skate is legless man's mode of travel; Bonner Lake, Cal., motorcyclists crash in spirited polo game; Newsettes; other exclusive news features.

Fox News, Vol. 4, No. 20:—Chicago, Ill., international livestock show opens; Washington, D. C., Clemenceau calls on President Harding; New York City, huge caisson for Hudson River vehicular tunnel launched; Stockholm, Sweden, King Gustavus greets Prince George, son of British ruler; New York City, new mail-handling machine successfully demonstrated; Paris, France, unmarried girls and single men celebrate fete of St. Catherine; New York City, seagoing tank demonstrated before army and navy officers; St. Louis, Mo., bears at Zoo happy in new $200,000 quarters; Buenos Aires, S. A., opening of winter racing season witnessed by 25,000; Newsettes.

## Mutt and Jeff Likened to Falstaffs by Prof.

One of the interesting things about Fox "Mutt and Jeff Cartoons" is that Bud Fisher's creations appeal just as strongly in Simsbury, Kansas, as they do in New York, N. Y.

"The appeal of 'Mutt and Jeff' is the universal appeal of genuine comedy. Long before motion pictures were invented Aristophanes was making the cultured Greek race laugh at his buffooneries," wrote Prof. Edman, celebrated psychologist, in a recent essay. "Falstaff is still a great creation and yet he is essentially a clown. Falstaff, like Jeff, symbolizes to a large extent the laughter of humanity at its own defeat. When Mutt—as he so often does—pounds Jeff, the audience's response is less than when Jeff turns the tables on Mutt. There humanity sympathizes with the under dog; it is Man laughing at Fate. And in its own peculiar way it is Art."

## Lee Writing Fourth 'Script for Trimble

Robert N. Lee, Fox scenarist and author of "Shirley of the Circus," has begun writing the continuity for the fourth two-reeler to star little Arthur Trimble.

"The Adventures of Prince Courageous," as this series will be known, will be distributed by the Anchor Film Distributors, Inc., of Hollywood, Cal., and the first three productions are entitled "The Love Charm," "The Little Knight" and "The Crown of Courage."

# Production-Distribution Activities

## "Conquering the Woman" Booked by Loew's

"CONQUERING THE WOMAN," the Associated Exhibitors production which is Florence Vidor's latest starring feature, is now making the round of the Loew circuit of Greater New York, the Marcus Loew booking department having closed the contract with Lester W. Adler, of Associated's New York exchange.

"Conquering the Woman" is from the popular novel by Henry C. Rowland, and affords the charming young star an opportunity for a display of her talents in situations she has not depicted before. King W. Vidor directed the production, and in Miss Vidor's supporting cast are Peter Burke, Mathilde Brundage, David Butler, Roscoe Karns, Bert Sprotte, and Harry Todd.

## "Notoriety" Is Sold for the South

The approach to a 100 per cent. sale of territorial rights on L. Lawrence Weber & Bobby North's first Will Nigh production, "Notoriety" was hastened this week when the Peerless Film Company of Atlanta, Ga., bought the state-rights to the seven-reel society drama for the five states, including North and South Carolina, Georgia, Florida and Alabama. S. W. Grow & J. A. McWhorter, proprietors of the southern exchange, and Sam Sax, sales manager for L. Lawrence Weber & Bobby North, were the agents in the deal.

The intensive and extensive selling drive outlined by Mr. Sax, sales manager for the producers, was taken up by the Southern distributors and is now on its way towards results.

## Dorothy Gish Is Again with Barthelmess

Miss Dorothy Gish will support Richard Barthelmess in a picturization of Joseph Hergesheimer's story, "The Bright Shawl," which will be a First National release. This is Miss Gish's second appearance with Mr. Barthelmess, as they have just finished "Fury," an original story by Edmund Goulding, soon to be released by First National. Mr. Goulding has adapted "The Bright Shawl" to the screen.

## "Nanook" in Museum's Archives

### Pathe-Revillon Freres Donates Print to Education Dept. of N. Y. Museum

IN connection with its acceptance from Pathe and Revillon Freres of a print of "Nanook of the North" for its Department of Public Education, the New York Museum of Natural History gave a special showing of the Eskimo screen classic for school children on Wednesday afternoon, Dec. 13. As was anticipated by Curator George H. Sherwood, the announcement of the "Nanook" showing, together with the facts of the presentation, brought responses from the New York public schools that proved the capacity of the Museum's auditorium far from equal to the demand for seats.

The audience of children and teachers overflowed into the corridors and into adjoining rooms where the Museum's large collection of Eskimo utensils, weapons and curios received more attention than they had ever received before.

The Museum showing of "Nanook" was preceded by a short address by Curator Sherwood, in which he paid the institution's acknowledgments to the donors of the film and personally acknowledged its permanent value as an attractive and authentic ethnological contribution to the Department of Public Education. From the moment that the first scene was flashed on the screen the tense interest and delight of the audience showed no abatement. The incidents of Eskimo children at play, and the domestic scenes within the igloo—including the baby's morning toilet—were greeted with all sorts of delighted and laughing comments.

In response to Pathe's proffer of a print of "Nanook" to the Museum, George D. Pratt, one of the trustees, wrote: "This picture has been seen outside by some of the members of the Museum staff and they have all been exceedingly enthusiastic about it. They were delighted to hear that it is to be presented to the Museum."

## New S-L Production Is Started

### "Your Friend and Mine" By and With Willard Mack Is Being Made on Coast

FOLLOWING the reception accorded "Quincy Adams Sawyer," the Metro special produced by Arthur H. Sawyer and Herbert Lubin with a cast of unprecedented stellar names, Mr. Sawyer has commenced production of the next S-L Picture at the Metro West Coast Studios. This film is an elaboration of the well known vaudeville playlet, "Your Friend and Mine" written by Willard Mack, author of "Kick In" and other stage successes. It will be directed by Clarence Badger, under the personal supervision of Mr. Sawyer.

A cast even bigger in reputation than that gathered together for "Quincy Adams Sawyer" will portray the various leading roles in "Your Friend and Mine." Willard Mack, a stage star in his own right, will head a cast which includes Enid Bennett, J. Herbert Frank, Huntley Gordon, Otto Lederer, Rosemary Theby and others including Allene Ray, winner of the Motion Picture Magazine Beauty Contest of last year and a former star of Bert Lubin Productions.

Speaking of the production, Mr. Sawyer said: "I intend to surpass, if possible, the entertainment qualities of 'Quincy Adams Sawyer,' in making 'Your Friend and Mine.' A totally different type of story, it permits of wonderful characterizations on the part of Willard Mack, Enid Bennett, Allene Ray and others. The picture will be gorgeously embellished with sets of an exotic nature, some brand new lighting effects will be introduced by Mr. Berquist and as one of the novelties in the film, I have engaged the Ruth Denishawn troupe of classical dancers to appear in several scenes."

"Your Friend and Mine" will be released by Metro sometime during the month of February.

## "A Woman's Faith" Is Ready for Screen

Arrow's first contribution to the current quota of mystery plays will be "A Woman's Faith," which is now ready for screen inspection, having been completely re-titled and re-edited by J. S. Harrington and Richard Weil.

## Campaign for Capitol Opening of S-L Film

BERT ENNIS, of S-L and Bessie Mack, director of publicity for the Capitol Theatre, New York, are cooperating on an exploitation drive in the interest of "Quincy Adams Sawyer," the S-L special, which begins an engagement in the Capitol Theatre on Sunday, December 17th.

The usual advertising space taken in the New York newspapers by the Capitol management has been doubled. A contest has been arranged with the Illustrated Daily News, whereby a silhouette of six of the stars playing in "Quincy Adams Sawyer," will be published daily and prizes aggregating one hundred dollars offered to those readers guessing the identities of the players from the silhouette drawings. Special attention has been given to the lobby. A huge cut-out presenting the Photoplay Edition of the novel has been made from the leaves of which several of the characters in the film appear to be stepping forth.

## "Environment" Is Sold for New England

Two important territorial sales on the second Principal Pictures Corporation special, "Environment," co-starring Alice Lake and Milton Sills, were announced this week by Eastern Manager Irving Lesser. The Irving Cummings production has been sold to William Shapiro of Franklin Film Company of Boston for New England and to Renown Pictures Corporation of New York City for New Jersey and New York State.

## "Hamlet" to Be Presented by Children

The diminutive star, Buddy Martin, is being carefully rehearsed in the part of Hamlet and will soon introduce an innovation in filmdom by appearing in an elaborate production of the Shakesperean drama played entirely by children. The Nordisk Company is now carefully scanning the entire list of clever little girl screen stars to find one that can play the difficult role of Ophelia.

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***Read what Johnston says and our answer.***

## Motion Picture News

### Selling Angles

The practical trouble with many an independent producer—and we counsel with many, here in this office—is that they make pictures for themselves rather than the market. ☞

* * *

There are, we will say, fine ideas back of them. They are strong dramatically; they portray sincerely; they have literary excellence; they may be artistic triumphs. ☞

* * *

If the producer is content to live for art alone, for the joy of expression—and can afford to—fine! The motion picture owes him a great debt of gratitude. But if he expects to make money—or even get his money back in any reasonable time—that is another matter. ☞

* * *

The picture is generally advertised to them in the trade press just as any other picture is advertised. They are not told how to put it over; they lack the facilities; or they don't know how. And, anyway, the daily change system only permits an advertising flash; and these pictures have nothing to flash—no big star, no big book or play; no big sensation. ☞

* * *

The name of a popular star or book or play is simply a *ready made* advertising value. That's why producers pay so heavily for these values. They bring the money back. They count tremendously in this business because flash distribution—the fast uncertain booking of pictures—demands flash advertising. ☞

* * *

The big producing companies today know what selling values mean to a picture. They plan pictures with that idea pretty nearly foremost.

And whether it's art or not, or right or not for the proper development of the picture—it is commercially successful. ☞

WILLIAM A. JOHNSTON.

## Only A Shop Girl

### Selling Angles

ONLY A SHOPGIRL was made not for ourselves but in response to a demand from exhibitors and the public for a picture that had real entertainment value and big box-office possibilities.

* * *

ONLY A SHOPGIRL is an artistic triumph—and, in addition, has a real public appeal, because it has brought money into the box-office of the legitimate theatres for 25 years, proving that it is what the public wants.

* * *

Art played an important part in ONLY A SHOPGIRL but we did not overlook the commercial angle, so that the finished product is a combination of Art, which the public demands, and money-making possibilities, which the box-office must have.

* * *

We have provided an extensive exploitation campaign which includes elaborate fashion display cards for local department store tie-ups, an extensive line of wonderful novelties and other advertising and publicity suggestions that insure the success of this attraction.

* * *

We not only took a play that had been a money-making stage-success for a quarter of a century, but we improved this selling angle by adding thereto an all-star cast including Estelle Taylor, Mae Busch, Wallace Beery, James Morrison, Tully Marshall, Willard Louis, Claire Dubrey, William Scott, and Josephine Adair.

We plead guilty to paying heavily for these values, because we know that the combination of a successful play and the all-star cast in ONLY A SHOPGIRL will positively bring money back to the exhibitor and give the public full value.

* * *

We produced ONLY A SHOPGIRL with the selling value idea in mind, and if the formula that Bill Johnston gives for a successful picture is correct ONLY A SHOPGIRL is bound to be a real commercial success.

JOE BRANDT,
*Pres. C. B. C. Film Sales Corp.*

## Trailer Completed for "Only a Shopgirl"

As another exploitation aid on the second of its Box Office Winners series, "Only A Shopgirl," the C.B.C. Film Sales Corporation announces this week the completion of a trailer which contains many pictorial selling arguments for the feature.

A trailer has been designed to show, in a condensed manner, the many angles of interest in this picturization of the Blaney stage success.

The trailer shows the great all-star cast in the feature, including Estelle Taylor, Mae Busch, Wallace Beery, Willard Louis, James Morrison, Tully Marshall, William Scott, and Josephine Adair; it picturizes also the variety of gorgeous gowns; it shows the lavish sets which the public demand; and the thrills have not been forgotten.

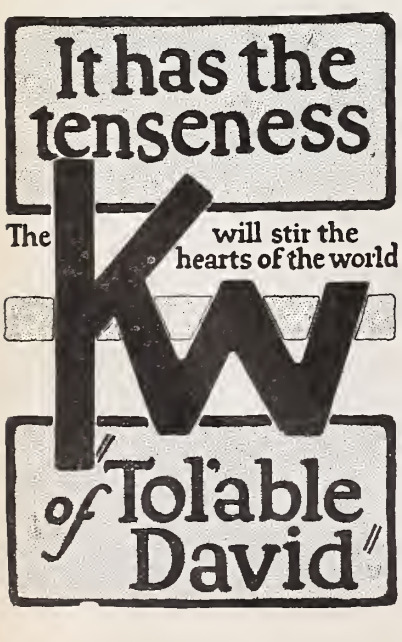
## Service Book Ready on "Strangers' Banquet"

Goldwyn regards its big press and service book for the first picture Marshall Neilan has made in association with that corporation, "The Strangers' Banquet," as the best of the series of bigger and better service books which it has been issuing with its Big Twenty productions for the current season.

Every phase of exploitation and advertising service is covered adequately and some novel ideas embodied in this latest of Goldwyn's elaborate campaign books.

## Apollo Plans Drive on Strauss' "Salome"

Bobby North, of Apollo Exchange, Inc., who has secured the exhibition rights on "Malcom Strauss' Salome" for the Greater New York and Northern New Jersey territory, announces that he is planning a "knock-out" advertising and billboard campaign in the metropolitan territory. Almost a hundred 24-sheet stands, located in prominent places all over the city, will be the opening wedge in this drive, to get under way within a few weeks, it is stated.




# Critics Hail "Toll of the Sea"

## N. Y. Reviewers Enthusiastic Over Rialto Showing of Color Photoplay

"THE TOLL OF THE SEA," the Technicolor production in a new natural color process which was first shown publicly at the Rialto Theatre, New York, has received the highest praise from newspaper critics, who acknowledge the photoplay as marking the highest development of color photography and who lavish equal commendation on its appeal as a dramatic and moving story.

"It is the perfect picture," said the reviewer of the New York Tribune, according approval to the splendid effects of the new color process as well as to the theme of the story. A few extracts from the criticisms of New York newspapers follow:

"The people who have made this new colored picture have done something so beautiful that it is rather awe inspiring and criticising it is like dissecting a butterfly. Never have we seen such perfect color as this. If this process is not perfect, then at least we could find no flaws in it . . . the perfect picture"—Harriette Underhill, N. Y. Tribune.

"Picture of rare beauty . . . greatest advance yet made in color photography . . . scenes of surpassing loveliness . . . Won a burst of applause from the audience"—Evening Mail.

"Really something quite marvelous. There never has been a full length picture in color which approaches it in effectiveness . . .

The combination of lovely, natural color and a touch of courage in faithfulness of play construction makes this a fine picture.—World.

"May be counted as a distinct achievement. Possesses the quality of genuineness and is convincingly acted."—The Times.

"Created a sensation . . . proved fascinating entertainment and won enthusiastic applause."—Telegram.

"Should revolutionize film dramas. It is an achievement in natural color films and without doubt, is an advance on all previous attempts at color photography."—American.

"Real humanizing of figures in photoplays finally has been mastered . . . It is with difficulty the spectator is made to realize that he is not looking at the actual persons and places, for every tint and tone in nature is reproduced exactly as the human eye views are originals of things."—Journal.

# Coast Reviewers Laud "Shadows"

## Al Lichtman Release Well Received at Los Angeles and Frisco Openings

"SHADOWS," which is on the Al Lichtman release schedule, has been favorably received at its openings in the Kinema, Los Angeles, and the Strand, San Francisco. Excerpts from dailies in both these Coast cities follow:

Grace Kingsley in the Los Angeles Times said: "Lon Chaney's amazing characterization of a Chinese good Samaritan, the puritanical scruples of the conscience-ridden preacher, played by Harrison Ford, the tremendously ironical death scene of Yen Sin when he turns to the white men's God only after making all who have been deriding Him confess their sins and at the last, the final glimpse of the old scow drifting off into the night as Sin's Soul passes—these are the things that impress one mightily in 'Shadows.'"

The Express said: "The tempo is skillfully retarded at times but has some highly exciting moments at the finale where the storm carries the expiring laundryman and his scow to the nothingness from whence they came. Lon Chaney is a past master of make-up. Supporting the star is Marguerite De La Motte who plays with rare discrimination. Harrison Ford is rapidly emerging into the atmosphere of dependable leading men."

"Its plot is novel" said Florence Lawrence in the Examiner, "and hinges on a most unusual angle and its whole theme is intriguing."

In connection wth the showing at Strand, San Francisco, the critics there said:

The Bulletin: "One of the most unusual pictures brought here for a long time is 'Shadows,' this week's attraction at the Strand. Chaney's makeup and Oriental mannerisms in this picture make a decided impression."

The Chronicle: "'Shadows' at the Strand Theatre this week comes pretty near being a great picture: great in a quiet, sincere way that sinks into the consciousness and leaves an impress there."

The Call-Post: "Lon Chaney contributes another of his great character portrayals to the screen in 'Shadows.' The theme is a tremendous and far-reaching one, that of forgiveness and it is expounded in this story in a most masterly manner in a series of splendidly enacted and artistically directed and photographed scenes which go to make the picture a truly worthwhile offering."

## Billie Dove Popularity Contest Winner

Billie Dove received the greatest number of votes in a popularity contest held by George J. Wehner, a New York exhibitor who has under his control ten photoplay theatres. Miss Dove had been presented to the patrons of these theatres in her first Metro picture, "Youth to Youth," in which she was seen at the head of a distinguished cast.

## "Bill of Divorcement" Is Timely Release

Uncommon interest has been aroused among exhibitors in "A Bill of Divorcement," in which Constance Binney is starred, on which release is set for Dec. 24 by Associated Exhibitors.

Letters to the sales department of Associated asking about booking arrangements, mention a combination of circumstances contributing to the great popular interest aroused by announcement of the forthcoming release.

The appearance of the universally popular Constance Binney in a straight, intensely dramatic role is everywhere regarded as a fact of assured entertainment and box office value. And only second in importance, in the opinion of exhibitors who have communicated with Associated, is the value of the title and the story themselves. Yet additional drawing power is seen in the timeliness of the release.

Miss Binney is supported by a strong cast, which includes the famous beauty, Fay Compton, popular as an actress on both the stage and the screen.

## "Only a Shopgirl" Wins Praise from Author

Charles E. Blaney, author of the play "Only A Shopgirl" which has played to crowded houses all over the world for more than a quarter of a century, was this week given a special showing of the picturization of his play by the C. B. C. Film Sales Corporation.

He pronounced it as wonderful in every respect and said that the producers of the film had far excelled his expectations as to what could be done on the screen with this play—which was saying a great deal, as his expectations had been great because he had known from the beginning that the play contained a wealth of fine screen material.

Mr. Blaney congratulated Joe Brandt and Jack and Harry Cohn of C. B. C. as well as Director Edward J. Le Saint on the production, expressing the opinion that to the original and proved pulling power of the story of the play had been added a cast and settings that gave it a hundred-fold box office drawing power.

## Visalia, Cal., Citizens in Viola Dana Cast

One hundred and fifty men of Visalia, Porterville, Hanford, Tulare and other towns in the San Joaquin Valley, California, who served in the world war played the role of State militia for scenes in Viola Dana's newest Metro picture, "A Noise in Newboro." Miss Dana and her company were in Visalia for ten days during which time an Armistic Day celebration was held. All of the 150 veterans took part in the parade and the same day appeared in Miss Dana's picture.

With the exception of the dozen screen artists brought from Hollywood by Harry Beaumont, who directed the production, the entire cast was made up almost solely of Visalians.

## Re-Issue of "The Border Legion"

Following the success of T. Hayes Hunter's "Desert Gold," the recently reissued Zane Grey story, Hopp Hadley announces the reissue of another Zane Grey subject which is also a T. Hayes Hunter production, "The Border Legion," starring Hobart Bosworth and Blanche Bates. Hopp Hadley is also reissuing "The Wizard of Oz" for the second time and claims that it is in regular demand at fixed intervals by many theatres.

Lee Goldberg has secured "The Border Legion" for his territory, and Alexander Film Corporation has it for New York.

## Pathe's Foreign Agent Sees Rift in Clouds

The demand for American films and the business of the film industry generally in France, Belgium and Italy is improving. So reports Maurice Gaillot, who represents Pathe Exchange, Inc., in those countries. Mr. Gaillot sailed for France on the Aquitania last week after a short business trip to this country.

"In France," said Mr. Gaillot, "the picture business has been poor for some time past, reflecting conditions of general business. Latterly there has been improvement in an encouraging degree, which seems likely to continue as it appears to be the effect of familiarity with the disturbed financial situation due to unstable rates of exchange and more experience in dealing with this disadvantage.

"As France produces only about 20 per cent of the pictures shown in its theatres it must rely to a very great extent on American product. For this trade there is keen competition between the leading American distributors."

Mr. Gaillot included the Belgian and Italian trade in what he said about conditions in France.

## High School Pupils See "Knighthood"

Believing that "When Knighthood Was in Flower" is the best historical motion picture ever made and that it offers exceptional opportunities for obtaining a graphic idea of Tudor times, four hundred and ninety-two students of the Evander Childs High School, 184th Street and Creston Avenue, saw the superb Cosmopolitan photoplay starring Marion Davies at the Criterion Theatre, New York.

# Johnnie Walker Film Due Dec. 24

### F. B. O. to Distribute "Captain Fly-by-Night," Spanish California Story

JOHNNIE WALKER in a story of early California days will be the release of Film Booking Offices of America for the week of December 24th. It is titled "Captain Fly-by-Night" and is adapted from a story by Johnston McCulley, author of Fairbanks' "Mark of Zorro."

Johnnie Walker after playing in "In the Name of the Law" and starring in "My Dad," both F. B. O. releases, was signed by P. A. Powers to star in this story of Spanish California days. His previous success in the above mentioned pictures, as well as in "Over the Hill" had won him a large following, which, according to the fan interest displayed in his work, is growing consistently.

"Captain Fly-By-Night" affords the star a colorful role. He is cast as a Spanish Caballero of the days of 1824 when the Spanish king held sway over California. The story has a large element of mystery as well as romance and not until the final reel is the identity of the bandit, "Captain Fly-By-Night" revealed. Playing opposite the star is dainty Shannon Day, perfectly suited to the role of a charming Senorita.

One of the features of this production is the amount of rapid sword play displayed by Walker and other leading characters. In several different individual battles Walker shows the result of the expert training which he underwent before the production was started. The climax of the picture is a battle scene in which four hundred men and two hundred horses are before the camera. A historical interest is given the picture by the sets representing the old California missions around which the action develops.

William K. Howard, who has worked with Walker in previous productions directed the pictures.

# "Beautiful and Damned" Opens

### Warner Brothers Production Is Given New York and Los Angeles Premieres

WARNER Brothers production of F. Scott Fitzgerald's novel, "The Beautiful and Damned," with Marie Prevost, was given a preview presentation at the Paramount theatre, Los Angeles, on November 27, to one of the largest and most representative audiences on the west coast. The eastern premiere was held at the Strand theatre, New York, during the week of December 17.

At the Los Angeles showing were present the members of the cast, directors, authors and city officials. The cast, in addition to Miss Prevost, includes Kenneth Harlan, Harry Meyers, Louise Fazenda, Tully Marshall, Cleo Ridgeley, Emmett King, Walter Long, Clarence Burton, Parker McConnell, Charles McHugh, Kathleen Key and George Kuwa. William A. Seiter, who directed the picture, and Olga Printzlau, who is responsible for the adaptation, were also present.

For the Strand presentation in New York, the Warner publicity department materially aided the management in putting over the production. One of the special publicity stunts was the placing of 20,000 four-page rotogravure sections specially devised for the picture in the Sunday issue of the New York Call.

Window displays were obtained in many of the leading shops along Broadway by the use of cut-outs.

## "Mind Over Motor" Set for January Issue

"Mind Over Motor" is the title of the third Principal Pictures Corporation's release, which will be ready for general distribution through foremost exchanges handling Principal pictures early in January. This announcement was made this week by Irving Lesser, eastern manager for Principal Pictures Corporation.

Starred in "Mind Over Motor" is Trixie Friganza. Ward Lacasalle directed and produced the picture.

## "Headless Horseman" Is Booked by Crandall

**AN announcement has been made by the W. W. Hodkinson Corporation to the effect that "The Headless Horseman," based on "The Legend of Sleepy Hollow," C. S. Clancy's production featuring Will Rogers as Ichabod Crane has been booked to play the Crandall Circuit of theatres in Washington, D. C.**

**It is also stated that the Pantages Circuit in Minneapolis has also booked "The Headless Horseman."**

## Lloyd Film in Demand for Holiday Week

"Grandma's Boy," the Harold Lloyd-Associated Exhibitors feature comedy, will furnish one of the the chief holiday diversions of thousands of persons throughout the country. Exhibitors, as usual, have been alert to secure for the Christmas week showing features as nearly as possible in keeping with the spirit of the season, and large numbers have hit upon "Grandma's Boy" as the greatest cheer inspirer possible.

"Our reports show that 'Grandma's Boy' is in heavy demand in picture houses in all parts of the country as the Holiday Week feature," said Arthur S. Kane, president of Associated Exhibitors. "This demand is a very great tribute to this photoplay. To begin with, the autumn season of 1922 has witnessed the release of a larger proportion of outstanding features than ever were released at the outset of any previous season. The exhibitors, then, had a much wider range from which to make their Christmas selections, and that the Harold Lloyd feature should be the choice of such a large number as our contracts indicate is a recognition which we appreciate deeply."

## Texas Exchange Buys Anchor Product

Morris R. Schlank, president of the Anchor Film Distributors, Inc., announces that the A. & R. Film Exchange of Dallas, Texas, presided over by Jack K. Adams, has purchased the entire line of features released through Anchor.


LUDWIG G.B.ERB,
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## Spectacular Air Scenes in "The Go-Getter"

Spectacular night scenes are said to be a feature of "The Go-Getter," a Cosmopolitan picturization of Peter B. Kyne's story. The scenes were taken at the Curtiss Aviation Field, Mineola, Long Island, and in the International studios in the Bronx. One of these shows a race between an aeroplane and a speeding express train. The picture is said to embody instances of directorial ingenuity and exceptional photography that will hold sure-fire audience appeal. E. H. Griffith is directing. T. Roy Barnes and Seena Owen are featured.

## Interiors Being Shot for "The Broad Road"

During the last week, in a studio near New York City, the photographing has been going on of the interior scenes of "The Broad Road," the first of the productions of Associated Authors for Associated Exhibitors. May Allison is starred in this picture, which is from the well known story of the same name by Hapsburg Liebe.

Before coming to New York the company spent six weeks at Associated Authors' plant near Orlando, Fla., where the exterior shots were made. Miss Allison's supporting cast included Richard C. Travers, Ben Hendricks, Jr., Charles MacDonald, Joe Flanagan, Mary Foy, Alicia Collins and Emile La Croix. "The Broad Road," which is a story of southern lumberjacks, is the first feature ever produced, even in part, at Orlando.

# Governors Will Preview Picture

### Premiere of "Back Home and Broke" Set for Parley of State Executives

THOMAS MEIGHAN'S newest Paramount picture, "Back Home and Broke," is to have its premiere before the most distinguished audience ever assembled in this country. On the night of December 15 the first print, which is now being rushed to completion in the company's Long Island studio, will be shown at the Governor's Conference, White Sulphur Springs where the executive heads of every State in the Union will be gathered.

The showing of the picture was arranged by Mr. Meighan and Governor Morgan of West Virginia, who is acting as host to the governors. Dr. Hugo Riesenfeld, director of the Rivoli and Rialto Theatres, is completing the program and will accompany the party to conduct an orchestra of fifteen musicians which is being taken from New York.

George Ade, who wrote "Back Home and Broke," especially for Mr. Meighan, Alfred E. Green, who directed the picture and Charles E. McCarthy, Publicity Manager of the Famous Players-Lasky Corporation, will also make the trip to White Sulphur Springs. The party will leave New York in a special car Thursday night and will return Saturday.

This unusual premiere for the picture is a result of Mr. Meighan's visit to the Springs immediately after he had completed his work in the leading role at the Long Island studio. Governor Morgan fell in with the idea enthusiastically and permission was obtained by telegraph from Adolph Zukor, who is now on the West Coast.

The work of cutting and titling the film, which was being done under the personal supervision of George Ade, was accelerated, with the result that the completed picture was placed in the hands of Dr. Riesenfeld last (Friday) night for the arrangement of the musical score. The showing will be complete in every detail, including news reels, a comedy feature and two singers.

In his letter to Mr. Meighan, when "Back Home and Broke" was placed on the official program as the entertainment feature of the Governor's Conference, Governor Morgan said:

"I thank you very sincerely for your very generous contribution to the social entertainment of our visitors. I trust that it will be your pleasure, as well as that of Mr. Ade, to be present at the coming conference and that I may have the opportunity to thank you personally for this favor."

## New Pearl White Serial Wins Approval

The forthcoming Patheserial, "Plunder," which brings back Pearl White in her celebrated screen star specialty, furnished the occasion for Serial Sales Manager E. O. Brooks' trip to Chicago, from which he returned last week brimming over with enthusiasm. Mr. Brooks carried with him the first three episodes of "Plunder" for pre-view by leading exhibitors and the Pathe field forces in the Chicago territory.

He reports that heads of the Junior Orpheum Circuit were among the exhibitors who saw his "Plunder" exhibit and expressed their approval. He was particularly impressed with the result of a showing to Branch Managers Martin and Gillick of the two Chicago offices, Aschmann, of Milwanukee, Moray of Indianapolis, and representatives of their sales forces.

## H. B. Warner Feature to Be Reissued

"The Danger Trail," an H. B. Warner feature made by Wm. N. Selig, has been purchased by Exclusive Features, Inc., and will be re-issued by that company on the state rights market, it was announced this week.

This picture is from a story by James Oliver Curwood, and the star is supported by Violet Heming and W. Lawson Butt, giving the exhibitor a strong collection of names to advertise, it is pointed out by Exclusive Features.

The story is of the ever popular Far North type, and in its revised form is expected to eclipse its former success. It is now available for the state rights market.

## New Leah Baird Picture Is Completed

Word was received from the West Coast this week that work on "When Civilization Failed," in which Leah Baird is featured, has been finished, even to the insertion of all sub-titles, and that the film will be shipped to Associated Exhibitors soon.

The shipment will not be made, though, until the picture has been shown, unannounced, in several theatres in Hollywood and a number of towns near Los Angeles, Arthur F. Beck, the producer, having become a convert to the "psychological tryout" idea.

## Irving Lesser Announces Sales Plans

Eastern Manager Irving Lesser of Principal Pictures Corporation this week announced, in letters to exchange men associated with that firm in the distribution of its 1922-23 productions, that before any of its pictures are offered for territorial sale they will be shown to the trade press editors. The latter will be consulted in that they will be called upon to pass constructive judgment on all productions.

Principal Pictures will sell its lineup of quality pictures individually and not collectively as is the case with most of the companies releasing a definite number of pictures annually.

## Hiers to Have Strong Supporting Cast

For his first picture as a Paramount star, titled, "Mr. Billings Spends His Dime," Walter Hiers will have a strong cast enacting the leading roles. Featured in support of Hiers will be acqueline Logan.

George Fawcett, one of the screen's foremost character actors, now under contract to Paramount, has a powerful characterization in the role of a leader of an insurrecto gang. Patricia Palmer also has a good role. Robert McKim will work for the first time at the Famous Players-Lasky studio in this picture.

Others who enact leading roles include Clarence Burton, George Field, Lucien Littlefield, Guy Oliver, Joseph Swickard and Edward Patrick.

## "The Masquerader" Is Hailed in London

Richard Walton Tully has cabled the officials of First National that his production, "The Masquerader," has been received in London with the same enthusiasm that marked its release in this country and Canada. The novel by Katherine Cecil Thurston, from which the stage play and the picture were adapted, was originally called "John Chilcote, M. P.," in England, and it has been released under that title. For some time before the picture was shown to the London public Mr. Tully superintended a stage production of the play, "John Chilcote, M. P.," with an all-English cast. The play opened at the Duke of York theatre two days after the premier of the picture.


# Industrial Photography

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4.—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
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6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

## "Notoriety" Newspaper Tie-ups Made

The Advertising and the Exploitation Department of L. Lawrence Weber and Bobby North have come forth this week with a publicity plan on their first Will Nigh photodrama, "Notoriety," which is expected to work with automatic precision from the main office and to secure publicity for every run of "Notoriety" in the local papers of the exhibitors.

The tie-up consists of the use of the biggest local paper in town in the lobby of the theatre playing "Notoriety." The theatre secures the front pages of the local papers for the week, using as many copies as necessary in covering its booth, ushers, inside of the lobby and outside front. Across the face of every page of the paper is written in large type the word "Notoriety." This yields the local paper publicity among the theatre patronage.

In addition, the screen of the theatre is also to be at the disposal of the local paper in the form of a trailer beginning with the words "Have you read the Herald lately?" Items from the paper illustrating notoriety follow, interspersed with scenes from the picture itself in which typical forms of "Notoriety" are pictured.

## Committee Reports on Merits of "Shadows"

Following the special showing which the National Board of Review recently accorded the second Preferred Picture, "Shadows," at the Town Hall, the Exceptional Photoplays Committee prepared a special report summarizing the merits of the picture. They placed the film's educational value as "good from the standpoint of the Chinese character" and characterized its entertainment as excellent. They also praised the moral effect and the dramatic interest of the story. The general comment summed up the feature as follows:

"The plot of 'Shadows' is far beyond the ordinary. The treatment is direct with an emphasis on character drawing. The work of Lon Chaney as Yen Sin, the Chinaman, is of a consummate character and achieves the higher levels of pathos. It helps to make the picture outstanding."

## "The Curse of Drink" Featured Alone

Houses that generally run double features are making an exception during the run of "The Curse of Drink," the six-reel melodramatic thriller released by L. Lawrence Weber and Bobby North.

Box office reports arriving from the buyers of the Blaney success show a high percentage of single feature bills prevailing throughout the houses booking the picture. Exhibitors seem of the opinion that concentration on this feature alone instead of dividing their strength between two features proves more profitable. A large proportion of the houses have been breaking their policy of double feature shows and have substituted short subjects to fill in their program rather than adding another feature, according to Weber and North.

# Last of Fox's 1922 Specials Due

### Release This Month of "Lights of New York" Closes This Year's List

THE release by the Fox Film Corporation of the "Lights of New York" the latter part of this month will mark the last of the big special productions on the Fox program for 1922.

The success which the seven big productions, "The Fast Mail," "Silver Wings," "A Fool There Was," "Monte Cristo," "Who Are My Parents?,' "My Friend the Devil" and "Nero" have attained throughout the country, is presented as bearing out the contention of Mr. William Fox that it is best in the long run to spare no expense in production. Lavish "sets" were constructed; and in some instances, like "Nero" for example, the story was filmed on the actual scenes where the events occurred according to history, while in Alexandre Dumas' immortal masterpiece a whole fishing village was constructed.

Exhibitors who booked "The Fast Mail," the first of these big specials, have not forgotten the ovation given to Lincoln J. Carter's melodrama by the patrons who filled their theatres. "Silver Wings" with Mary Carr has been hailed by critics throughout as a worthy successor to the famous "Over the Hill." Its cordial reception by New York film followers during its Broadway run has been duplicated all over the country, according to all reports constantly flowing into the home office of the Fox Film Corporation.

Similar praise has been showered upon the screen version of Dumas' "Monte Cristo" which has been recently released for general distribution following a lengthy run on Broadway.

"A Fool There Was," which is photographed from Porter Emerson Browne's international stage success based on Kipling's famous poem "The Vampire," is declared to be repeating its New York success in all sections of America.

The huge demand by exhibitors for the three other big specials, "Nero," "Who Are My Parents?" and "My Friend the Devil," are reported to have justified the endeavors of the Fox Film Corporation in the production of these big specials.

As was the case with the abovementioned seven productions, Fox Film Corporation intends to have a Broadway presentation for each of the six new specials slated for release during January, 1923.

# Big Cast In Jack Pickford Film

### Star Supported by Many Players of Prominence In "Garrison's Finish"

FEW casts in current motion pictures are made up of such well known screen favorites as that in Jack Pickford's first independent photoplay production, "Garrison's Finish," an Allied Producers and Distributors Corporation release, and marking this star's formal return to the films after two years directorial work for his sister, Mary Pickford. "Garrison's Finish" has been set for release on January 15th.

Almost from top to bottom, every player whose name appears is either a popular screen artist of many year's standing or among the best known of the younger stars.

The veteran in the cast is Charles Ogle, who has been continuously on the screen for sixteen years. He was loaned to Jack Pickford for this one film.

Clarence Burton, another player loaned to Mr. Pickford for this one picture, has been long established on the screen as one of the greatest "heavies" ever developed in the silent drama. He plays the villain in "Garrison's Finish."

Another pioneer, although still quite young, is Ethel Grey Terry, who has been before the public professionally ever since she was a babe in arms in dramatic stock.

Tom Prior, also a celebrity of the screen, has done much of his best work while supporting various members of the Pickford family. He played important roles in several Mary Pickford releases.

Among the comparative newcomers who have achieved fame early in their careers is Madge Bellamy, who will certainly enhance her reputation as a result of her excellent work as Jack Pickford's leading lady in "Garrison's Finish."

Two others in this cast who may be safely tagged as having most promising destinies are Audrey Chapman and Dorothy Manners, both of whom, curiously enough, earned their advancement to good parts in this picture through their work in support of Douglas Fairbanks.

## "The Famous Mrs. Fair" Exteriors Completed

All of the exterior scenes for the Fred Niblo photoplay version of "The Famous Mrs. Fair," have already been photographed, according to information received at the New York offices of Metro Pictures Corporation, which will release this motion picture.

The art department and mechanical forces are working at top speed on the construction of the interior settings, so that Fred Niblo will be enabled to continue working according to the schedule already fixed.

It is to be presented by Louis B. Mayer. A distinguished cast is engaged in enacting the roles of the picture. Myrtle Steadman is appearing as Nancy Fair. Others are Huntly Gordon, Marguerite de la Motte Cullen Landis Ward Crance, Carmel Myers and Helen Ferguson.

## "Vanity Fair" Finished within Two Weeks

Hugo Ballin has made such good progress on his screen version of Thackeray's "Vanity Fair" that he expects to complete the photography within two weeks. Mabel Ballin is said by production executives who have seen the "rushes" to be doing the best work of her career as Becky Sharpe.

Miss Ballin has seventeen changes of costume in the picture and Eleanor Boardman, in the role of Amelia, fifteen.

The big scene representing the military ball at Brussels on the eve of the battle of Waterloo shows two hundred dancing. Forty-three principals take part. There are forty-two interiors.

## Adelaide Leitzbach Has Many Successes

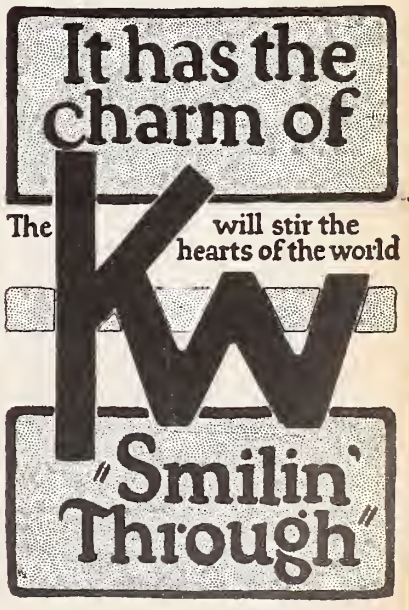
It is not generally known that Miss Adelaide Leitzbach who scenarized "Way Down South" for Murray W. Garsson, is also credited with the adaptation and co-authorship of "Success" the big Ralph Ince production, which will shortly be given its first trade showing.

Miss Leitzbach is well known as a playwright. It will be recalled that she was author of "The Night Call" which was last summer presented at the Frazee Theatre, New York, and also is to appear in London.

## Joseph Urban Designs Magnificent Set

One of the most remarkably beautiful scenes ever screened was filmed during the past week at Cosmopolitan Productions' studio as a part of the forthcoming super-special, "The Enemies of Women," from the famous story by Ibanez. It is the interior of the Russian palace of Prince Lubimoff, the chief character in the story impersonated by Lionel Barrymore, during a wild revel just prior to the revolution in Petrograd.

Joseph Urban, celebrated scenic artist, fashioned the set. It is supposed to exemplify the utter extravagance of the upper classes in Russia and the total disregard for expense while the populace starved.



## "Only 38" to Be Done by Paramount

"ONLY 38" is a rare comedy. And what a cast! Elliott Dexter, May MacAvoy, George Fawcett and Lois Wilson! Suggested by a story by Walter Pritchard Eaton the idea was dramatized by A. E. Thomas. The screen play is by Clara Beranger.

It is all about a young widow of a minister, only 38, who decides to "step out" and fairly shocks her own grown-up children. And to cap the climax, she falls in love. It is a typical William de Mille production, with its laughs, chuckles and real pathos.

## Kansas Governor Praises "Monte Cristo"

Governor Henry J. Allen, of Kansas, in a letter to the management of the Isis Theatre, Topeka, declared "Monte Cristo," the Fox special, to be one of the finest productions he ever witnessed.

The statement issued from the gubernatorial headquarters at Topeka follows in part:

"I am very glad to tell you that I regarded Monte Cristo not only as an excellent entertainment but a very faithful reproduction of the dramatic strength of Dumas' great story."

## "Lorna Doone" Picked for Benefit Week

The ministers of the Protestant churches in Albany, N. Y., thirty in all, have selected Maurice Tourneur's First National release, "Lorna Doone" as the entertainment for their benefit week at the Mark Strand theatre, Albany, beginning Dec. 11.

The proceeds of the benefit are to go toward the quota of the Albany churches for the fund for the colleges of the Orient for women. This is an unusual tribute to "Lorna Doone" and to motion pictures in general.

## "Broken Chains" Press Book Ready

Goldwyn's press and exploitation book for its picture based upon the winner in the Chicago *Daily News* $30,000 scenario contest, "Broken Chains" is just off the presses. Its reproductions of posters, advertisements and lobby accessories are most striking, from the window card in red and black, used for the front cover, to the six-column ad on the back page.

"Broken Chains" is a photoplay with a punch and the posters, newspaper ads and all other forms of publicity drive the idea of the punch home to the beholder.

## Levinson Disposes of British Rights

The Inter-Ocean Film Corporation have acquired from Jesse A. Levinson, the United Britsh Empire rights on his current release, "The Plaything of an Empire."

Scenes from the Thos. H. Ince production "The Hottentot," a First National attraction.

# Hodkinson Offers Wide Variety

### "The Kingdom Within" Is Feature Release Scheduled for December 24th

VARIETY is again expressed in the distribution plans of the W. W. Hodkinson Corporation following the announcement that "The Kingdom Within" will be the feature release scheduled for December 24th. Quite unlike "The Headless Horseman" and "Bulldog Drummond" in general appeal, this Victor Schertzinger production is claimed by the producers to be one of the strongest dramatic offerings seen for sometime.

"The Headless Horseman," a quaint comedy based on "The Legend of Sleepy Hollow"; "Bulldog Drummond," a story that is melodramatic throughout; "The Kingdom Within" a tense drama, offer the exhibitor, in combination, plenty of variety in Hodkinson releases.

"The Kingdom Within" deals with a boy who was born a cripple, but in order to overcome the handicap of a paralyzed arm he was enwith the exception of his father, who could not help but show his disappointment in his son's physical shortcomings. The boy's love for the girl next door was so great dowed with a perfect spiritual mental vision. His great love for everybody made him loved by all, that it caused her to return to the paths of righteousness, and in a superhuman effort to protect her he regains his strength during a bitter struggle with the villain.

The Hodkinson organization considers the cast exceptionally strong. It consists of such notables as Russell Simpson, G. Walt Covington, Gaston Glass, Pauline Starke, Hallam Cooley, Ernest Torrence, and little Marion Faduchi. The story is by Kenneth B. Clarke and the production produced and directed by Victor Schertzinger.

# Betty Compson Returns to U.S.

### Paramount Star and Company Spend Six Weeks in Honolulu

BETTY COMPSON and the members of the company engaged in making "The White Flower," returned from Honolulu just in time to miss the convention of Paramount's department of distribution recently held in Los Angeles.

The star and company returned from a six weeks' stay in the Hawaiian Islands on a Saturday, the last day of the Paramount convention and the day selected by those in charge of the affair for a tour of Southern California by the delegates.

"We had a marvelous time in the islands," Miss Compson said on her return to the Lasky studio. "We established the 'Lasky Junior studio' in Honolulu and we really did an enormous quantity of work. But we are one and all glad to get home, even if we did miss the convention.

"It seemed to me that every one in Honolulu was trying to make our work as easy as possible. The Chamber of Commerce, Mayor Wilson and every one did everything in their power to aid us.

"We had some difficulty in securing native actors for some of the minor roles but Julia Crawford Ivers, who wrote and directed 'The White Flower,' finally succeeded in picking perfectly wonderful native characters for the various parts.

"Honolulu and the entire group of islands are lovely and I would like nothing better than to make one picture at least each year there."

## Bebe Daniels, Lytell in Broadway Success

"THE EXCITERS," with Bebe Daniels and Bert Lytell is an adaptation by Julia Crawford Ivers of the play by Martin Brown which ran this season at the Times Square Theatre, New York. It is best described as a melodramatic comedy. It is a flapper story with a new twist, and Bebe Daniels is ideally cast as the girl whose whole life is spent in a search for excitement. Bert Lytell lends his attractive personality in the role of a handsome young detective. The cast is a large one, and some of the foremost Paramount players will be seen in support of the stars.

## Edwards Directs 2nd Century Comedy

Brownie, the Century Wonder Dog, will appear with Buddy Messenger in Harry Edwards second Century picture "Detective K. Nine." Edwards, who works by script, is now in the third week of his picture. Two assistants, headed by Zion Myers, and two camera men, headed by George Crocker, are aiding Edwards.

In the cast are Jack Cooper, Jack Earle, the giant, and Betty May. The GiGant Earle has, in recognition of his excellent work, been given a long term contract by Julius and Abe Stern.

The title of Buddy Messenger's first Century Comedy has been changed from "When Boyhood Was in Flower" to "Me for You."

## Phil Goldstone Reports Important Sales

Phil Goldstone announces the sale of "Deserted at the Altar" to the Twentieth Century Film Company of Philadelphia for the Pittsburgh territory. Mr. Marcus bought the Philadelphia territory and the picture is said to have been going over so big there that he immediately wired reservation for the Pittsburgh territory.

Goldstone also annouces the sale of the South American rights on "Deserted at the Altar" to the Argentine American Film Company.

## Big Arrow Special Sold in Southwest

W. Ray Johnston, Vice-president of Arrow Film Corporation, reports the sale of "Night Life in Hollywood," the big Arrow Special production to Frank Fay of Southwestern Film Corporation, Dallas, Texas, who will handle it in the Texas, Oklahoma and Arkansas territory.

## Talmadge Production Is December Release

The first of the new series of Talmadge productions, "The Speed King" will be a December release. It is reported to be the biggest and most spectacular picture that Richard Talmadge has ever been seen in.

## Lesser Closes Deal with Boston Exchange

FRANKLIN FILM EXCHANGE of Boston, Mass., this week purchased the New England rights to the first two Principal Pictures Corporation's releases, "The World's A Stage," based on Elinor Glyn's story and starring Dorothy Phillips, and the Irving Cummings production, "Chicago Sal," with Alice Lake and Milton Sills.

Eastern Manager Irving Lesser closed the deal with Manager Shapiro of Franklin Exchange, the latter purchasing the rights without even seeing the production but because of his confidence in the merit of Principal productions.

Lesser also disposed of the Cuban rights to the Lester Cuneo western series to the Cuban Film Company of Havana.

## Mediaeval Dances Seen in "Backbone"

Alexander Oumansky, ballet master of the Capitol Theatre, New York, this week staged the mediaeval dances for the spectacular ball which is one of the high lights in the French episode of "Backbone," the all-star production headed by Edith Roberts and Alfred Lunt which Edward Sloman is now directing for Distinctive Pictures Corporation. Two hundred players were engaged by Director Sloman for the dance scenes, which are in the time of Henry the Second and Catherine de Medici.

## "Notoriety" Booked for the Newark Strand

Following its successful opening in Louisville, Ky., and Albany, N. Y., last week, "Notoriety" began its swing around the country's leading first-run houses when it was signed by the Rosenthal Circuit of New Jersey for a full-week run at the largest theater of that chain—The Strand, Newark, during the week of December 22nd to the 28th.

# Prison Wardens Endorse Films

### First National Gets Opinions From Penitentiary Heads on Screen Drama

FOLLOWING the release of "Skin Deep," a crook play, First National has made a survey by questionnaires to learn the effect of motion pictures on persons whose moral fibre is not of conventional strength. These questionnaires were sent to wardens and chaplains of penitentiaries throughout the United States and the opinions, without an exception, were to the effect that:

Motion pictures tend to make convicted men more patient in their surroundings; more eager to work, more amenable to discipline, happier and more ambitious to do right.

Convicts are prone to hiss the villain and applaud the righteous hero.

Most of them dislike crook plays and are always eager to see right triumph over wrong.

To use the words of Warden Lewis E. Lawes of Sing Sing Prison, who delighted his charges with "Oliver Twist" as a Thanksgiving film treat, "The cinema undoubtedly is the greatest blessing mankind has been given since Magna Charta. The power of the film is enormous. Constant picture-going creates brain activity which leads to a knowledge of things along other lines; it creates a demand for books, a wish for thorough scientific knowledge."

Warden Robert J. McKenty of the Eastern State Penitentiary writes:

"We regard motion pictures in this institution as the highest type of entertainment. The benefit derived for the men therefrom cannot be measured. The motion picture has brought the outer world, society, into their midst. Hence, 'Stone walls do not a prison make.'"

# "Dr. Jack" Sets Booking Record

### Pathe Home-Office Elated Over Reception Given by Trade and Critics

WITH respect to "Dr. Jack," Pathe reports that exhibitors, patrons and reviewers are "sold" in the fullest meaning of the term. The statement is made that booking contracts for Harold Lloyd's new feature comedy accepted at the home office up to December 6 break all records for any type of picture.

The latest reviews of "Dr. Jack" public showings leave no doubt about the comedy's popular success. Polly Parsons, writing in the Milwaukee Evening Sentinel of Nov. 24, says: "Harold Lloyd is adding further laurels to his crown as a comedian with 'Dr. Jack.' Lloyd's comedian methods are too well known to need discussion. He makes the most of them in this new feature, which is a Pathe release."

Pearl Rall, in Los Angeles Express: "As in all of Harold Lloyd's films, there is an underlying sound philosophy with its engaging philosophy that, in this case, might be interpreted beatifically as, 'blessed is he who does not take himself too seriously, for he shall be healthy and all things shall be added unto him.'"

"Hilarity thy name is Harold," writes Edwin Schallert in the Los Angeles Daily Times. "At least that is what the redoubtable Lloyd stands for in the minds of us. And as soon as we see his name in the flip flickering lights we frolic thither. And once again we are doing this, and more so, perhaps, at the Mission Theatre where there appears the title, 'Dr. Jack.'"

# Critics Praise Marsh Feature

### "Till We Meet Again" Well Received By Reviewers; Many Bookings Gotten

REPORTS received by Associated Exhibitors, and the comments of reviewers, indicate that "Till We Meet Again," featuring Mae Marsh, has started its career with a notable succession of triumphs. Miss Marsh appears to be pleasing her large public quite as much as in any previous production, while her support and the direction of the photoplay, a William Christy Cabanne production, also come in for enthusiastic praise.

Thus the Courier-Journal, following the opening of a run in Louisville, said: "Sensations and heart throbs for the most part make up 'Till We Meet Again.' The emotionalism of the picture has been very nicely done, and it offers absorbing entertainment. Mae Marsh, pensive, wistful, lovely at times, seems not to have lost any of the early charm that made her such an adorable little figure in 'The Birth of a Nation'. A well chosen cast supports her capably."

The Albany Journal's reviewer described the feature as "one that thrills from start to finish, the climax being a real smash," and declared that Miss Marsh "scored a hit," while the Anaconda Standard found the photoplay "intensely dramatic with comedy relief, very well directed and produced, and exceptionally acted by a remarkable cast."

The drawing powers of the production and of the players, who include among the principals, Norman Kerry and Martha Mansfield, besides Mae Marsh, are shown further by the number of important bookings that have been made.

"Till We Meet Again" is presented by Dependable Pictures Corporation, of which Morris Kohn is the president.

## Quotas Exceeded in the Pathe Sales Contest

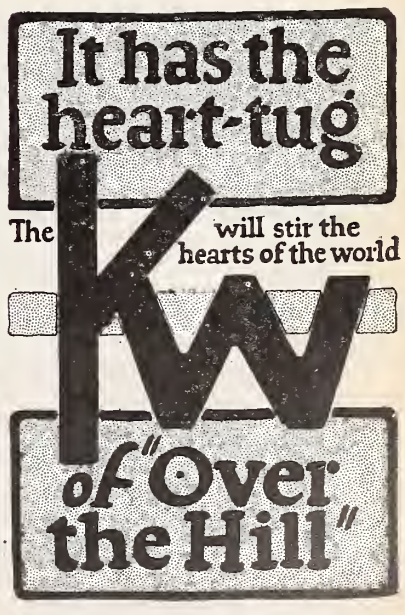
AT the end of the third week of the Eschmann Sales Contest Pathe reports that the weekly quota set for the eight weeks' period is exceeded by more than ten per cent. The Portland, Ore., branch was then leading, with Los Angeles second and Denver, Milwaukee, Newark, Salt Lake City, Spokane, Dallas, Charlotte and Memphis following in the order named.

Every mail is said to load General Sales Manager E. A. Eschmann's desk with evidences of increasing enthusiasm felt by the contesting branches. Even in the case of those branches lowest in the list, fixed "quotas" have ceased to disturb the minds of any individuals directly interested in the outcome—managers, assistant managers, salesmen, bookers or cashiers.

## Press Book Is Ready on "Only a Shopgirl"

The press book on "Only A Shopgirl" has been completed, the C.B.C. Film Sales Corporation announces this week, and copies of it have already gone out throughout the country to the territorial holders, all of whom have expressed the desire long since to receive their full supply of accessories on this feature at the first possible moment, so they could fill the booking dates for which exhibitors are asking on it.

The policy which the C.B.C. Exploitation department inaugurated in this book, of moving the exploitation pages and hints to the front of the book and playing them up stronger than anything else, has been greatly commended by the majority of the territorial holders, several of them having already written or wired C.B.C. complimenting the company on the way the space has been utilized so that everything in its is useful to the highest degree.



## Pearl White at Best in "Plunder" Says Trade

Pearl White, the star, and George B. Seitz, the producer of the new Pathe serial called "Plunder," says Pathe, are being credited throughout the picture industry with having reached the highest point in their screen careers. In New York, Chicago and other important centers where trade showings of "Plunder" have been given, the result has been to evoke the highest praise for the absorbing story, for the excellence of the production and for Pearl White as the adventurous heroine.

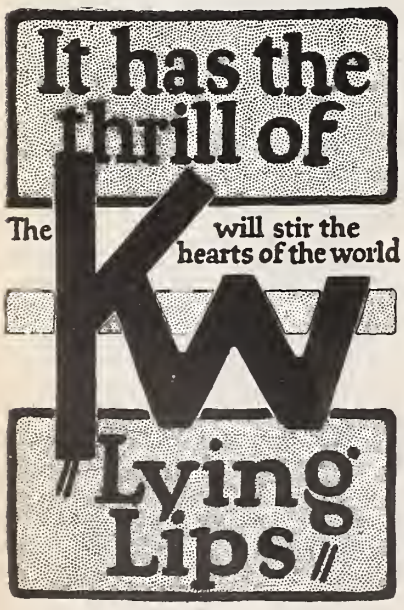
## "Backbone" Company at T. O. C. C. Ball

The entire company engaged in the making of "Backbone," the all-star Distinctive Pictures Corporation production, was present at the Theatre Owners Chamber of Commerce ball, held at the Hotel Astor on Saturday evening, December 2, headed by Arthur S. Friend, president, and Henry M. Hobart, vice-president; Director Edward Sloman, Edith Roberts and Alfred Lunt, stars, occupied a box with others who are prominent in the production of Clarence Budington Kelland's story. Author Kelland and Charles Whittaker, who adapted "Backbone" for the screen, were also on hand.

## "Quincy Adams Sawyer" Booklet Planned

An appropriate Christmas reminder will be issued by Sawyer and Lubin of S-L Pictures concerning "Quincy Adams Sawyer," their recently produced special film for Metro Pictures Corporation. It will take the form of a booklet, incorporated in which will be the unusual trade press reviews accorded "Quincy Adams Sawyer."

The covers of the booklet will carry an appropriate Christmas drawing, with the suggestion that this picture, because of its merit and the remarkable drawing power of its cast of stars, is a suitable gift to exhibitors on the part of S-L Pictures and Metro. Several thousand copies will be placed in the hands of Metro Exchanges for distribution.




# "The Storm" Hit World Over

### Reports of Fine Business from So. America, Europe and Australia

"THE STORM" is breaking world records, reports Universal. In London, "The Storm" had a gala showing at the New Oxford Theatre, the famous Cochran showhouse recently taken over for film productions by the European Motion Picture Company, Universal's British releasing agency. "The Storm" created a very favorable impression in London and was highly praised by both newspaper and trade paper reviewers.

In France, the big Universal feature was played at the Cine Max Linder in Paris, where it was accorded a highly successful run. Evidence of the impression the production made in French Film circles is contained in an article on "The Storm" in Lumiere, a French publication.

"Technically it is above all criticism," wrote the Lumiere reviewer. "The severe storm, the scenes of the rapids, where one fears that the canoe will suddenly disappear, the terrific fire scene, all are of impressive realism. The film is more than impressive. It is extraordinary. It is a film which makes us prophesy great things of Universal."

When "The Storm" played in the Strand Theatre, Colon, Panama, it went over with a bang. It received considerable notoriety because of advance storm warnings sent out by the theatre. People in the Canal Zone take their storms seriously so the local Weather Bureau was besieged with telephone calls until the local forecaster published a story in the Panama papers pointing out the true origin of the storm warnings.

In far off Tasmania, "The Storm" tripled the box office figures of the Palace Theatre, Hobart, and broke records in the Picture Theatre, Hobart, and broke records in the Picture Theatre, Launceston.

On the mainland of Australia, "The Storm" had its premiere in Hoyt's de Luxe Theatre, Victoria, where it made a big hit, so cable reports to James V. Bryson, Universal export manager, indicate. The success which it has met in Latin American countries is best illustrated by its showing in the Campoamor Theatre, the biggest theatre in Havana, where it broke the house records in the face of such opposition as the opening of Cuba's new $10,000 ice-rink.

In Holland, "The Storm" opened at the Cinema De Mundt in Amsterdam. It was so successful that the run was prolonged for a second week.

# Metro Acquires "Hearts Aflame

### Will Distribute Reginald Barker Production for Louis B. Mayer Studios

METRO Pictures Corporation will distribute "Hearts Aflame," the Reginald Barker production for Louis B. Mayer, according to an announcement from the releasing company. This statement puts to rest many rumors concerning the identity of the issuing medium for this spectacular photoplay, for which the keenest bidding took place.

The photoplay was recently presented before an enthusiastic audience of exhibitors and important motion picture personages at a private showing held at the Ritz Carlton Hotel in New York.

The photoplay is an adaptation of Harold Titus's famous novel, "Timber." The distinguished stage actor, Frank Keenan, is seen in the role of Luke Taylor, a millionaire lumber king. Mr. Keenan gives a memorable performance as the aggressive, small-souled individual to whom the hum of a busy logging camp is the most welcome music. Anna Q. Nilsson, the beautiful blonde actress of many big photoplays, appears in the role of a spirited, strong-willed girl of the Michigan woods. Others in the exceptional cast are Craig Ward, Richard Hendrick, Russell Simpson, Richard Tucker, Stanton Heck, Martha Mattox, Walt Whitman, Joan Standing, Ralph Cloninger, Lee Shumway and others.

Great credit is due to Reginald Barker, who personally directed the photoplay. His handling of the big scenes of the picture are skillful and workmanlike, and his staging of the forest fire a genuine contribution to screen artistry. Mr. Barker has established an enviable reputation for big, spectacular productions, and all have been marked wtih the same splendid attention to details and strict fidelity to nature. Among his most recent successes were "The Storm," "The Old Nest," and "Godless Men." The scenario of "Hearts Aflame" was prepared by J. G. Hawks and L. G. Rigby.

## "Shadows" Song Sent by Radio Broadcast

"Ching, Ching, Chinaman" the special song written by Louis Gottschalk for "Shadows," B. P. Schulberg's second Preferred Picture to be released through the Al Lichtman Corporation, was broadcasted to 1,000,000 radio fans last week in Los Angeles.

Necessary arrangements were made by Eve Unsell and Louis Gottschalk. Myrtle Stedman sang the song for which Miss Unsell wrote the lyrics. Gottschalk personally led the musicians engaged for the occasion.

## British Concern in the Market for Pictures

Victor Saville, Ltd., of London, England, announces that they are in the market for American-made picture productions of merit. This company is anxious to secure the United Kingdom rights on such pictures as will meet its standards.

## "More to Be Pitied" Is Booked by Lynch

Proof that independent features are more and more getting the biggest bookings all over the country comes again this week with word that "More To Be Pitied," first of the C.B.C. Film Sales Corporation series of Box Office Winners, has been booked over the entire Lynch Circuit.

This is one of the biggest and most important circuit bookings, not only in the South, but anywhere in the country, and is considered by Oscar Oldknow, head of Southern enterprises, which holds southern rights to the entire six features on the series, as one more proof of the truth of the big things that have been prdicted for these features.

The Lynch Circuit booking, which was made through the Atlanta office of Southern Enterprises, Inc., placed "More To Be Pitied" in the finest houses in twenty-nine different cities, covering the entire territory one hundred percent.

NEW THEATRE
# CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - - TECHNICAL EDITOR

# New Electric Theatre Compares Favorably with Finest

## Lavishly Constructed, Costing $520,000, With 2,250 Seating Capacity

IT was a gala opening that the new Electheatre, Kansas City, Kas., had this month. Few Middle Western cities can boast of a motion picture house that has been more lavishly constructed. The Electric, costing $520,000 and seating 2,250, marks another notch in the successful careers as showmen of E. S. Grubel, F. C. Grubel, president and treasurer, respectively, and A. F. Baker, manager.

The Electric stands upon the same site as the old theatre of the same name, which was completely razed to make way for the new house at 540-48 Minnesota avenue. From the entrance to back stage, from floor to ceiling, only the best of equipment has been used in providing Kansas City, Kas., with a palace of amusement that has been under construction since last April. A complete Pathe program, with "Grandma's Boy" as the feature, "initiated" the new theatre, which received a two-page layout in the Kansas City Kansan, daily newspaper.

"The Electric theatre, as far as unique and artistic arrangements are concerned, compares favorably with any theatre in the United States," said Robert Boller of Boller Brothers, Kansas City and Los Angeles, who was architect of the structure.

The largest Wurlitzer organ between St. Louis and Greater Kansas City is installed in the house. The organ was shipped from the Wurlitzer factory in Tonawanda, N. Y., requiring three express cars to carry the various parts.

**THE ELECTRIC THEATRE, the new Kansas City, Kansas, house, is one more example of the trend of modern theatre construction in that it represents the desire of theatre builders to make motion picture theatres the most attractive of edifices for the entertainment of the American public.**

**The physical beauties and comforts embodied in a theatre often prove the deciding factors in the success of the house. It is encouraging to note that the exhibitor is realizing more and more the importance of these features.**

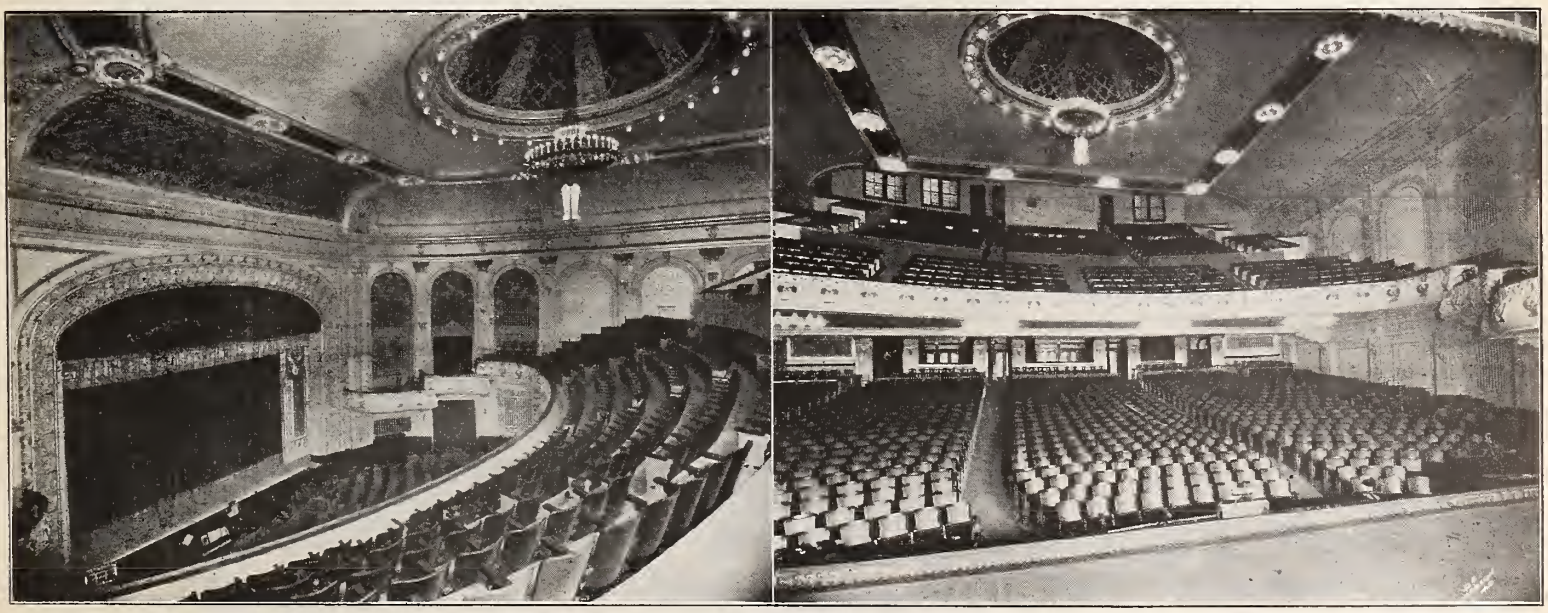
**The motion picture clientele, while they demand good pictures, have become also exceedingly discriminating in their selection of the theatres which permit their pictures the proper atmosphere and presentation. This tendency to make large modern motion picture houses is being followed in a degree in the construction of smaller neighborhood houses. This proves exceedingly encouraging in that these palaces will help to educate the entire public to appreciate and become followers of the motion picture art.**

Some idea of the beauty and quality of the interior furnishings may be obtained from a description of the draperies and carpets. More than 1,000 yards of Klearflax linen rugs were required to cover the main aisle. The color, light blue, was selected to harmonize with the general color scheme, blue, gold and old ivory. The railing across the balcony and the orchestra railing are draped with velour lined with sateen. The entrance doors to offices on the promenade floor are draped with mohair cloth, as are also the French doors at the main entrance. The exit doors on both the main and second floors are draped in velour with box plaited valance trimmed with bullion fringe.

The four pairs of curtains to the entrance to aisles are velour, both sides alike, as are three pairs of curtains for spaces between aisles. The curtains for all loges are made from Shiki cloth. The thirty-six windows in front of the building are draped with Tuscan net and side drapes of Kapock silk. The balcony rail, the rail on top of the boxes and the standing rail in the rear of the first floor are covered with velour with cotton padding underneath. The men's smoking room is covered with battleship linoleum.

In flooring the vestibule, aisles and mezzanine floors, Tennessee marble was used, being supplied by the Kansas City Marble and Tile Company. Seven hundred yards of Kaw River washed sand were used in the building materials of the new house, which was constructed by the Swenson Construction Company of Kansas City. The ventilating system, washed air, was installed by the Kornbrodt Kornice Company of Kansas City. Thirty tons of ornamental and architectural terra cotta were used in the construction, the material being furnished by the Western Terra Cotta Company of Kansas City.

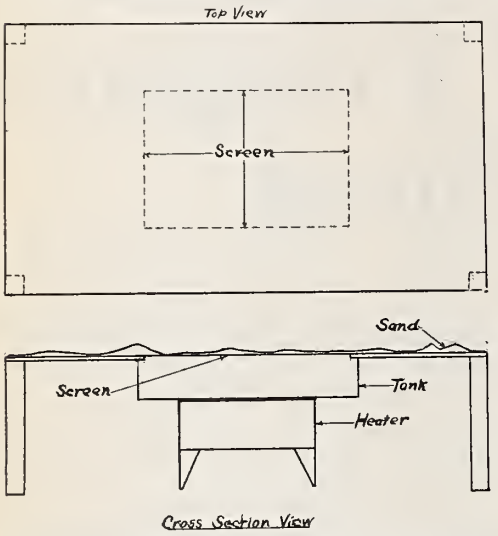
(*Continued on page* 3248)



*The new Electric theatre, Kansas City, Kansas, compares favorably with the best, costing* $520,000 *and having a seating capacity of* 2,250

# Business Increases Thirty Per Cent, Exploitation Cost Only Six Dollars

A report which we have received from Bill Johnson of the Exploitation Department of the Southern Enterprises, Dallas, Texas, concerning the stunt which Exploitation Manager J. M. Edgar Hart used in exploiting the picture, "Burning Sands," is of such merit that we feel that many exhibitors can use same to good advantage. The following is the description as was submitted to us:




*Diagramatical sketch for construction of desert scene for lobby display in "Burning Sands"*

For a lobby display for "Burning Sands" Mr. Hart again "pulled" the unusual. The display represented a desert scene showing the miniature palm trees and the oasis, toy animals and cupid dolls being used for Arabs. Sand dunes were piled here and there about the display and in the distance was a small pyramid. Just behind this miniature display was a large hand-painted cut-out of Milton Sills holding Wanda Hawley in his arms. On the front of the theatre above the marquee Mr. Hart mounted a twenty-four sheet, and this was illuminated at night with a row of electric lights.

The thing that made the miniature desert scene appear so unusual yet quite realistic was the heat waves and steam rising out of the sands. The sand appeared as if it were burning. Mr. Hart explains how he effected this display as follows:

"We placed an electric heater on the floor of the lobby with a tank of water over it. Above this tank was a bed of sand which was four feet broad and seven feet long. In the center of this bed of sand was an opening two feet by three feet. This opening was covered with a very fine copper screen, and on top of this copper screen was a thin layer of sand. The electric heater caused the water in the tank to boil, thus causing steam to percolate through the copper mesh and then work its way through the sand, and could be seen rising above. It also created an effect like dancing heat, such as is observable in the summer time on stone pavements. The heater was connected with the house current, and the entire effect was so masked that it puzzled everyone. This display certainly brought us the business."

## Galen Theatre, Marysville, Pa., to Be Replaced

A new brick theatre will replace the Galen motion picture theatre, Marysville, Pa., that was wrecked by flames on November 25, according to announcement just made by Amos Fisher, owner of the property and manager of the theatre. Flames started in the boiler room and spread so rapidly through the large building that the Marysville fire department appealed for aid to Harrisburg, five miles distant. Three engine companies were sent from the latter city, and the firemen saved a portion of the building, though about $10,000 damages was done. The upper part of the building was used as apartments.—Berghaus.

# Explains Prime Factor in Acoustic Troubles Is Reverbeation

PAUL E. SABINE, of Geneva, Ill., expert on acoustics, in an address before the Academy of Science, 3817 Olive street, St. Louis, predicted that the day of sound insulation is near, when it will no longer be possible for a lusty infant to spread insomnia through an apartment. He has made a study of the art of curing auditory ills of auditoriums.

The prime factor in acoustic troubles is reverberation. Sounds which should die out in one or two seconds reflect from the hard walls of auditoriums. These reflections come in the form of waves which cross each other at angles in the room and through multiple action increase the original sound as much as five fold.

Working with electric sparks and models taken from architects drawings of proposed theatres Sabine has been able to plot the course of sound waves and is in a position to compute how long a given sound wave will continue to reverberate. In one experiment the reverberations in a theatre were corrected by bringing in a certain number of cushions. This was accomplished through the law of absorption. With a sufficient amount of absorbent material, he demonstrated that sound reverberations can be reduced so that very little more than the original sound impulses are heard.

The method now in use in offices and other places where the noises of typewriters, telegraph instruments and calculating machines are obnoxious, Sabine said, was to bank the ceiling and walls with layers of felt covered by a porous fabric. In theatres acoustic tile is made use of to correct faulty acoustics. The sounds made by the human voice must die away fast enough so that the reverberation of each sound will not interfere with the succeeding impulses. If this is not done the voice will be blurred and indistinct.—Barrett.

## Newman Equips Keith's New Dayton Theatre

The Newman Manufacturing Company reports that they supplied the brass door hardware, portable railings and patented ticket choppers for Keith's new $1,000,000 theatre in Dayton which was recently opened.

## "Rivoli" Being Built in Washington, D. C.

Since the recent announcement of Marcus Notes' new Rivoli theatre on Georgia avenue, it is learned that he is to spend $30,000 on a block of seven dwellings in Washington.—Knappen.

*Exterior view of the new Electric theatre, Kansas City, Kansas. The front is unusually designed and presents an artistic appearance*

# Advantages

Westinghouse Two-Arc Multiple Motion Picture Motor-generator Equipment is not only a dependable source of direct current for the projection machines, but more—it provides for operating the projection machine, stereopticon, and a spot or flood simultaneously. This is one reason why the Palace Million Dollar Theatre in Dallas, and hundreds of other first-class theatres, use Westinghouse equipment.

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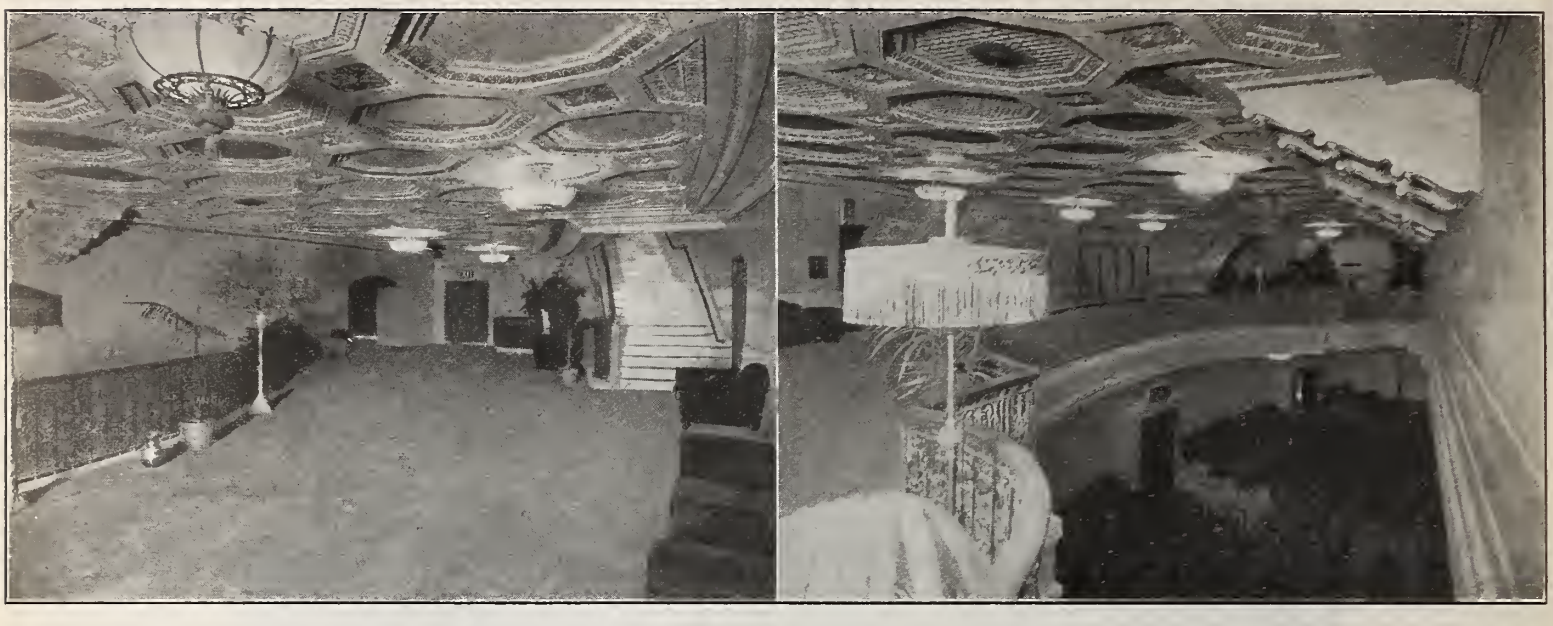
# Westinghouse



*The view on the right shows the mezzanine floor and waiting room of the Golden Gate theatre, San Francisco, Cal. On the left is presented a section of the auditorium proper*

# Important Developments Take Place in Equipment Business in Canada

RATHER important developments have taken place in the theatre equipment business in Canada with the launching of two new theatre supply companies at Toronto, Ontario.

Charles A. Dentelbeck, supervisor of projection for the Famous Players Canadian Corporation for a number of years and president of Local 173, Projection Machine Operators, I. A. T. S. E., for the past seven years, is the president of the Canadian Theatre Supply Company, 22 Dundas street, Toronto, which has been organized to handle the exclusive distribution in Canada of Simplex projection machines and other lines. The company has been incorporated with a capital of $150,000 and a branch office has already been opened at Montreal. Arrangements are also being made to open offices of the Canadian Theatre Supply Company at Winnipeg and Vancouver.

V. Armand, of Winnipeg, a member of the Board of Examiners or projection for the Manitoba Provincial Government, has been visiting in Toronto to confer with Mr. Dentelbeck regarding the opening of the Western branch offices. Mr. Armand has been chief operator of the Capitol theatre, Winnipeg, for three years and is president of Winnipeg Local 299 of the Projection Machine Operators.

Another development has been the opening of offices by J. H. Coleman for the Coleman Electric Company in the Hermant Building, Dundas street East, Toronto, for the distribution of Motiograph projection machine and for the sale of RaLite motor generators, Superlite gold fibre screens, Globe theatre chairs and general theatre supplies. Mr. Coleman was active in the theatre supply business some time ago and has now returned to the business.—Gladish.

## R. D. Thrash of Texas Announces Installations

R. D. Thrash of Dallas, Texas, reports the following equipment installations: H. F. Lloyd, two new projectors at Slayton; Howard & Long, Grapeland, Texas. Star theatre, Eagle Pass; J. R. Henderson, Sallisaw, Okla. Royal theatre, Hamilton, Texas, added special Mazda equipment.—Noble.

*Gathering of the members of the Allied Film Laboratories Association at Delmonicos, New York, for their second annual dinner, Dec. 7, 1922*

## Building Restricted to Architects and Engineers

This body, of which Rudolph P. Miller of New York (vice president N. F. P.), is chairman, officially favors the enactment of legislation by which building operations shall be restricted to architects, engineers, builders, superintendents of construction, or others who have by proper evidence shown their ability or capacity for undertaking such building operations and on whom individual responsibility for the safe prosecution of the work and a compliance with the laws relating to buildings, can be placed. This action was taken in view of the late serious loss of life in the collapse of a completed theatre building in Washington, D. C., and of a theatre in course of construction in Brooklyn, N. Y., both of which cases were in part, if not wholly, due to irresponsible, incompetent or careless design and supervision.

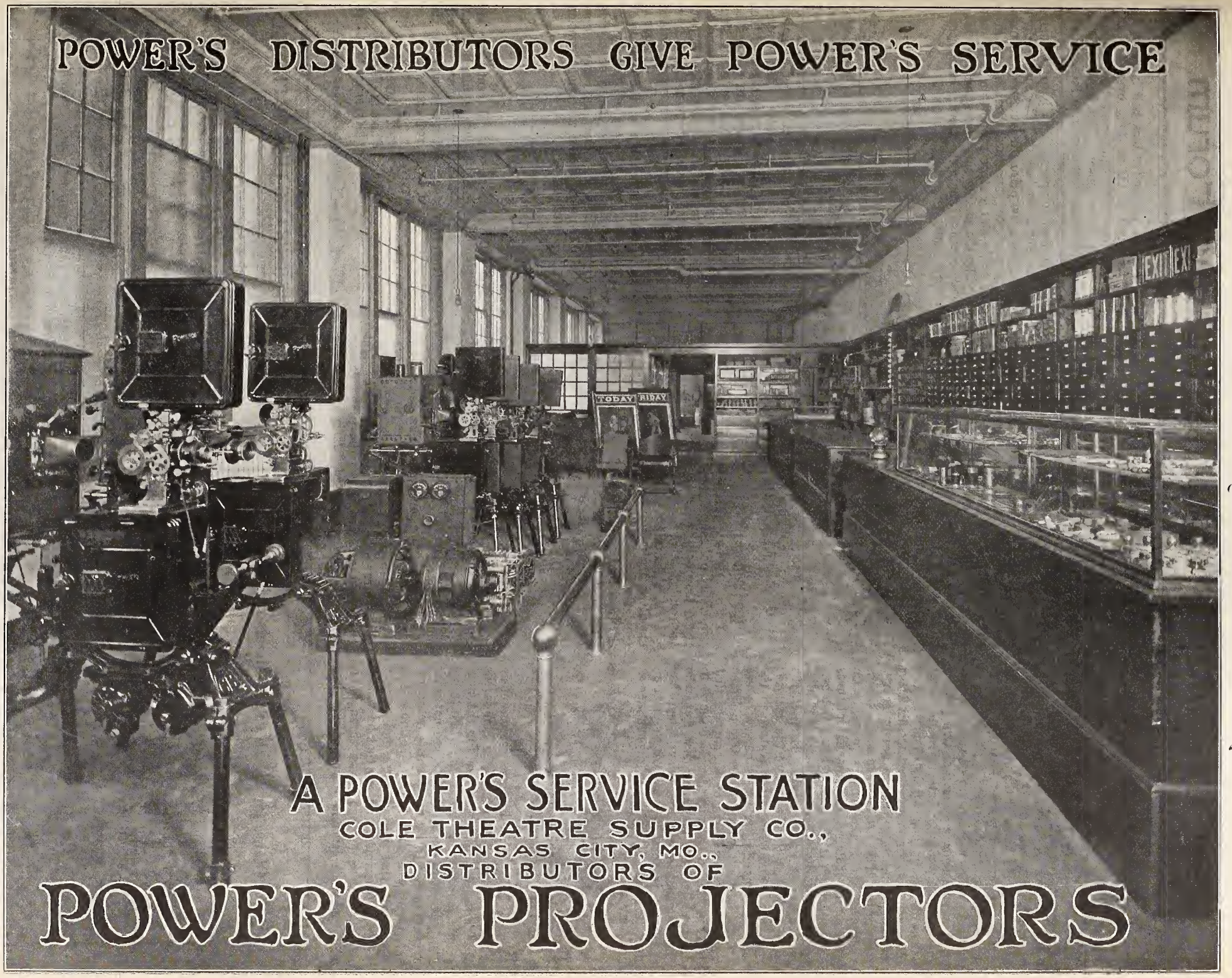
## Prizma Increases Jersey City Laboratory Equipment

Wm. V. D. Kelley, Technical Advisor of Prizma, Inc., has completed the installation of new equipment at its Jersey City Laboratory costing about $60,000, and more than doubles Prizma's capacity. Due to the steadily increasing demand for color photography this installation was deemed necessary. The new installation permits of a considerable reduction in the price of title prints and the following is part of an announcement made by Mr. Kelley: "We are constantly seeking ways and means of reducing our costs and just as quickly as we do this we pass the results along to the trade. Our aim is to make color prints for all who can use them at a price within the reach of all, and furthermore, this reduction has not brought about any sacrifice of quality."

### VIRGINIA

*Berryville*—Chas. W. Marks is constructing a new theatre on the site formerly occupied by the Clark Opera House.

*Roanoke*—Eubanks & Caldwell, Express Bldg., have plans for one-story theatre, 27 x 90, on N. East St. for Raymond Capers, 618 Madison Ave., builder. Structure to cost $10,000 and be of brick, semi-fireproof.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# National Anti-Misframe League Forum

## Severe Criticism

We are in receipt of a letter from a projectionist who is severely criticising one of the members of this organization who holds, in some respects, a position which may be considered to have considerable responsibility, particularly as he can set an example for other projectionists. The name of the projectionist in question has purposely been left out of Mr. Cabmiss' letter, as we do not feel inclined to make this public criticism too personal. However, it is sufficient to state that this projectionist is employed by a southern State Board of Censors as the chief projectionist. The point which has been brought out in this letter is of exceptional value, as we are in hearty agreement that there are many instances where the office of the State Censors prove to be a great source of detriment to perfect pictures not only through misframes and bad patches, but in the majority of cases through the indiscriminate use of punch marks. Even in the very highest class theatres where the criterion of projection and every other feature in the theatre is demanded, it is customary to see the white flashes thrown on the screen which designate that the Board of Censors of that state have okayed the picture. It is hard to understand just the reasoning that men who sit in judgment on pictures follow when they feel that it is for the good of the motion picture to mutilate the film in the manner in which they do.

### Unpopular Letters

To the Editor:

In looking over the December 2nd edition of the Motion Picture News I came across your department.

Now, I believe in brother projectionists working together and to have the film in the best running condition possible for the next operator that gets it. But I don't like to see letters printed in the News that are not what they seem to be. Or, in other words, an operator, especially a man who calls himself a *projectionist,* that will sit down and write a letter to a department and *say* that he *always* treats the film right that passes through his hands, and then let film pass that has bad patches and quite a few misframes. That one man I am referring to is a man who should look after the film more so than a house operator. This one I am writing of is an operator who signs his name ———— *Chief Projectionist,* ———— State Board of Censors. Now I have got film that came direct from the censor board that had the censor seal on it out of frame, bad patches in and around the seal. Now this operator has to run this film so the censors can view it, and yet he will run it, leave misframes and bad patches for the next operator and then he sits down and writes to an organization such as yours and wants to become a member.

Would appreciate it very much if you would let me know your opinion of such as this. You can also print this letter in your department and sign my name to it.

Very truly yours,
Ernest Cabamiss,
Cockade Theatre,
Petersburg, Va.

### Sizes of Objectives

Dear Editor:

I am sending you an article which I wish you would publish in our N. A. M. L. Forum, for it may help some operators to secure better results.

In theatres using "mazda equipment" most machines are equipped with a lens size 1½" diameter. This is entirely too small a lens. There should be at least a lens 2½" in diameter, as diagram shows, and it will increase light power at least 30%.

Very truly yours,
James C. Bickel, No. 1476,
Pomeroy, Ohio.

In a letter received, as above, there was also incorporated two rough sketches by Mr. Bickel illustrating his point regarding the advantage of using the large size diameter projection lens over the small size; in other words, the advantage of a No. 2, or half size projection, lens over the No. 1, or quarter size. This point holds true to a greater degree in the case where the prismatic condenser is used and has not as large a bearing on the amount of light reaching the screen where the plano convex condenser lenses are used. It is safe to say that a No. 2 projective lens will increase the light as much as 50 to 80% over a No. 1 objective lens with equipment that employs the prismatic condenser. This holds true because the working distance from the prismatic condenser to the aperture is only about 6 or 6½ inches as compared with 8 to 10 inches with the plano condensers. The cone of light coming from the prismatic condenser, in passing through the aperture spreads out in a wide angle and a large proportion is not collected by the smaller size projection lens. The No. 2 objective lens in the average case gathers in very nearly this complete cone.

### New Ruling

An accident caused by the glare of the light resulting in blindness to a motion picture machine operator in Pennsylvania, has resulted in the formulation of a ruling by the Industrial Board of the Pennsylvania Department of Labor and Industry amending the motion picture code. The ruling, as announced by Labor Commissioner Connelly, states: "All motion picture projectors that are so constructed that the eyes of the projectionist are exposed to the glare of the crater image or 'spot,' shall be provided with an approved eye-shield." The State Workmen's Compensation Bureau had received the report of the accident upon which a claim for compensation was based and brought it to the attention of the Industrial Board. The ruling applies to all operators of theatrical machines who are affected by the standards of the Industrial Board on motion picture machines, but does not apply specifically to the operators of educational motion pictures.—Berghaus.

---

Dear Sir:

You will find enclosed 25 cents for my membership button. I gave a blank to another projectionist, and I suppose you will hear from him soon. Let me know about the slips to be pasted in the reel cases.

Truly,
Vernice Umfleet,
Phoenix Theatre,
Lawrenceville, Ill.

(*N. A. M. L. Continued on page* 3250)

### Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

..... .....

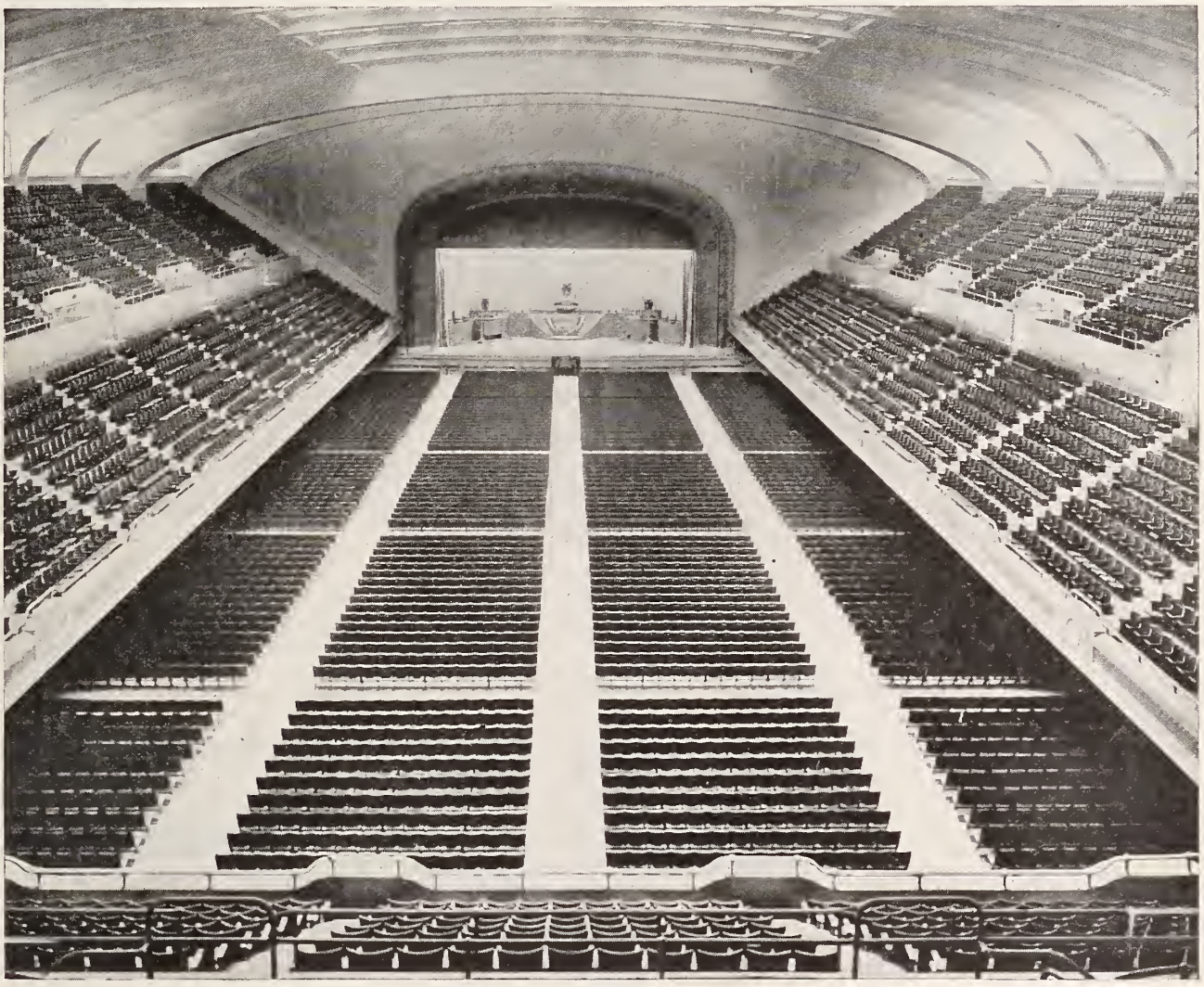
.....

### NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

*AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes. I will notify the exchange to that effect so that they may use their efforts to correct this evil.*

*New applicants when sending in blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button*

# In America's Foremost Theatres



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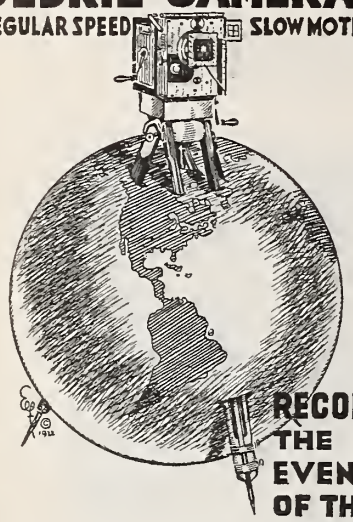

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118 West 44th Street
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Opposite Belasco Theatre
Ownership Management of
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## New Electric Theatre

(*Continued from page 3241*)

Decorating of the new house, which is entirely of hollow tile, terra cotta and concrete, was done by H. T. Letson of Kansas City. Bailey-Reynolds fixtures predominate, while Simplex projection machines, with a throw of 100 feet, are the pride of the projection room. An Adams switchboard is another feature. Inter-communicating phones were installed by the Western Electric Company, while Hoover vacuum cleaners will keep the big house clean.

A large separate room in the basement of the theatre has been designed for a children's nursery. The nursery is light, airy and attractively outfitted and is in charge of a competent overseer. Retiring rooms for women are located in the basement and on the mezzanine floor, adjoining the promenade. Men's smoking and rest rooms also are located in the basement and on the second floor. All retiring rooms are equipped with sound proof telephone booths and supplied with hot and cold running water. Private offices for the management are conveniently located next to the promenade. Offices for ushers and other attendants are located on the floor above.

In the center of the main ceiling is a great semi-globular trellis, composed of interwoven scrolls, from the apex of which is suspended a handsome chandelier, seventeen feet long and eight feet wide. Three hundred electric lamps, ranging from 15 to 60 watt, are required to illuminate this huge figure. Each of the circular art glass panels are likewise equipped with interior lamps. Bronz electric fixtures decorate the side walls, while the doors and seating fixtures are of American black walnut. The seating capacity is divided into 1,000 orchestra seats, 9,000 blacony seats and 350 loge seats. In accordance with the size of the house, 123x90 feet, is a 75-foot stage, 25 feet deep. All the stage lighting effects are controlled from the wings of the stage. For photoplays the lights are controlled from the projection room.

A large circular vent in the promenade floor permits unobstructed circulation of air to all parts of the house, while there is in reality three systems of ventilating, the other two being one that is controlled from the basement and that which is provided by four large fans on the roof. The heating system is of hot air.

At night the Electric presents a picturesque figure on Minnesota avenue, the principal street of the city. Signs, installed by the American Sign Company, harmonize with the artistic design of the house.

"Our pictures will come chiefly through First National, Paramount and Pathe," said F. C. Grubel. "It is our intention to feature only first run films. We probably will show many independent releases also. We are after the best and will spare no expense to get it. We want to make this theatre the pride of Kansas City, Kan."

Two acts of vaudeville will be featured on the Electric's program, as the house is affiliated with the Orpheum circuit. The owners of the new house also have theatres in St. Joseph, Mo., and Springfield, Mo., and all pictures are booked for the chain of houses.

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INDIANA

*Fort Wayne*—Broadway Theatre Co., J. P. Mollett, general mgr., 2017 La Fayette, building theatre on B'way & Huestes St., costing $50,000; seating 700. Prelim. plans being drawn.

## New Eastern Agents Appointed For Handling Simplex Ticket Machines

The World Ticket and Supply Company, Inc., 1600 Broadway, New York City, has secured the exclusive eastern agency for the improved ticket machines which, it is claimed, is the original ticket machine placed on the market.

The officers of this company are Jack C. Enslen, President; S. G. Lamm, Vice President, and F. G. Bernholz, Secretary and Treasurer.

In a description of this machine, it is noted that there are three different styles which have incorporated many exceptional improvements.

This machine is unique in its way, as it has a separate mechanism for each unit, which means that tickets can be issued from one, two, three, four or five units individually or collectively as the need may arise—that is, two different priced tickets can be issued into the hands of the patron at the same time, and each unit can be locked when not in use.

There is nothing to interfere with the knee space that is necessary for a cashier to have in her booth in order to operate the machine efficiently, and nothing on the top of the machine to interfere with the making of change, as the top plate is absolutely flush. This machine is also made with keys dropped below the top plate for exhibitors desiring this model.

Many new installations have been reported made in the more important theatres in the east since the World Ticket & Supply Company has taken over this agency.

This company is headquarters for tickets of all kinds, and state that their tickets are correct as to numbering and printing; also that their folder style tickets work in any style of ticket machine.

TYPHOON COOLING SYSTEM
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Theatre and Exchange Mailing List Service
We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.
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will make you realize the importance of proper fire prevention equipment on your projector. Every time the lower reel of the projector fails to pick up, or the sprocket holes strip, or the film breaks or burns, your patrons and investment are in jeopardy. Why TAKE chances?

30 days trial will convince you that the above evils are preventable and that you do need

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# Business Offerings

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Experienced exploitation man seeks change. Now employed. Box 250, care of Motion Picture News, 729 Seventh Avenue, New York City.

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WANTED TO BUY or lease theatre in Middle West, by successful showman. Box A. Z., Motion Picture News, Chicago, Ill.

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The color is in the glass of Reco Color Hoods. Clear, brilliant, eye-catching color that out-attracts the signs of your competitors. Pay for selves within a year over dipped or colored lamps. Circular on request.

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WITH your quickly
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## N. A. M. L. FORUM

(*Continued from page 3246*)

Dear Sir:

I am mailing application for membership in your association. I am assistant projectionist at the Columbia theatre at McAllen. Have been in this capacity for some time. At present I go to school six hours a day and operate the machine for four hours each day. Mr. Cantu, chief projectionist of this theatre, is already a member of your league, and he speaks so highly of it that it must be a very good thing. In fact, we try to follow all your views on how to fix film, and so forth. It is a nuisance to get hold of a picture that has been punched and cut up.

Am sending you 25 cents in stamps for N. A. M. L. button, which I hope to get soon. Very truly yours,

GILBERT GARZA,
Columbia Theatre,
McAllen, Texas.

---

Dear Editor:

Thank you very much for your note of the 15th, and I am enclosing herewith 25 cents in stamps, as noted on the bottom of the application blank.

Here's luck to the League and hope to hear from you soon.

Very truly yours,

B. B. GUYTON,
Butler, Mo.

---

Dear Sirs:

Just a few lines to let you all know I am still in the ring, trying to project better pictures on the screen. How about reinstating and getting you to send me some labels. My old number was 829, La Gronge, Ga. Please rush me another number and labels to Box 133, Cordova, Ala.

Yours for better projection,

GEORGE REESE,
Box 133,
Cordova, Ala.

---

Dear Sir:

I am sending 25c. in stamps for the membership button of the N. A. M. L. I have had three years experience with Simplex projectors and I know how to take care of the film without punch holes and scratches, etc.

Sincerely,

MILFORD R. BAUMGARDNER,
Empress Theatre,
Mangum, Okla.

---

Dear Editor:

Enclosed please find money order for 25 cents for which please send me a bronze league button.

Thanking you for your past favors, I remain,

Yours truly,
S. MESSINGER, No. 1547,
716 Blue Hill Ave.,
Dorchester, Mass.

[We have forwarded a new card to Brother Klinger.—EDITOR.]

Dear Sir:

---

Dear Editor:

Please find enclosed 25 cents and my application for membership to the N. A. M. L. I have been reading the letters in the MOTION PICTURE NEWS and think it is a very good thing. Write me soon about it.

Truly yours,

D. LAMAR PARKERSON,
Sylvia Theatre,
Sylvester, Ga.


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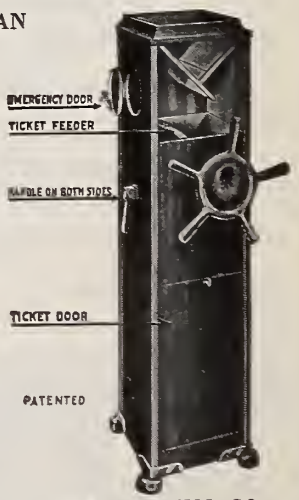


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J. C. JESSEN'S PRODUCTION NOTES BY WIRE

# Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

## On the Goldwyn Lot

The first Von Stroheim subject will be "McTeague," from a story by Frank Norris.

Rupert Hughes is on desert location near Palm Springs, with "Souls for Sale" company. Eleanor Boardman will play the lead in the Hughes picture instead of Claire Windsor. Others in the cast are Mae Busch, Barbara Lamarr, Richard Dix, Frank Mayo, Lew Cody, Arthur Hoyt, Dale Fuller.

Katherine Hilliker and H. H. Caldwell have been placed under contract to serve as assistants to June Mathis.

Marshall Neilan will next make "Red Lights," adapted from the play by Edward Rose, "The Rear Car," in which Ray Griffith will play the leading role.

Work on the Maurice Tourneur Production of "The Isle of Dead Ships" was started in earnest Monday night when the night sequences of The Portales, a famous cafe in Vera Cruz, were taken.

Willard Louis, chubby comedian, whose capers as Friar Tuck in "Robin Hood" are his latest contributions to screen humor, has been engaged to play Joseph Sedley in Hugo Ballin's elaborate production of "Vanity Fair," now under way at the Goldwyn studio.

## At Universal City

Lois Weber has selected Jane Mishkinin, age eleven, to play the title role in the re-made production of "Jewel," from Clara Louise Burnham's novel. Other players decided upon are Claude Gillingwater, Frances Laymond, Evelyn Thatcher, and Jacqueline Gadsen.

Hoot Gibson has completed filming of an original story by Ed Sedgwick, titled "Heads Up," also directed by Sedgwick.

Tod Browning has added Wallace Beery and Rose Dione to the cast of "Drifting."

Another chapter play, of which Robert F. Hill is director, has been finished at Universal City. Jack Mulhall is the star of "The Social Buccaneer," a romantic serial based on the novel of the same name by Frederic Isham, laid chiefly in New York and an imaginery kingdom in central Europe. Margaret Livingston appears apposite Mulhall, while Robert Anderson, well remembered for his work in "The Heart of Humanity" and other big productions, has the role of the hero's chum. Sidney Bracey, Fontaine La Rue, Percy Pembroke, Tote DuCrow, Wade Boteler, Lucille Ricksen and other players of feature class handle supporting roles.

As a result of the heavy snow which has blanketed the California Mountains, the Universal production unit headed by Edward Laemmle, which is making "The Oregon Trail" a new historical chapter picture with Art Acord, found itself isolated in the Big Bear Valley region. It was not until the executives at Universal City sent an aeroplane from the Roger Airport Field in Hollywood to carry messages and instructions to the Laemmle unit, that liaison was established by the serial company and its base.

## Century Cut-Backs

The second Buddy Messenger comedy is being cast.

Edith Grant will play the ingenue role in the next Harry Edwards comedy.

Century Studios are being rebuilt.

## Around Metro Studios

Lou Anger has leased space for the filming of Norma Talmadge's starring vehicle "Within the Law," to be directed by Frank Lloyd.

In production are: "Your Friend and Mine" (Sawyer-Lubin) and "Her Fatal Millions," starring Viola Dana, the latter under the direction of William Beaudine.

Hunt Stromberg is casting the next Bull Montana comedy entitled "They Call It Dancing."

## With Paramount Units

The Joseph Henaberry company, filming "The Tiger's Claw," an original photoplay by Jack Cunningham starring Jack Holt, is working at the Selig Zoo, where animal scenes are being photographed. Eva Novak plays opposite the star.

The Walter Hiers company, directed by Wesley Ruggles, has gone south for exteriors for "Mr. Billings Spends His Dime."

William DeMille will begin "Grumpy" on December 18th. His cast will be composed of Theodore Roberts, May McAvoy, Conrad Nogel, Charles Ogle, Betram Johns, and others.

Fitzmaurice is making the final scenes for "Bella Donna."

Julia Crawford Ivers has completed "The White Flower," starring Betty Compson.

Sam Woods is making interiors for "Prodigal Daughters," starring Gloria Swanson. In the cast are Ralph Graves, Theodore Roberts, Robert Agnew, Louise Dresser, Vera Reynolds, Charles Clary and others.

Theodore Kosloff and Charles DeRoche will share honors in "The Law of the Lawless," starring Dorothy Dalton.

"The Trail of The Lonesome Pine" company, starring Mary Miles Minter, under the direction of Charles Maigne, are working on mountain location with the complete cast including Antonio Moreno, lead, Ernest Torrence, Edwin Brady, Beulah Bains, J. S. Strembridge and Cullen Tate.

Final scenes are being made for "The Covered Wagon."

Robert Kane left for the east Wednesday.

Pauline Garon, who has come East from the Lasky studio on the Coast where she played an important part in Cecil B. DeMille's latest production, "Adam's Rib," has been engaged for the role of a flapper in George Melford's next Paramount picture, "You Can't Fool Your Wife," which is to be put in production soon at the Long Island studio.

Mahlon Hamilton, well remembered for his role of "Daddy Long-Legs," arrived in New York from Los Angeles this week to play a prominent part in Marion Davies' next Cosmopolitan picture, "Little Old New York."

In addition to the principals of the cast, Allan Dwan has taken eight other actors and actresses with him to Miami, Fla., where scenes will be filmed for his Paramount production, "The Glimpses of the Moon." They are Beth Allen, Mrs. George Peggram, Dolores Costello, Billie Muller, Beatrice Coburn, Fred Hadley, Robert Lee Kseling and Barton Adams. These players will have important bits in the picture in which Bebe Daniels and Nita Naldi will be featured with David Powell, Maurice Costello, Rubye de Remer and Charles Gerrard leading in the support.

## R-C Production Notes

Production was started last week on "Six Second Smith" which will be the fourth of the "Fighting Blood" series of H. C. Witwer-Collier's magazine stories to be released through the Film Booking Offices of America. George O'Hara and Clara Horton continue in the leading roles, and Mal St. Clair is again directing.

Ethel Clayton will soon start work at the Powers studios on "The Greater Glory," her third starring vehicle for F. B. O. release. The story is an original by Wyndham Gittens, who also made the screen adaptation.

The Red Hen hotel, an old two-story frame structure and a relic of the early gold rush days of California, was wrecked by dynamite and completely destroyed to add realism to one of the big scenes in "Canyon of the Fools," Harry Carey's fourth starring vehicle for F. B. O. release.

## East and West With Fox

J. Gordon Edwards has begun work on a society-melodrama at the New York studios of the corporation. The story, "The Net," is an adaptation of the famous work of Maravene Thompson. Olga Linek Scholl wrote the scenario. A notable cast has been selected for the picture. Heading it are Barbara Castleton, Raymond Bloomer and Albert Roscoe. The others are Peggy Davis, Arthur Gordoni, Cornelius F. Keefe, Helen Tracy, Eliah Nadel, Alexander Gaden, Guy Combs Byron Douglas, Claire De Lores, and Eileen Grout.

## Here and There

Popular Pictures have completed "Robin Hood Jr.," featuring Frankie Lee, under the direction of Clarence Bricker. The Fatty Karr comedy "Long Skirts" directed by Bruce Mitchell is also finished.

Ben Wilson is completing "The Devil's Door Yard," starring William Fairbanks, and is casting a new comedy featuring Monte Banks.

The Jackie Coogan Company gave a Charity Circus for the benefit of the Far East Relief Fund, Saturday, and realized about ten thousand dollars for the fund as well as making the circus scenes for "Toby Tyler."

The Halperin Production, "Tea With a Kick," is being filmed at the Fine Arts studio from a continuity by Harvey Thew.

"The Great Menace" has been completed by Albert Rogell and plans are being made for filming of "Why Do We Live?"

Regal Pictures, Inc., organized by Clark Thomas, former general manager of Ince studios, to make a series of pictures for Associated Exhibitors, is beginning work on "The Tinsel Harvest." This will be directed by William Seiter, starring Madge Bellamy, and is an adaptation from a story by Harold Thumae, with a continuity by Del Andrews. Jack Mulhall will play the lead.

John Griffith Wray is at Yuma, with his company, where Bradley King's story "News," is being filmed.

Leah Baird is now filming "The Destroying Angel," most pretentious subject of a series, which requires big interiors and specially selected exteriors. W. S. Van Dyke is directing. Among the principals are John Bowers, Ford Sterling and Noah Beery.

Mrs. Florence Strauss, formerly with Famous Players and Goldwyn, has recently joined the force of Associated First National and is now scenario editor of that organization.

Cullen Landis has been engaged by Vitagraph to create the role of Dick Halpin in its forthcoming special production, "Masters of Men."

Word was received this week from the Coast that Principal Pictures Corporation had started production in the Principal studios in Los Angeles on a new version of Harold Bell Wright's famous story, "The Re-Creation of Bryant Kent." This picture will be ready for re-

(*Continued on page* 3254)

# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September**

## SEPTEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Barb-Wire | Jack Hoxie | Aywon-S. R. | 5 reels | Sept. 2 |
| Blood and Sand | Rodolph Valentino | Paramount | 8 reels | Aug. 19 |
| Broadway Rose | Mae Murray | Metro | 8 reels | Sept. 16 |
| Caught Bluffing | Frank Mayo | Universal | 5 reels | Sept. 23 |
| Confidence | Herbert Rawlinson | Universal | 5 reels | Sept. 30 |
| Crimson Clue | Rich'rds'n-Sedgwick | Clark-Cornelius | 5 reels | |
| Crusader, The | William Russell | Fox | 5 reels | |
| Dangerous Adventure | Grace Darmond | Warner Bros. | 7 reels | Dec. 9 |
| Deserted at the Altar | Special Cast | Phil Goldstone-S. R. | 7 reels | Oct. 7 |
| Down to the Sea in Ships | Courtot-McKee | Elmer Clifton | 11 reels | Dec. 2 |
| Eternal Flame, The | Norma Talmadge | First National | 6 reels | Sept. 23 |
| Face to Face | Marguerite Marsh | Pathe (Playgoers) | 5 reels | Sept. 16 |
| Fighting Guide, The | William Duncan | Vitagraph | 5 reels | Aug. 26 |
| Five Dollar Baby | Viola Dana | Metro | 6 reels | June 17 |
| Fools of Fortune | Marg. de la Motte | Amer. Releasing | 5 reels | Aug. 19 |
| Fool There Was, A | Special Cast | Fox | 5 reels | July 29 |
| Galloping Kid, The | Hoot Gibson | Universal | 5 reels | Sept. 16 |
| Girl's Desire, A | Alice Calhoun | Vitagraph | 5 reels | Aug. 26 |
| Grandma's Boy | Harold Lloyd | Asso. Exhibitors | 5 reels | July 15 |
| Hands of Nara, The | Clara K. Young | Metro | 6 reels | Aug. 19 |
| Her Gilded Cage | Gloria Swanson | Paramount | 5 reels | Aug. 19 |
| How Woman Love | Betty Blythe | B. B. Prod.-S. R. | 6 reels | Aug. 26 |
| Isle of Doubt, The | Special Cast | Playgoers (Pathe) | 5 reels | Sept. 2 |
| Kick-Back, The | Harry Carey | Film Book. Offices | 6 reels | Aug. 5 |
| Kindred of the Dust | Special Cast | First National | 8 reels | Feb. 11 |
| Love Is An Awful Thing | Owen Moore | Selznick | 5 reels | Sept. 16 |
| Man She Brought Back, The | Special Cast | Pathe (Playgoers) | 5 reels | Sept. 23 |
| Manslaughter | Thomas Meighan | Paramount | 9 reels | Sept. 30 |
| Married People | Mabel Ballin | Hodkinson | 6 reels | Aug. 5 |
| Monte Cristo | Special Cast | Fox | 5 reels | Apr. 8 |
| Nero | Special Cast | Fox | 11 reels | June 3 |
| Nice People | Special Cast | Paramount | 7 reels | Aug. 19 |
| Night Life in Hollywood | | Arrow-S. R. | | |
| Orphan Sally | Special Cast | Lee-Bradford-S. R. | 5 reels | |
| Peaceful Peters | Wm. Fairbanks | Arrow-S. R. | 5 reels | Nov. 4 |
| Prisoner of Zenda, The | Special Cast | Metro | 8 reels | May 6 |
| Queen of the Moulin Rouge | Martha Mansfield | Amer. Releasing | 6 reels | Aug. 19 |
| Rich Men's Wives | Special Cast | Al Lichtman Corp. | 7 reels | Sept. 2 |
| Secrets of Paris | Special Cast | Affiliated-S. R. | 6 reels | Aug. 28 |
| Sign of the Rose | George Beban | Amer. Releasing | 6 reels | Aug. 5 |
| Siren Call, The | Dorothy Dalton | Paramount | 6 reels | Sept. 30 |
| Skin Deep | Sills-Vidor | First National | 6 reels | Sept. 30 |
| Slim Shoulders | Irene Castle | Hodkinson | 6 reels | July 8 |
| Snow Shoe Trail, The | Jane Novak | Film Book. Offices | 6 reels | Sept. 23 |
| Storm, The | House Peters | Universal | 8 reels | July 1 |
| Thundering Hoofs | Peggy O'Day | Aywon-S. R. | | |
| Timothy's Quest | Special Cast | Amer. Releasing | 5 reels | Sept. 23 |
| Top O' the Morning | Gladys Walton | Universal | 5 reels | Sept. 9 |
| Under Two Flags | Louise Vale | Clark-Cornelius | 5 reels | |
| Valley of Silent Men | Alma Rubens | Paramount | 6 reels | Sept. 9 |
| Veiled Woman, The | Marguerite Snow | Hodkinson | 5 reels | June 24 |
| West of Chicago | Charles Jones | Fox | 5 reels | Aug. 26 |
| While Satan Sleeps | Jack Holt | Paramount | 5 reels | July 1 |
| Woman's Woman, A | Mary Alden | Allied Prod. & Dist. | 8 reels | Sept. 30 |
| Yosemite Trail, The | Dustin Farnum | Fox | 5 reels | Sept. 30 |

## OCTOBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Above All Law | | Paramount | 7 reels | Aug. 5 |
| Affinities | Bowers-Moore | Hodkinson | | |
| Bells of San Juan | Charles Jones | Fox | 5 reels | Oct. 28 |
| Beware of the Law | Marjorie Payne | Jawitz-S. R. | 5 reels | Oct. 21 |
| Bond Boy, The | Rich. Barthelmess | First National | 7 reels | Oct. 21 |
| Bootlegger's Daughter, The | Bennett-Niblo | Playgoers (Pathe) | 5 reels | Oct. 14 |
| Broad Daylight | Mulhall-Wilson | Universal | 5 reels | Nov. 4 |
| Broadway Madonna, The | Special Cast | Film Book. Offices | 6 reels | Nov. 11 |
| Burning Sands | Hawley-Sills | Paramount | 7 reels | Sept. 16 |
| Calvert's Valley | John Gilbert | Fox | 5 reels | Oct. 21 |
| Cowboy and the Lady, The | Minter-Moore | Paramount | 5 reels | Nov. 25 |
| Do and Dare | Tom Mix | Fox | 5 reels | Oct. 7 |
| Douglas Fairbanks in Robin Hood | Douglas Fairbanks | United Artists | 10 reels | Oct. 28 |
| East Is West | Con. Talmadge | First National | 8 reels | Sept. 9 |
| Face in the Fog, The | Lionel Barrymore | Paramount | 6 reels | Oct. 14 |
| Forget-Me-Not | Special Cast | Metro | 6 reels | July 29 |
| Fortune's Mask | Earle Williams | Vitagraph | 5 reels | Sept. 9 |
| Ghost Breaker, The | Reid-Lee | Paramount | 5 reels | Sept. 23 |
| Girl Who Ran Wild, The | Gladys Walton | Universal | 5 reels | Oct. 14 |
| Head Hunters of South Seas | | Asso. Exhibitors | 5 reels | Oct. 7 |
| Heart's Haven | Adams-McKim | Hodkinson | 6 reels | Aug. 12 |
| Hound of Baskervilles | Eille Norwood | Film Book. Offices | 6 reels | Sept. 23 |
| Human Hearts | House Peters | Universal | 7 reels | July 8 |
| If I Were Queen | Ethel Clayton | Film Book. Offices | 6 reels | Oct. 28 |
| June Madness | Viola Dana | Metro | 6 reels | Oct. 7 |
| Light in the Dark, The | Hope Hampton | First National | 6 reels | Sept. 9 |
| Lights of New York | Marc McDermott | Fox | | |
| Little Wildcat | Alice Calhoun | Vitagraph | 5 reels | Sept. 16 |
| Lone Hand, The | Hoot Gibson | Universal | 5 reels | Oct. 21 |
| Long Chance, The | Special Cast | Universal | 5 reels | Oct. 7 |
| Lorna Doone | Special Cast | First National | 6 reels | Oct. 28 |
| Man Who Played God, The | George Arliss | United Artists | 6 reels | Sept. 16 |
| Mixed Faces | William Russell | Fox | 5 reels | Oct. 14 |
| Old Homestead, The | Theodore Roberts | Paramount | 7 reels | Oct. 14 |
| One Night in Paris | Special Cast | Playgoers (Pathe) | 5 reels | Oct. 14 |
| Pals of the West | Special Cast | Clark-Cornelius-S. R. | 5 reels | |
| Pillagers, The | | Amer. Releasing | 6 reels | |
| Pink Gods | Daniels-Kirkwood | Paramount | 7 reels | Oct. 7 |
| Plaything of an Emperor | Special Cast | J. A. Levinson-S. R. | 6 reels | Oct. 21 |
| Quincy Adams Sawyer | Special Cast | Metro | 6 reels | Dec. 9 |
| Rags to Riches | Wesley Barry | Warner Bros.-S. R. | 6 reels | Oct. 7 |
| Remembrance | | Goldwyn | 6 reels | Sept. 9 |
| Rogue's Romance, A | Rodolph Valentino | Vitagraph | 5 reels | Sept. 23 |
| Shadows | Special Cast | Al Lichtman Corp. | 7 reels | Nov. 11 |
| Sherlock Holmes | John Barrymore | Goldwyn | 7 reels | May 20 |
| Stormswept | Special Cast | Film Book. Offices | | |
| Tailor Made Man, A | Charles Ray | United Artists | 8 reels | Aug. 19 |
| Till We Meet Again | Special Cast | Asso. Exhibitors | 6 reels | Oct. 14 |
| To Have and To Hold | Compson-Lytell | Paramount | 7 reels | Oct. 28 |
| What Fools Men Are | Faire Binney | Amer. Releasing | 6 reels | Dec. 9 |
| When Danger Smiles | William Duncan | Vitagraph | 5 reels | Oct. 28 |
| When the Desert Calls | Violet Heming | Amer. Releasing | 6 reels | Dec. 2 |
| White Shoulders | K. MacDonald | First National | 6 reels | Nov. 4 |
| Without Compromise | William Farnum | Fox | 5 reels | Nov. 4 |
| Who Are My Parents? | Special Cast | Fox | 8 reels | Sept. 2 |
| Wolf Law | Frank Mayo | Universal | 5 reels | Oct. 28 |
| Woman He Loved, The | Wm. V. Mong | Amer. Releasing | 6 reels | Sept. 16 |
| Woman Who Fooled Herself | Allison-Ellis | Asso. Exhibitors | 6 reels | Nov. 25 |
| Youth Must Have Love | Shirley Mason | Fox | 5 reels | Sept. 23 |
| Youth to Youth | Special Cast | Metro | 6 reels | Oct. 28 |

## NOVEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Anna Ascends | Alice Brady | Paramonnt | 5 reels | Nov. 25 |
| Another Man's Shoes | Herbert Rawlinson | Universal | 5 reels | Nov. 11 |
| At the Crossroads | Seena Owen | Amer. Releasing | 6 reels | |
| Beautiful and Damned | Marie Prevost | Warner Bros.-S. R. | 7 reels | |
| Boss of Camp Four | Charles Jones | Fox | 5 reels | Dec. 2 |
| Brawn of the North | Strongheart (dog) | First National | 8 reels | Nov. 25 |
| Breaking Home Ties | Special Cast | Asso. Exhibitors | 6 reels | Dec. 2 |
| Brothers Under the Skin | Special Cast | Goldwyn | | Nov. 4 |
| Challenge, The | Dolores Cassinelli | Amer. Releasing | 5 reels | |
| Clarence | Reid-Ayres-McAvoy | Paramount | 6 reels | Oct. 28 |
| Dangerous Age, The | Special Cast | First National | 7 reels | Dec. 9 |
| Deerslayer, The | Special Cast | Amer. Releasing | 6 reels | |
| Famous Mrs. Fair, The | Special Cast | Metro | 6 reels | |
| Flaming Hearts | J. B. Warner | East Coast-S. R. | 5 reels | |
| Good Men and True | Harry Carey | Film Book. Offices | 6 reels | Nov. 18 |
| Headless Horseman, The | Will Rogers | Hodkinson | 7 reels | Oct. 28 |
| Hungry Hearts | Special Cast | Goldwyn | | Nov. 11 |
| Impossible Mrs. Bellew | Gloria Swanson | Paramount | 7 reels | Nov. 4 |
| Jilt, The | Special Cast | Universal | 5 reels | Dec. 2 |
| Lavender Bath Lady | Gladys Walton | Universal | 5 reels | Nov. 25 |
| Love Gamhler, The | John Gilbert | Fox | 5 reels | Nov. 18 |
| Man and the Moment, The | Special Cast | Playgoers (Pathe) | 5 reels | |
| Man Wanted | Arthur Housman | Clark-Cornelius-S. R. | 5 reels | |
| Man Who Saw Tomorrow, The | Thomas Meighan | Paramount | 7 reels | Nov. 11 |
| Man Who Waited, The | Special Cast | Playgoers (Pathe) | 5 reels | |
| My Friend the Devil | Special Cast | Fox | 9 reels | Sept. 7 |
| Oliver Twist | Jackie Coogan | First National | 8 reels | Nov. 4 |
| On the High Seas | Dalton-Holt | Paramount | 5 reels | Oct. 14 |
| Other Side, The | Special Cast | Amer. Releasing | 6 reels | |
| Peg O' My Heart | Laurette Taylor | Metro | 6 reels | |
| Pride of Palomar, The | Special Cast | Paramount | 7 reels | Dec. 2 |
| Ridin' Wild | Hoot Gibson | Universal | 5 reels | Nov. 25 |
| Shirley of the Circus | Shirley Mason | Fox | 5 reels | Nov. 25 |
| Sin Flood, The | Special Cast | Goldwyn | 7 reels | Jan. 21 |
| Super Sex, The | Rohert Gordon | Amer. Releasing | 6 reels | Dec. 9 |
| Tess of the Storm Country | Mary Pickford | United Artists | 10 reels | Nov. 25 |
| Thelma | Jane Novak | Film Book. Office | 6 reels | Dec. 2 |
| Thorns and Orange Blossoms | Special Cast | Al Lichtman Corp. | 7 reels | Nov. 25 |
| Trifling Women | Special Cast | Metro | 8 reels | Oct. 14 |
| Under Two Flags | Priscilla Dean | Universal | 7 reels | Oct. 7 |
| While Justice Waits | Dustin Farnum | Fox | 5 reels | Dec. 9 |
| Woman Conquers, The | K. MacDonald | First National | 5 reels | |
| World's a Stage, The | Dorothy Phillips | Principal Pict.-S. R. | 6 reels | Dec. 2 |
| You Never Know | Earle Williams | Vitagraph | 5 reels | Nov. 18 |
| Young Rajah, The | Rodolph Valentino | Paramount | 8 reels | Nov. 18 |

## DECEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Altar Stairs, The | Frank Mayo | Universal | 5 reels | Dec. 9 |
| Back Home and Broke | Thomas Meighan | Paramount | | |
| Bill of Divorcement, A | Constance Binney | Asso. Exhib. | 6 reels | |
| Blind Bargain, A | Lon Chaney | Goldwyn | 5 reels | Dec. 2 |
| Broken Chains | Colleen Moore | Goldwyn | 6 reels | Dec. 16 |
| Bull Dog Drummond | Blackwell-Greeley | Hodkinson | 5 reels | Nov. 25 |
| Captain Fly-By-Night | Johnnie Walker | Film Book. Offices | 5 reels | |
| Cold Courage | Special Cast | Metro | 6 reels | |
| Conquering the Woman | Florence Vidor | Asso. Exhib. | 6 reels | |
| Dangerous Game, A | Gladys Walton | Universal | 5 reels | |
| Danger Point, The | Carmel Myers | Amer. Releasing | 6 reels | Nov. 18 |
| Daughter of Luxury, A | Agnes Ayres | Paramount | 5 reels | Dec. 16 |

| | | | | |
|---|---|---|---|---|
| Dr. Jack | Harold Lloyd | Asso. Exhib. | 5 reels | |
| Ebb Tide | Lee-Kirkwood | Paramount | 7 reels | Dec. 2 |
| Environment | Special Cast | Principal Pict-S. R. | 6 reels | |
| Finger Prints | Special Cast | Hyperion Pict.-S. R. | 5 reels | |
| Forsaking All Others | Moore-Landis | Universal | 5 reels | Dec. 16 |
| Great City, The | Special Cast | Amer. Releasing | 7 reels | |
| Heroes of the Street | Wesley Barry | Warner Bros. | 7 reels | |
| Inner Man, The | W. Standing | Playgoers (Pathe) | .6 reels | |
| Jazzmania | Mae Murray | Metro | 6 reels | |
| Kentucky Derby, The | Reginald Denny | Universal | 6 reels | Nov. 4 |
| Kingdom Within, The | Pauline Starke | Hodkinson | | |
| Love in the Dark | Viola Dana | Metro | 6 reels | Nov. 25 |
| Marriage Chance, The | Special Cast | Amer. Releasing | 6 reels | Nov. 25 |
| My Friend and Yours | Special Cast | Metro | 6 reels | |
| New Minister, The | Special Cast | East Coast-S. R. | 5 reels | |
| One Exciting Night | Special Cast | United Artists | 10 reels | Oct. 21 |
| One Wonderful Night | Herbert Rawlinson | Universal | 5 reels | |
| Outcast | Elsie Ferguson | Paramount | 6 reels | Dec. 16 |
| Prince and Pauper | Tibi Lubin | Amer. Releasing | 6 reels | Aug. 26 |
| Singed Wings | Bebe Daniels | Paramount | 8 reels | Dec. 9 |
| Strangers' Banquet, The | Special Cast | Goldwyn | | |
| That Woman | Catherine Calvert | Amer. Releasing | 6 reels | |
| When Love Comes | Helen J. Eddy | Film Book. Offices | .6 reels | |

## JANUARY

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Brass Commandments | William Farnum | Fox | | |
| Dollar Devils | Special Cast | Hodkinson | | |
| Flaming Hour, The | Frank Mayo | Universal | 5 reels | |
| Flirt, The | Special Cast | Universal | | |
| Footlight Ranger, The | Charles Jones | Fox | | |
| Ghost Patrol, The | Graves-Love | Universal | 5 reels | |
| House of Solomon, The | Wm. H. Strauss | Amer. Releasing | 6 reels | |
| Kick In | Compson-Lytell | Paramount | | Dec. 9 |
| Kindled Courage | Hoot Gibson | Universal | 5 reels | |
| Little Church Around the Corner | Claire Windsor | Warner Bros. | 6 reels | |
| Making a Man | Jack Holt | Paramount | | |
| Malcolm Strauss' Salome | Diana Allen | Geo. Wiley-S. R. | 6 reels | |
| Man's Size | William Russell | Fox | | |
| Milady | Special Cast | Amer. Releasing | | |
| Missing Millions | Alice Brady | Paramount | 6 reels | Sept. 30 |
| Power of a Lie, The | Special Cast | Universal | 5 reels | |
| Remittance Woman, The | Ethel Clayton | Film Book. Offices | .6 reels | |
| Second Fiddle | Astor-Hunter | Hodkinson | | |
| Spanish Cavalier, The | Rodolph Valentino | Paramount | | |
| Thirty Days | Wallace Reid | Paramount | 5 reels | Dec. 2 |
| Three Who Paid | Dustin Farnum | Fox | | |
| Vengeance of the Deep | Special Cast | Amer. Releasing | | |
| While Paris Sleeps | Lon Chaney | Hodkinson | | |
| World's Applause, The | Bebe Daniels | Paramount | | |

# Comedy Releases

| | | | | |
|---|---|---|---|---|
| Accidental Wealth | Neely Edwards | Universal | 1 reel | |
| Agent, The | Larry Semon | Vitagraph | 2 reels | |
| All Wet | Al St. John | Fox | 2 reels | |
| Alarm, The | Al. St. John | Fox | 2 reels | |
| Aladdin, Jr. | Lewis Sargent | Universal | 1 reel | |
| American Plan | Lee Moran | Universal | 2 reels | |
| Baby Show in Squirrelville | | Lee-Bradford-S. R. | 1 reel | |
| Best Cellar, The | Neely Edwards | Universal | 1 reel | |
| Big Flood, The | Aesop's Fables | Pathe | 2/3 reels | |
| Big Scoop, The | Johnny Jones | Pathe | 2 reels | Nov. 25 |
| Blaze Away | Paul Parrott | Pathe | 1 reel | Dec. 2 |
| Blazes | Lige Conley | Educational | 2 reels | Nov. 4 |
| Bone Dry | Paul Parrott | Pathe | 1 reel | Oct. 14 |
| Bow Wow | Louise Fazenda | First National | 2 reels | |
| Boy and the Bear, The | Aesop's Fables | Pathe | 2/3 reels | |
| Broadcasting | Johnny Jones | Pathe | 2 reels | Oct. 21 |
| Bumps and Thumps | Mutt & Jeff Cart'n. | Fox | ½ reel | |
| Cabby, The | Lorraine-Maude | Universal | 2 reels | |
| Chased Bride, The | Neal Burns | Educational | 2 reels | Dec. 2 |
| Chewing Gum Industry | Mutt & Jeff Cart'n. | Fox | ½ reel | |
| Chicken Parade, The | Jimmy Aubrey | Vitagraph | 2 reels | Sept. 2 |
| Choose Your Weapons | Bobby Vernon | Educational | 2 reels | Nov. 4 |
| Chop Suey | Dorothy Devore | Educational | 2 reels | Nov. 11 |
| Christmas | Carter DeHavens | Film Book. Offices | 2 reels | |
| City Chap, The | Al. St. John | Fox | 2 reels | |
| Cold Turkey | Mutt & Jeff Cart'n. | Fox | ½ reel | |
| Court Plastered | Mutt & Jeff Cart'n. | Fox | ½ reel | |
| Crash | Jimmie Adams | Educational | 1 reel | Nov. 18 |
| Cupid's Elephant | | Fox | 2 reels | |
| Cured | Queenie (horse) | Universal | 2 reels | Nov. 4 |
| Cyclist, The | Clyde Cook | Fox | 2 reels | |
| Dandy Dan | | Fox | 2 reels | |
| Devilish Dragon, The | Sarg's Almanac | Educational | 1 reel | |
| Diary of a Nut | | Lee-Bradford-S. R. | 1 reel | |
| Dog Gone Day, A | Lewis Sargent | Universal | 1 reel | |
| Doing 'Em Good | Neely Edwards | Universal | 1 reel | |
| Double Trouble | Lee Kids | Fox | 2 reels | |
| Down in Dixie | Mutt & Jeff Cart'n. | Fox | ½ reel | |
| Easy Pickin' | Jack Richardson | East Coast-S. R. | 2 reels | Sept. 23 |
| Educator, The | Lloyd Hamilton | Educational | 2 reels | |
| Egg, The | Stan Laurel | Metro | 2 reels | |
| Electric House, The | Buster Keaton | First National | 2 reels | Nov. 4 |
| Elephant's Trunk, The | Aesop's Fables | Pathe | 2/3 reel | Nov. 4 |
| Entertaining the Boss | Carter DeHavens | Film Book. Offices | 2 reels | |
| Fable of Hated Rivals | Aesop's Fables | Pathe | 2/3 reels | |
| Face the Camera | Paul Parrott | Pathe | 1 reel | |
| Fallen Archers | Mutt & Jeff Cart'n. | Fox | ½ reel | |
| Fearless Fido | Aesop's Fables | Pathe | 2/3 reel | |
| Fire Fighter, The | Dan Mason | Film Book. Offices | 2 reels | Nov. 11 |
| Fire Fighters | Children | Pathe | 2 reels | Oct. 14 |
| First Flivver, The | Sarg's Almanac | Educational | 1 reel | |
| Flivver, The | Paul Parrott | Pathe | 1 reel | Nov. 25 |
| Foolish Lives | Lee Moran | Universal | 2 reels | |
| Fortune Hunter, The | Aesop's Fables | Pathe | 2/3 reel | |
| Fresh Fish | Earl Hurd Cartoon | Educational | 1 reel | |
| Fresh Heir, The | | Fox | 2 reels | |
| Fresh Kid, The | Fox-Gregory | Universal | 2 reels | |
| Friday, the 13th | Aesop's Fables | Pathe | 2/3 reel | |
| Friend Husband | Lupino Lane | Fox | 2 reels | |
| Ginger Face | Johnny Fox | Universal | 2 reels | |
| Golf | Larry Semon | Vitagraph | 2 reels | |
| Golf Bug, The | Paul Parrott | Pathe | 1 reel | Oct. 28 |
| Good Scout, A | | Educational | 2 reels | |
| Harvest Hands | Paul Parrott | Pathe | 1 reel | Nov. 18 |
| Haunted Castle, The | | Educational | 1 reel | |
| Haunted House, The | | Fox | 2 reels | |
| Hello Judge | Lee Moran | Universal | 2 reels | |
| High and Dry | Clyde Cook | Fox | 2 reels | |
| High Power | Lige Conley | Educational | 2 reels | Dec. 2 |
| His First Job | Lewis Sargent | Universal | 1 reel | Oct. 14 |
| Home Made Movies | Ben Turpin | First National | 2 reels | |
| Hook, Line and Sinker | Snub Pollard | Pathe | 2 reels | Nov. 18 |
| Hurry Up | | Educational | 1 reel | |
| I'll Take Vanilla | Paul Parrott | Pathe | 1 reel | Dec. 9 |
| In Dutch | Bobby Vernon | Educational | 2 reels | Dec. 9 |
| Jim Jams | Mutt & Jeff Cart'n. | Fox | ½ reel | |
| Jungle Romeo, A | Snooky | Hodkinson | 2 reels | |
| Just Dogs | | Universal | 2 reels | |
| Kickin' Fool, The | Maude (mule) | Universal | 2 reels | |
| Kids and Skids | Lee Kids | Fox | 2 reels | |
| Landlubber, The | Paul Parrott | Pathe | 1 reel | Sept. 23 |
| Laramie and Me | Leo Maloney | Clark-Cornelius-S. R. | 2 reels | |
| Lazy Bones | Clyde Cook | Fox | 2 reels | |
| Let 'Er Run | Dorothy Devore | Educational | 2 reels | Sept. 30 |
| Look Out Below | Lige Conley | Educational | 2 reels | Aug. 19 |
| Lot O' Bull | Molina | Universal | 1 reel | |
| Love Drops | Neely Edwards | Universal | 1 reel | Dec. 9 |
| Man Tracker | Leo Maloney | Clark-Cornelius-S. R. | 2 reels | |
| Matinee Idles | Neely Edwards | Universal | 1 reel | |
| Me and My Mules | Queenie (horse) | Universal | 2 reels | |
| Model Messenger, A | Lewis Sargent | Universal | 1 reel | |
| Mud and Sand | Stan Laurel | Metro | 2 reels | |
| My Hero | Lupino Lane | Fox | 2 reels | |
| Nearing the End | Mutt & Jeff Cart'n. | Fox | ½ reel | |
| Newly Rich | Snub Pollard | Pathe | 2 reels | Dec. 9 |
| Ocean Swells | Neal Burns | Educational | 2 reels | Oct. 28 |
| Off the Earth | Neely Edwards | Universal | 1 reel | |
| Ogling Ogre, The | Sarg's Almanac | Educational | 1 reel | |
| Old Sea Dod, The | Snub Pollard | Pathe | 2 reels | |
| Once Over | | Educational | 1 reel | |
| Once to Every Boy | Lewis Sargent | Universal | 1 reel | Oct. 28 |
| One Terrible Day | Children | Pathe | 2 reels | |
| Our Gang | Children | Pathe | 2 reels | Nov. 4 |
| Out of Place | Al. St. John | Fox | 2 reels | |
| Out o' My Way | Leo Maloney | Clark-Cornelius-S. R. | 2 reels | |
| Pardon My Glove | Bobby Vernon | Educational | 2 reels | Sept 23 |
| Pirate, The | Lupino Lane | Fox | 2 reels | |
| Pitter Patter | Jimmie Adams | Educational | 1 reel | Nov. 18 |
| Please Be Careful | | Fox | 2 reels | Sept. 30 |
| Poor Fish, A | | Fox | 2 reels | |
| Pop Tuttle's Clever Catch | Dan Mason | Film Book. Offices | 2 reels | |
| Pop Tuttle's Grass Widow | Dan Mason | Film Book. Offices | 2 reels | |
| Pop Tuttle's Movie Queen | Dan Mason | Film Book. Offices | 2 reels | Sept. 16 |
| Punctured Prince, A | Bull Montana | Metro | 2 reels | Oct. 28 |
| Puppy Love | | Fox | 2 reels | |
| Radio Hound, The | Brownie (dog) | Universal | 2 reels | Oct. 7 |
| Rail Birds | Neely Edwards | Universal | 1 reel | |
| Railroading | Earl Hurd Cart'n. | Educational | 1 reel | Dec. 2 |
| Ranch Romeo, The | | Fox | 2 reels | |
| Red Hot | Mutt & Jeff Cart'n | Fox | ½ reel | |
| Rice and Old Shoes | Carter DeHavens | Film Book. Offices | 2 reels | |
| Rides and Slides | | Fox | 2 reels | |
| Riding the Goat | Mutt & Jeff Cart'n | Fox | ½ reel | |
| Ring Tail Romance, A | | Educational | 2 reels | |
| Rip Snoring Night, A | Lewis Sargent | Universal | 1 reel | |
| Rolling Stone, A | Aesop's Fables | Pathe | 2/3 reels | |
| Romantic Mouse, The | Aesop's Fables | Pathe | 2/3 reels | |
| Rookies | Brownie (dog) | Universal | 2 reels | |
| Ropin' Fool | Will Rogers | Pathe | 2 reels | |
| Saturday Morning | Children | Pathe | 2 reels | Dec. 2 |
| Shine 'Em Up | Paul Parrott | Universal | 1 reel | Nov. 4 |
| Shiver and Shake | Paul Parrott | Universal | 1 reel | Oct. 28 |
| Skipper's Sermon, The | Dan Mason | Educational | 2 reels | Oct. 14 |
| Small Town Derby, A | Johnny Fox-Maude | Universal | 2 reels | |
| Soak the Sheik | Paul Parrott | Pathe | 1 reel | |
| Some Family | Lee Moran | Universal | 2 reels | |
| Speed Boy, The | Lewis Sargent | Universal | 1 reel | |
| Speeder, The | Lloyd Hamilton | Educational | 2 reels | Sept. 23 |
| Squirrelville Circus | | Lee-Bradford-S. R. | 1 reel | |
| Squirrelville's Family Album | | Lee-Bradford-S. R. | 1 reel | |
| Steeplechase | Mutt & Jeff Cart'n. | Fox | ½ reel | |
| Steeplechaser, The | Lige Conley | Educational | 2 reels | Oct. 7 |
| Step Lively Please | | Fox | 2 reels | |
| Sting 'Em Sweet | Brownie (dog) | Universal | 2 reels | |
| Sweet Thirteen | Gloria Joy | Film Book, Offices | 2 reels | |
| Tattle Tail, The | Brownie (dog) | Universal | 2 reels | |
| Tenderfoot Luck | Jimmy Aubrey | Vitagraph | 2 reels | |
| Test, The | Leo Maloney | Clark-Cornelius-S. R. | 2 reels | |
| That Son of a Sheik | Neal Burns | Educational | 2 reels | Sept. 23 |
| Their First Vacation | Carter DeHavens | Film Book, Offices | 2 reels | Sept. 16 |
| Their Steady Job | Neely Edwards | Universal | 1 reel | |
| Three Hundred Sixty-Five Days | Snub Pollard | Pathe | 2 reels | Dec. 9 |
| Tin Bronco, The | | Fox | 2 reels | |
| Toonerville Topics | Dan Mason | Educational | 2 reels | |
| Town Terrors, The | Lee Kids | Fox | 2 reels | |
| True Blue | Queenie (horse) | Universal | 2 reels | |
| Twin Husbands | Carter DeHavens | Film Book, Offices | 2 reels | Oct. 7 |
| Two Explorers, The | Aesop's Fables | Pathe | 2/3 reel | |
| Two of a Trade | Aesop's Fables | Pathe | 2/3 reel | |
| Two Slick Traders | Aesop's Fables | Pathe | 2/3 reel | |
| Washed Ashore | Paul Parrott | Pathe | 1 reel | |
| Weak End Party, The | Stan Laurel | Metro | 2 reels | |
| Wedding Pumps | Brownie (dog) | Universal | 2 reels | Oct. 28 |
| West Is Worst | Jack Richardson | East Coast-S. R. | 2 reels | Sept. 23 |
| Wet Weather | Paul Parrott | Pathe | 1 reel | |
| When Summer Comes | Bevan-June | First National | 2 reels | |
| Where's the Parade? | Neely Edwards | Universal | 1 reel | |
| Whirl Thru Squirrelville | | Lee-Bradford-S. R. | 1 reel | |
| Why Worry | Billy West | Smart Films | 2 reels | Dec. 2 |
| Wise Bird, The | Lee Kids | Fox | 2 reels | |
| Wise Cracker, The | | Fox | 2 reels | |
| Wishing Duck, The | Mutt & Jeff Cart'n. | Fox | ½ reel | |
| Women First | Lee Moran | Universal | 2 reels | |
| Young Ideas | Roy Atwell | Universal | 1 reel | |
| Young Sherlocks | Children | Pathe | 2 reels | Nov. 18 |

# Short Subjects

| | | | |
|---|---|---|---|
| Abraham Lincoln (Urban Classics) | Vitagraph | 1 reel | |
| Alligator Hunting and Farming | Fox | ½ reel | |
| Alphabetical Zoo, The (Urban Classics) | Vitagraph | 1 reel | |
| Ancient Rome | Fox | 1 reel | Sept. 23 |
| Around the World in 18 Days (Serial) | Universal | | |
| Bar Cross War, The (Drama), Leo Maloney | Pathe | 2 reels | Oct. 28 |
| Bare Facts Concerning Bears (Urban) | Vitagraph | 1 reel | |
| Beersheba (Holy Land Series) | Amer. Releasing | 1 reel | |
| Bending the Twig (Urban Classics) | Vitagraph | 1 reel | |
| Benjamin Franklin (Urban Classics) | Vitagraph | 1 reel | |
| Better Milk (Urban Classics) | Vitagraph | 1 reel | |
| Beyond the Jordan (Holy Land Series) | Amer. Releasing | 1 reel | Nov. 25 |
| Bird Life | Fox | 1 reel | |
| Bits of Europe | Fox | 1 reel | |
| Blanket Stiff, The (Wilderness Tales) | Educational | 1 reel | |
| Blue Blood and Red (Drama), Roy Stewart | Universal | 2 reels | |
| Bobbie's Ark (Urban Classics) | Vitagraph | 1 reel | |
| Bucking the Bucket Shop (Tenement Tales) | Clark-Cornelius | 2 reels | |
| By the Still Waters (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Camphor | Fox | ½ reel | |
| Castaway, The (Bruce Scenic) | Educational | 1 reel | Oct. 7 |
| Cavy and the Rat, The (Urban Classics) | Vitagraph | 1 reel | |
| Channel Raiders (Drama), Jack Mulhall | Universal | 2 reels | |
| Chickasha Bone Crusher (Leather Pushers) | Universal | 2 reels | Dec. 16 |
| Come and Get Me (Drama), Leo Maloney | Pathe | 2 reels | |
| Committee on Credentials (Drama), H. Carey | Universal | 2 reels | |
| Copper Beeches, The, Eille Norwood | Educational | 2 reels | |
| Cruise of the Princess Maguinna (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Dangerous Waters (Drama), Jack Mulhall | Universal | 2 reels | |
| Deputized (Drama), Leo Maloney | Pathe | 2 reels | |
| Doomed Sentinels (Drama), Roy Stewart | Universal | 2 reels | |
| Drifter, The (Drama), Leo Maloney | Pathe | 2 reels | Nov. 11 |
| Drifter, The (Tenement Tales) | Clark-Cornelius | 2 reels | |
| Drifters, The (Wilderness Tales) | Educational | 1 reel | |
| Duty First (Tenement Tales) | Clark-Cornelius | 2 reels | |
| Dwellers of the Deep (Urban Classics) | Vitagraph | 1 reel | |
| Empty House, The (Drama), Eille Norwood | Educational | 2 reels | |
| Enchanted City, The | Educational | 1 reel | Oct. 14 |
| Famous Northwest Mounted (Sport Review) | Goldwyn | 1 reel | |
| Fight in the Fog, The (Drama), Jack Mulhall | Universal | 2 reels | |
| Forty-Four Caliber Mystery (Drama), H. Carey | Universal | 2 reels | |
| Fresh Fish | Educational | 2 reels | Oct. 7 |
| Game of Graft, A (Drama), Edmund Lowe | Murray Garsson | 2 reels | Nov. 11 |
| Giants of the Open (Drama), Roy Stewart | Universal | 2 reels | |
| Gibeah (Holy Land Series) | Amer. Releasing | 1 reel | |
| Golden Bullet, The (Drama), Harry Carey | Universal | 2 reels | |
| Grandfather's Clock (Urban Classics) | Vitagraph | 1 reel | |
| Gypsy Trail, The (Drama), Art Acord | Universal | 2 reels | |
| Heap Busy Indian (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Hebron the Ancient (Holy Land Series) | Amer. Releasing | 1 reel | |
| He Raised Kane (Leather Pushers) | Universal | 2 reels | |
| His Last Case (Tenement Tales) | Clark-Cornelius | 2 reels | |
| His Own Law (Drama), Leo Maloney | Pathe | 2 reels | |
| Hook, Line and Sinker (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Hunting Ground of Hiawatha (Urban Classics) | Vitagraph | 1 reel | |
| In the Days of Buffalo Bill (Serial) | Universal | 18 epis. | Sept. 16 |
| Joan of Newark (Leather Pushers) | Universal | 2 reels | |
| Kings of the Forest (Drama), Roy Stewart | Universal | 2 reels | |
| King Winter (Lyman Howe) | Educational | 1 reel | |
| Lake Louise (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Last Call, The (Drama), Edmund Lowe | Murray Garsson | 2 reels | |
| Law of the Sea (Drama), Jack Mulhall | Universal | 2 reels | |
| Little Town of Bethlehem (Holy Land) | Amer. Releasing | 1 reel | |
| Madonna of the Chair (Novelty) | Clark-Cornelius | 1 reel | |
| Man vs. Beast | Educational | 2 reels | Oct. 21 |
| Mass Play (Sport Review) | Goldwyn | 1 reel | |
| Millionaires Without a Cent (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Mooseback Riding on the Miramichi | Lee-Bradford-S. R. | 1 reel | |
| Mural Decorations of Sistine Chapel | Clark-Cornelius | 2 reels | |
| Nature and Poet (Urban Classic) | Vitagraph | 1 reel | |
| Nature's Wild Babies (Urban Classic) | Vitagraph | 2 reels | |
| Old Spain | Fox | 1 reel | |
| On Leave of Absence (Tenement Tales) | Clark-Cornelius | 2 reels | |
| On the Road to Bethlehem (Holy Land) | Amer. Releasing | 1 reel | |
| O'Ryan of Headquarters (Tenement Tales) | Clark-Cornelius | 2 reels | |
| Pagan Romance, The (Tenement Tales) | Clark-Cornelius | 2 reels | |
| Pekin Ducks | Fox | ½ reel | |
| Perils of the Yukon (Serial) | Universal | 15 epis. | July 8 |
| Pirates of the Air (Urban Classic) | Vitagraph | 1 reel | |
| Pirates of the Deep (Drama), Jack Mulhall | Universal | 2 reels | |
| Play Days at Banff (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Price of Progress, The | Pathe | 2 reels | Nov. 18 |
| Priory School, The (Drama) Eille Norwood | Educational | 2 Reels | Oct. 14 |
| Radio King, The (Serial) | Universal | 10 epis. | Sept. 30 |
| Redheaded League, The, Eille Norwood | Educational | 2 reels | |
| Rediscovering French River (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Resident Patient, The, Eille Norwood | Educational | 2 reels | |
| Road to Jericho (Holy Land Series) | Amer. Releasing | 1 reel | |
| Rough Going (Drama), Leo Maloney | Pathe | 2 reels | |
| Roving Thomas in Nova Scotia | Vitagraph | 1 reel | |
| Roving Thomas on an Aeroplane | Vitagraph | 1 reel | |
| Roving Thomas on Fishing Trip | Vitagraph | 1 reel | |
| Runaway Dog, The | Fox | 1 reel | |
| Samaria (Holy Land Series) | Amer. Releasing | 1 reel | |
| Sea Elephants (Lyman Howe) | Educational | 1 reel | |
| Shechem (Holy Land Series) | Amer. Releasing | 1 reel | |
| Shiloh (Holy Land Series) | Amer. Releasing | 1 reel | |
| Siege of Lancashire Queen, Jack Mulhall | Universal | 2 reels | |
| Solitary Cyclist, The (Drama), Eille Norwood | Educational | 2 reels | Oct. 28 |
| Soul Herder, The (Drama), Harry Carey | Universal | 2 reels | |
| Speed (Serial) | Pathe | 15 eps'ds. | Sept. 23 |
| Spending Six Million a Day (Urban) | Vitagraph | 1 reel | |
| Spirit of Evil, The (Drama), Edmund Lowe | Murray Garsson | 2 reels | Nov. 11 |
| Split Outfit, The (Wilderness Tales) | Educational | 1 reel | Nov. 18 |
| Staff of Life, The (Urban Classic) | Vitagraph | 1 reel | |
| Stool Pigeon, The (Tenement Tales) | Clark-Cornelius | 2 reels | |
| Story of Ice, The | Fox | ½ reel | |
| Strike Father, Strike Son (Leather Pushers) | Universal | 2 reels | |
| Such Is Life Among Idlers of Paris | Film Book. Offices | 1 reel | Sept. 30 |
| Such Is Life in the Riviera | Film Book. Offices | 1 reel | Sept. 30 |
| Such Is Life Near London | Film Book. Offices | 1 reel | Sept. 30 |
| Sure Shot Morgan (Drama), Harry Carey | Universal | 2 reels | |
| Taking to the Tall Timbers (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| Texas Sphinx, The (Drama), Harry Carey | Universal | 2 reels | |
| Thrills and Spills | Fox | ½ reel | Sept. 23 |
| Tiger of San Pedro (Drama), Eille Norwood | Educational | 2 reels | Sept. 30 |
| Timberland Treachery (Drama), Roy Stewart | Universal | 2 reels | |
| Timber Queen, The (Serial) | Pathe | 15 ep'sds. | June 24 |
| Towering Wonders of Utah (Urban Classic) | Vitagraph | 1 reel | |
| Tracked Down (Drama), Art Acord | Universal | 2 reels | |
| Trail and Stirrup (Sport Review) | Goldwyn | 1 reel | |
| Unseen Foes (Drama), Edmund Lowe | Murray Garsson | 2 reels | Nov. 11 |
| Vacation Cocktail, A (Sport Review) | Goldwyn | 1 reel | |
| Valley of Dry Bones (Holy Land Series) | Amer. Releasing | 1 reel | |
| Volcanoes of the World | Fox | 1 reel | |
| Walls of Zion, The (Holy Land Series) | Amer. Releasing | 1 reel | |
| Water Sports | Fox | ½ reel | Sept. 23 |
| When Kane Met Abel (Leather Pushers) | Universal | 2 reels | |
| White and Yellow (Drama), Jack Mulhall | Universal | 2 reels | |
| Wild Westing De Luxe (Travelogue) | Lee-Bradford-S. R. | 1 reel | |
| William Tell (Urban Classic) | Vitagraph | 1 reel | |
| Without Evidence (Tenement Tales) | Clark-Cornelius | 2 reels | |
| Wrong Man, The (Drama), Harry Carey | Universal | 2 reels | |
| Yellow Handkerchief, The, Jack Mulhall | Universal | 2 reels | |
| Young King Cole (Leather Pushers) | Universal | 2 reels | |

## Studio Briefs

(*Continued from page 3251*)

lease late in January or early in February.

Rose Coghlan, noted actress, has completed her film engagement in the "Secrets of Paris."

On completion of "Money, Love and the Woman," John M. Stahl will produce "Daughters of the Rich," an original story by Irene Frances Reels.

Ruth Roland, is at present working on "Ruth's Millions," in fifteen episodes. This is being produced at the United Studios, Los Angeles. Her director is George Marshall who also directed "Ruth of the Rockies."

Vincent Coleman, one of the screen's busiest leading men, is at it again this week. He is playing a prominent role in Daniel Carson Goodman's production, "Something for Nothing," which is being filmed at the Tilford Studios, New York City.

Ferdinand Pinney Earle will direct Theda Bara in "The Easiest Way."

Frank Lloyd who is directing "Within the Law," a Joseph Schenck production in which Norma Talmadge will star, is taking no chances with his cast of characters. One of the principal reasons for his trip from the coast to New York was to get the best players possible. While in New York he signed De Witt Jennings for the part of Inspector Burke, a part Jennings played in the stage version. He also signed Tom Ricketts for the role of General Hastings, a small part in the play that is being made an important one in the picture.

Katherine MacDonald's next picture for First National release will be "Refuge." The supporting cast as announced by B. B. Schulberg will include Hugh Thompson, Fred Malafesta, Arthur Edmund Carewe, Grace Morse and Eric Mayne. Victor Schertzinger will direct.

Home in Hollywood from a lengthy visit to her mother in Paris, Andree Peyre, Pathe player and aviatrix, is awaiting the arrival of a new biplane which, according to word received today, has been shipped from New York. The plane was designed especially for her own use by Mlle. Peyre who supervised its construction while in France.

Having completed cutting and titling his production of Tarkington's Pulitzer prize novel, "Alice Adams," starring Florence Vidor, Roland V. Lee, in association with George Barnes, the cinematographer, is carefully watching its progress through the laboratories so that it will reach the public as nearly perfect as possible. Completed prints will be shipped East shortly. The release date as yet has not been decided on.

Thomas G. Patten, former postmaster of the City of New York, now representing the Will H. Hays organization in the motion picture industry in Los Angeles, made his first official appearance before the heads of the big film companies on the Pacific Coast Friday evening, December 8th, at a dinner given in his honor at the Hotel Ambassador, Los Angeles, by Myron Selznick and A. G. Volck, respectively president and vice-president of Selznick Pictures Corporation. Practically every big motion picture enterprise in the country was prominently represented.

George D. Baker, among the best known of contemporary authors, directors, and scenarists, has been employed by David O. Selznick to provide the script from which Ferdinand Earle will work in filming "The Easiest Way." Mr. Earle is already busy with his plans for the production and Mr. Baker has his story well in hand. The actual work of "shooting" will be begun the first week in January in the East.

Friends of Victor Heerman is head heels in the job of directing the forthcoming Selznick master production, Sir Anthony Hope's "Rupert of Hentzau." Mr. Heerman is working from a script provided by Edward J. Montagne—a script which he has had a definite hand in making. His cast includes Elaine Hammerstein, Bert Lytell, Lew Cody, Claire Windsor, Bryant Washburn, Hobart Bosworth, Mitchell Lewis, Irving Cummings, Marjorie Daw, Elmo Lincoln, Adolphe Jean Menjou, Nigel De Brullier, Gertrude Astor and Josephine Crowell.

More scenes from Constantinople picturing important developments in the Near East have been received by Selznick News from E. B. Schoedsack and are included in Selznick News Number 1,100. The cameraman was in Constantinople when Abdul Medjid, chosen by the Kemalist Government to replace the Sultan of Turkey as ruler of the Moslems, ascended the ancient throne of the Mahomets. Although the ceremony which placed a new ruler in control of the Turkish Governmentwas not a coronation, considerable solemnity surrounded the proceedings.

Government was not a coronation, cent of the Selznick Pictures Corporation's revivals; the picture was released through all Select branches December 10th.

THE WILLIAMS PRINTING COMPANY, NEW YORK

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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

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***Rothacker Prints*** *actually* **cost less** *in the long run than ordinary prints.*

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Founded 1910
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HOLIDAY NUMBER

# Motion Picture News

OL. XXVI No. 27 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

# A Real Christmas

CHRISTMAS means much to us this year. Twelve months ago THE STANDARD FILM LABORATORIES were an unfinished dream of something the industry needed. Today they stand out as the finest plant of the kind. Twelve months ago an empty, incompleted building stood where today the foremost producers of the West are getting a new conception of laboratory service and cooperation. It has been a year of hard work, of unavoidable difficulties, but a year crammed with achievements of which we are justly proud.

WE have given some of the industry's biggest producers daily service they never believed possible. We have removed the laboratory problem from pictures. We have demonstrated that our release prints look better and wear longer. Many of the year's best pictures have gone through THE STANDARD FILM LABORATORIES from the camera to the screen. We hope each succeeding Christmas will mark for us a year of corresponding expansion and achievement and of greater prosperity for the entire industry.

*Standard Film Laboratories*

*John M. Nickolaus* *S. M. Tompkins*

*Phones*
*Hollywood*
*6315 and 6943*

*Seward and Romaine Streets*
*Hollywood California*

*Standard Prints*

# Why I Show Paramount Pictures

## By G. A. Rea, *Manager*

THE COLONIAL

Washington C. H., Ohio

PARAMOUNT has one Home Office that I know of that remembers the small town exhibitor, and Paramount is one company that I know of that remembers a small town exhibitor after he signs on the dotted line.

When I sold out at Hillsboro last July, Paramount was the only company to express regret, and here's a line that came from the Home Office that I will always remember—"Be assured of PARAMOUNT'S well wishes wherever you go."

I struck it lucky here. I was able to secure 22 of the 41, and believe me they are 22 without an Alibi. Here's a few of the knockouts I have played—"Blood and Sand," "Manslaughter," "On the High Seas," "Valley of Silent Men," "Gilded Cage" and proud to announce "The Young Rajah" for my Thanksgiving attraction and "The Old Homestead" Christmas week ALL WEEK. Oh Boy! what pictures they are.

It's a great pleasure to exhibit a PARAMOUNT Picture. You know they are half sold before you begin. Any Paramount Picture is easier to sell than most any other SPECIAL and when you make a noise about a Paramount Special—Oh boy! how easy it is.

How I want the next 39! If I get PARAMOUNT just watch my dust. Anyhow I am sure saving a date book full of open time and HOPING.

(Sgnd.) G. A. REA.

Watch for

# *Paramount's*

# "Super 39"

# *Paramount Pictures*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

# AMERICA'S GOVERNORS

STATE OF WEST VIRGINIA
EXECUTIVE DEPARTMENT
CHARLESTON

EPHRAIM F MORGAN
GOVERNOR

The Greenbrier,
White Sulphur Springs, W. Va.
December 16, 1922.

Mr. Thomas Meighan,
The Greenbrier,
White Sulphur Springs, W. Va.

Dear Mr. Meighan:

We appreciate very much your generous contribution in bringing to our Conference for original showing your delightful, clean and wholesome picture, "Back Home and Broke," and with Mr. Ade providing an evening of entertainment.

We join in our expression of appreciation and in the tender of our best wishes to you and Mr. Ade.

Very truly yours,

Ephraim F. Morgan
Governor

# INDORSE

# Thomas Meighan

in GEORGE ADE'S

# "BACK HOME AND BROKE"

## as CLEAN-WHOLESOME-DELIGHTFUL!

"BACK Home and Broke" was shown to thirty governors at the annual Governors' Conference, White Sulphur Springs.

All thirty gave it the highest praise, and fourteen of them signed a letter commending it, which is reproduced on the opposite page.

No picture ever had a finer indorsement.

"Back Home and Broke" is Meighan's biggest picture, and it will be a big winner everywhere.

*Directed by Alfred Green*

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR

*These Governors Signed the Letter*

| | |
|---|---|
| Ephraim F. Morgan | West Virginia |
| Cary H. Hardee | Florida |
| E. Lee Trinkle | Virginia |
| Warren T. McCray | Indiana |
| James Hartness | Vermont |
| Albert C. Ritchie | Maryland |
| D. W. Davis | Idaho |
| Ben W. Olcott | Oregon |
| Thomas E. Kilby | Alabama |
| Channing H. Cox | Massachusetts |
| Henry J. Allen | Kansas |
| Cameron Morrison | North Carolina |
| Sam R. McKelvie | Nebraska |
| William D. Denney | Delaware |

*If yours is among them, you can quote him in your ads. Reproduction of the letter can be obtained from*

Advertising Department
Famous Players-Lasky Corp.
485 Fifth Avenue, N. Y.

The Cosmopolitan Corporation presents

# THE PRIDE OF PALOMAR

*A Paramount Picture*

## By PETER B. KYNE

WITH

**FORREST STANLEY, MARJORIE DAW, WARNER OLAND, JOSEPH DOWLING AND OTHERS**

DIRECTED BY

**FRANK BORZAGE**

### Read What This Picture Did For John Kunsky of Detroit

[*TELEGRAM*]

Detroit, Mich., *December, 11*

Cosmopolitan Productions,
New York City

Your latest production, "The Pride of Palomar" which has just completed a week at my Capitol Theatre has occasioned so very many enthusiastic comments that I am forced to take out the good picture set into the Madison for week of December 17th and insist that you let me play this production another week at my Madison Theatre. This is only the second time in the history of my theatres that I have done this. "The Pride of Palomar" is undoubtedly one of the best productions of the year.

(Signed) JOHN KUNSKY
Capitol Theatre

### It Will Do As Much For You

## *A* Cosmopolitan Production

# PRISCILLA DEAN

Keep open dates for it!

CARL LAEMMLE will present

# "The Flame of Life"

## Universal Jewel

From the novel by
FRANCES HODGSON BURNETT
Directed by HOBART HENLEY

EILEEN PERCY

EDWARD HEARN

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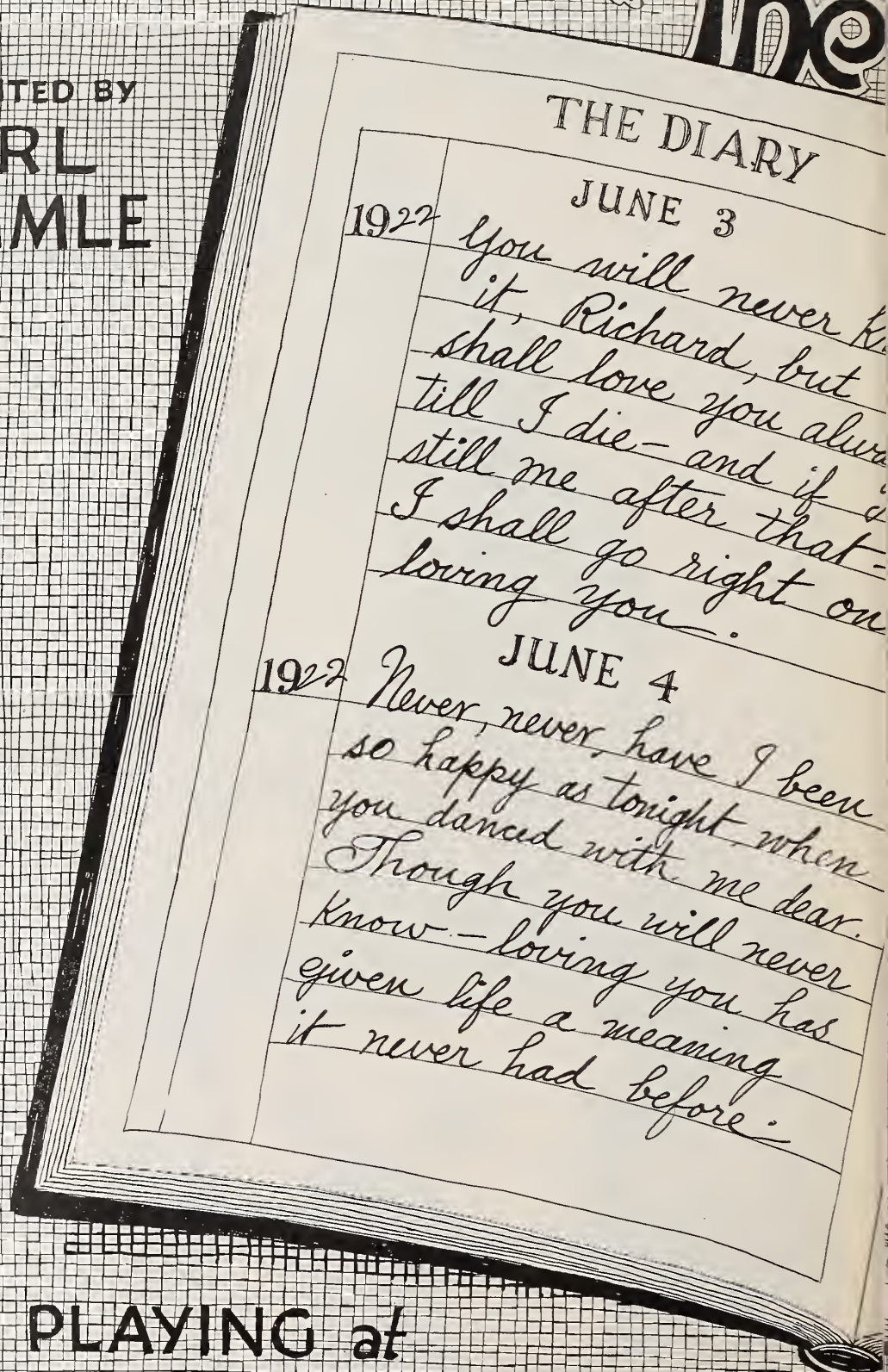
HELEN JEROME EDDY

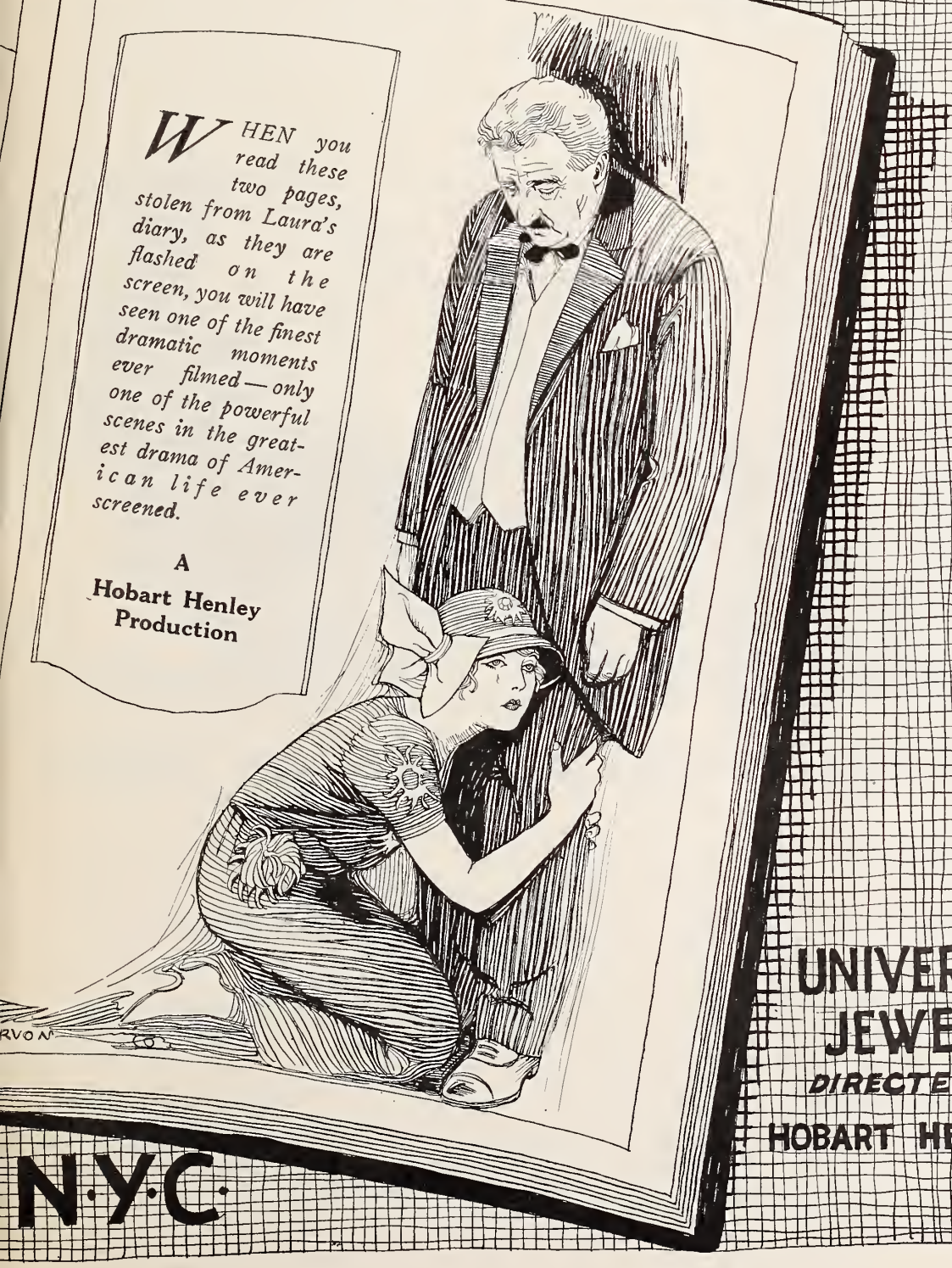
# BOOTH TARKINGTON'S masterpiece "The

PRESENTED BY
CARL LAEMMLE




NOW PLAYING at
The RIALTO THEATRE,

# FLIRT



*WHEN you read these two pages, stolen from Laura's diary, as they are flashed on the screen, you will have seen one of the finest dramatic moments ever filmed — only one of the powerful scenes in the greatest drama of American life ever screened.*

**A Hobart Henley Production**

BOOTH TARKINGTON
AUTHOR

HOBART HENLEY
DIRECTOR.

GEORGE NICHOLS

BUDDY MESSINGER

BERT ROACH

LYDIA KNOTT

UNIVERSAL
JEWEL
*DIRECTED BY*
HOBART HENLEY

N.Y.C.

C·C·Burr
sends you
"LUCK"
Johnny Hines' latest with

Violet Mersereau
Robert Edeson
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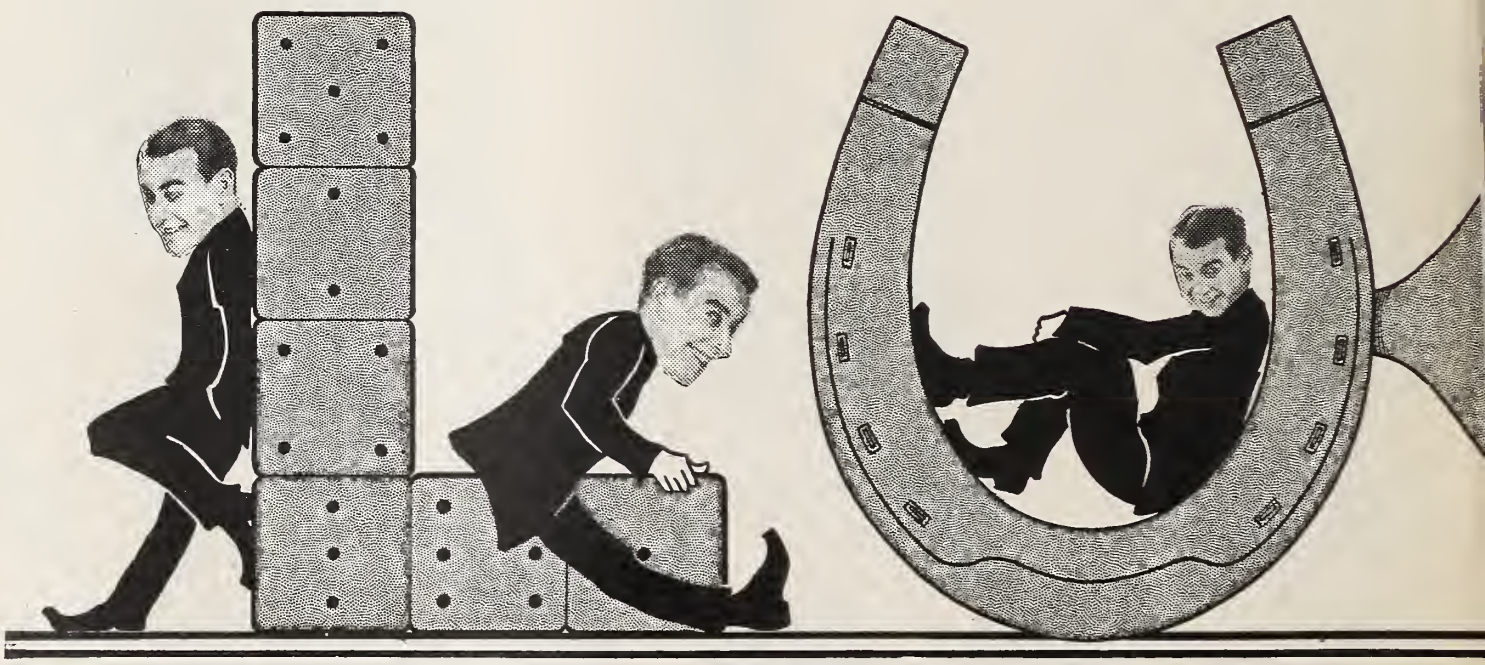
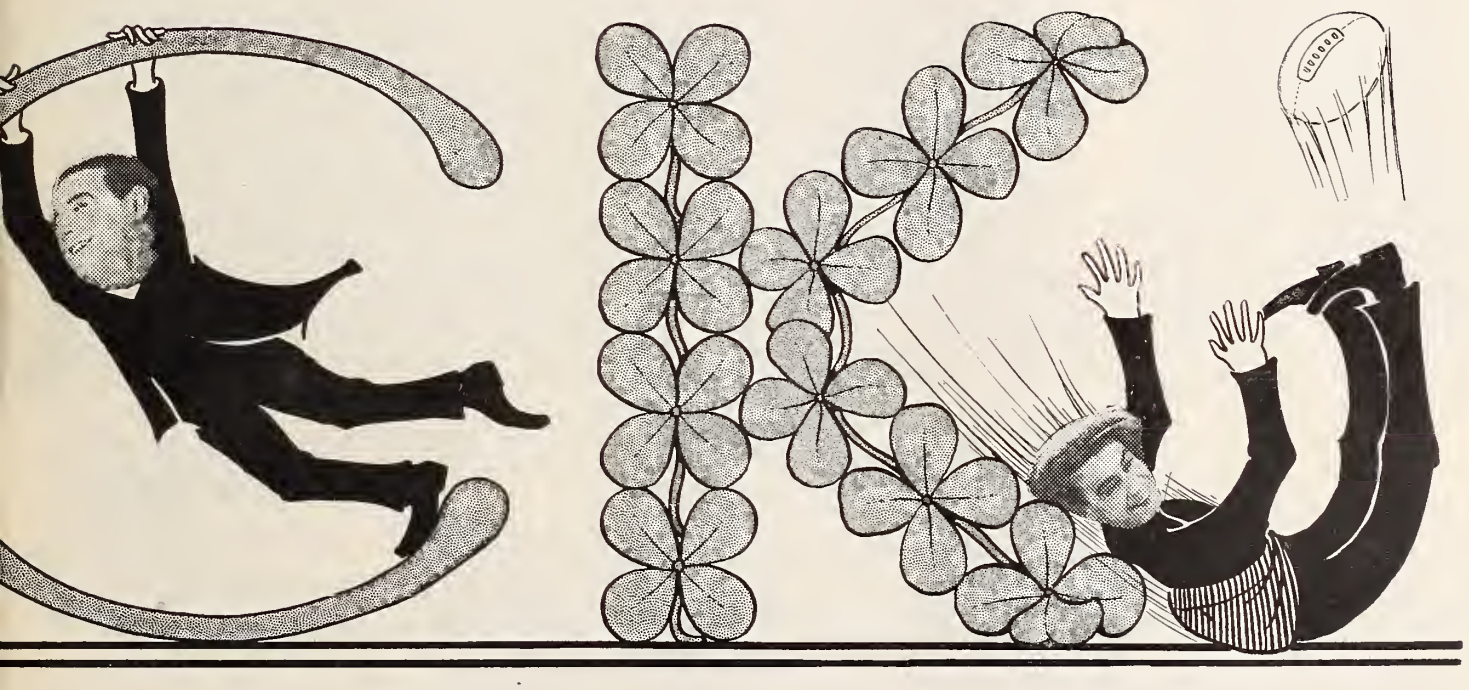
Charlie Murray
Polly Moran
Warner Richmond
Flora Finch

and



*JOHNNY HINES, the irrepressible mirth*



*maker and "box office marvel" of the movies*

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*C. C. BURR, Pres.*
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GO the limit in plugging "THELMA"—for in it you have a picture worthy of the biggest showman's ballyhoo. And right in your F. B. O. press sheet you'll find every help and hint you need to execute successfully a campaign that will bring BIG PROFITS to you and complete satisfaction to your big crowds of patrons.

# THE

**This is a photographic reproduction of the jacket cover of the special photo play edition of "Thelma."**

JUST one example of F. B. O. SERVICE is the tie-up arranged with the big publishing house of Grosset & Dunlap on "THELMA." They have issued for country-wide distribution a special edition of the book with Jane Novak's picture in color on the cover. It will be a simple matter for you to arrange for window displays and other co-operative stunts with every bookseller in your community. Your F. B. O. press sheet gives you full details of this and countless other wonderful business getting ideas. The "THELMA" campaign is sure-fire. GO TO IT—NOW!

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Our warehouse is bonded. Have your incoming foreign shipments consigned in our care and you will then be able to examine them just around the corner from your office. You will also be able to project in bond sample prints of foreign subjects and to return them without the payment of duty. The use of our bonded trucks will also result in a very great saving to you.

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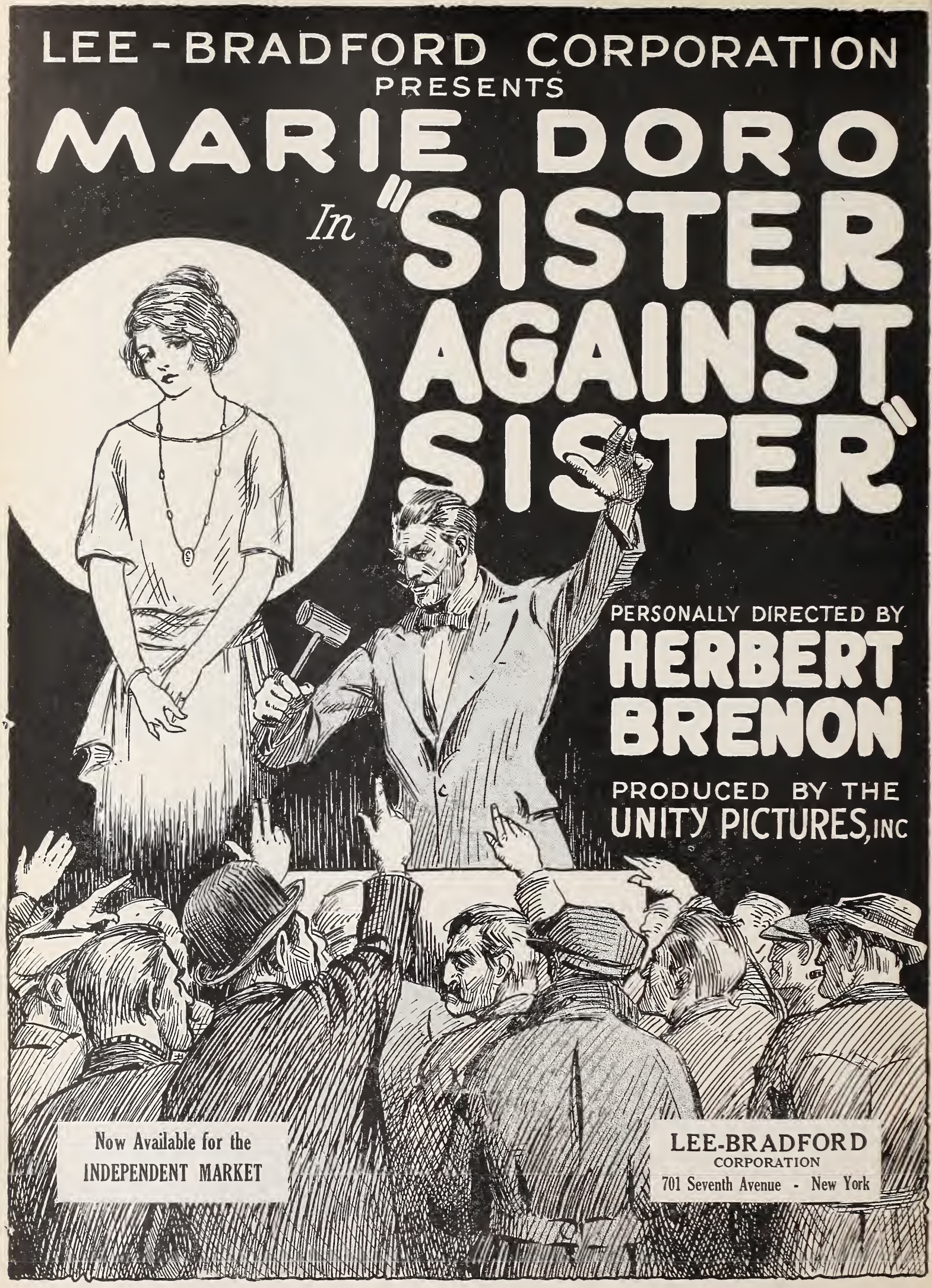
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INDEPENDENT MARKET
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CORPORATION
701 Seventh Avenue - New York

# Beginning a New Year in a Big Way

AMERICAN RELEASING CORPORATION starts the 1923 season by announcing collectively to the exhibitors of the nation the productions for its second quarter of the releasing year that began September 1, 1922—pictures of fine calibre; of great exploitation value; of fine star and player values; of sustained technical and production standards.

| *Release of the Season* | | | *Title of Production* | *Producer* |
|---|---|---|---|---|
| 15th | Dec. | 10 | THE MARRIAGE CHANCE | Hampton Del Ruth |
| 16th | " | 17 | THE PRINCE AND THE PAUPER | Mark Twain Co. |
| 17th | " | 24 | THE DANGER POINT | Halperin Productions |
| 18th | " | 31 | THAT WOMAN | F. C. Mims Productions |
| 19th | Jan. | 7 | AS A MAN LIVES | Gilbert E. Gable |
| 20th | " | 14 | THE BOHEMIAN GIRL | Harley Knoles |
| 21st | " | 21 | THE WEB OF THE LAW | Tom Gibson |
| 22nd | " | 28 | MILADY | Diament-Berger |
| 23rd | Feb. | 4 | A SON OF THE DESERT | F. W. Kraemer |
| 24th | " | 11 | A MILLION IN JEWELS | J. P. McGowan |
| 25th | " | 18 | THE GRUB-STAKE | Nell Shipman-Bert VanTuyle |
| 26th | " | 25 | VENGEANCE OF THE DEEP | A. B. Barringer |

Every production in the above group is completed. Seven have been delivered to our branches and the remaining productions in the group will be in the branches by January 15th.

Our first quarter's productions included these splendid attractions now showing in the nation's best theatres:

| | | | | |
|---|---|---|---|---|
| 1st | Sept. | 3 | THE SIGN OF THE ROSE | George Beban |
| 2nd | " | 10 | QUEEN OF THE MOULIN ROUGE | Pyramid Pictures |
| 3rd | " | 17 | TIMOTHY'S QUEST | Dirigo Films |
| 4th | " | 24 | FOOLS OF FORTUNE | Sunset Films |
| 5th | Oct. | 1 | THE WOMAN HE LOVED | J. L. Frothingham |
| 6th | " | 8 | WHEN THE DESERT CALLS | Pyramid Pictures |
| ★ 7th | " | 15 | THE PILLAGERS (in work) | A. B. Davis |
| 8th | " | 22 | SOLOMON IN SOCIETY (ready) | Cardinal Pictures |
| 9th | " | 29 | WHAT FOOLS MEN ARE | Pyramid Pictures |
| ★10th | Nov. | 5 | THE OTHER SIDE (in work) | Hugh E. Dierker |
| ★11th | " | 12 | THE DEERSLAYER (in work) | Pyramid Pictures |
| 12th | " | 19 | THE SUPER-SEX | P. H. Burke |
| ★13th | " | 26 | AT THE CROSSROADS | In Work |

★The four productions in work will be ready for exhibitors early in the new year.

Arrange for screenings in any of our twenty-six branch offices in the United States or the offices of Canadian Releasing Corporation in the Dominion of Canada.

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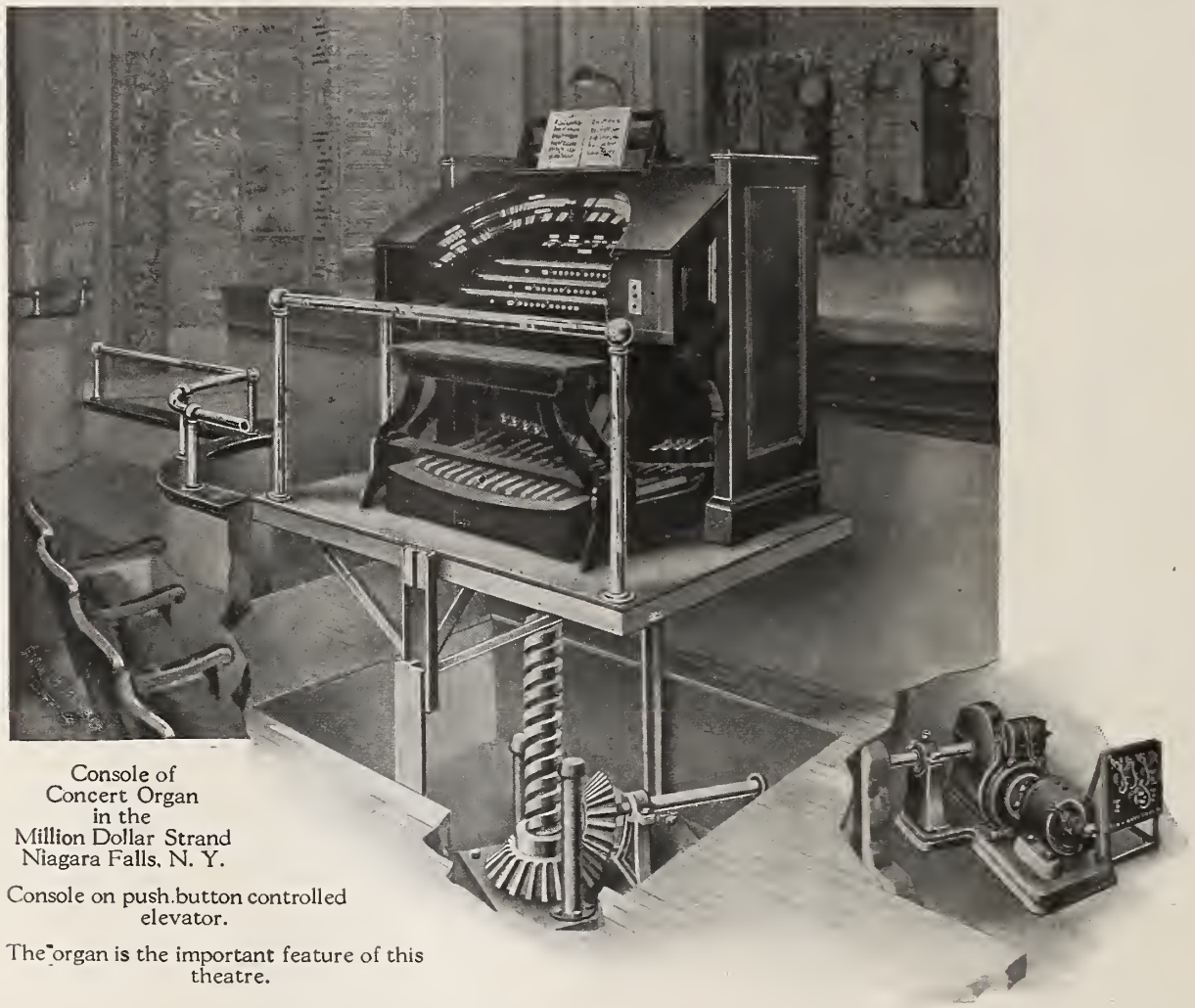
RELEASING CORPORATION

W. E. GREENE, *President* F. B. WARREN, *Vice-President*

Trade Mark Registered



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Concert Organ
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Console on push.button controlled elevator.

The organ is the important feature of this theatre.

# "America's Finest Concert Organ"

ARCHITECTS and theatre owners have come to know that the organ question cannot be left for after consideration. In the modern theatre the organ should receive the early and careful thought that is devoted to the seating arrangement, decorating scheme and other important details.

Marr & Colton Concert Organs are designed for every style of theatre both large and small. The method of construction allows the most flexible distribution of the organ parts. We have rendered valuable assistance to exhibitors in the past. We welcome an opportunity to suggest the best organ arrangement possible.

Marr & Colton Concert Organs combine all that is best in orchestral and organ music.

## THE MARR & COLTON COMPANY

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# J. D. WILLIAMS

*announces*

## *The Aristocrats of the Screen*

AT THE "Ritz," New York! At the "Ritz," London! At these famous rendezvous of wealth and fashion the aristocracy of the modern world foregathers for the enjoyment of the ultra in social life. The very word "Ritz" has become the synonym of culture and wealth.

Under this brand name will be released many of the productions of the great personages of the screen whose artistry has made their names household words wherever motion pictures are known.

A means has been devised to accomplish the hitherto impossible. "Ritz Carlton Pictures, Inc.," will market only the finest productions without the necessity of linking them up with inferior product in order to maintain the overhead of a distributing system.

Fall Season, 1923, is anticipated as first release date.

The purpose of this advertisement is to protect and register by publication, our name and trade mark.

Announcements of interest to the trade will be made in due season.

## RITZ CARLTON PICTURES, Inc.

EXECUTIVE OFFICES—Suite 914, Straus Building—NEW YORK

## *High-class Romantic Melodrama*

Is more popular to-day than ever—both on the screen and on the stage. And for all classes of the public in all sections of the country the big entertainment hits are melodramas.

## *Jack Pickford's "Garrison's Finish"*

Is just as chock-full of thrillingly melodramatic scenes as any well-made picture can be. And there's also a corking love story, wonderful racing scenes, beautiful horses and still more beautiful women, spendid acting and perfect photography.

## *Everything For Every Audience*

# JACK PICKFORD

*in*

# "GARRISON'S FINISH"

*Based on W. B. M. Ferguson's novel of the same name*
*Supervision and screen version by Elmer Harris*
*Direction by Arthur Rosson · Photography by Harold Rosson*

*Allied Producers and Distributors Corporation*
*729 Seventh Avenue, New York City*
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***Melodrama***
***Adventure***
***Romance***
***Mystery***
***Intrigue***
***Revenge***

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***Great spectacle as shown on Broadway.***
***The same New York presentation that drew 150,000 people in two weeks.***

***Now booking in New York, Pennsylvania, Michigan, Indiana, New Jersey, Maryland, Massachusetts, Oklahoma, Arkansas, Texas, Mississippi, Louisiana, Alabama, Tennessee, Florida, Georgia, South Carolina, North Carolina, Virginia and Kentucky.***

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

# D.W.GRIFFITH'S

## *"One Exciting Night,"*

The first genuinely up-to-date mystery picture ever filmed. Brimful of love, laughter and thrills. A frantic search for a missing half million dollars. Stealthy figures and peering eyes. Sliding panels and secret doors. The funniest black-face comedian possible. And a tremendous storm scene as a gorgeous, dynamic climax.

## *"Orphans of the Storm,"*

A Griffith picturization of the famous "The Two Orphans" as the basis for a historically accurate presentation of the titanic upheavals of the French revolution. The sweetest love story of all history. Scenes of pagan splendor among the aristocrats as the rabble riots for bread. The "great ride" as a Griffith climax.

## *"Way Down East,"*

Foremost among the most popular pictures D. W. Griffith ever made. Melodrama and romance; comedy and adventure; box-office certainty everywhere every time. A cast beyond criticism or comparison. A picture for the small town theatre as well as the big city. And there's the Griffith thriller in the form of a smashing ice scene.

## *"Dream Street,"*

A truly Griffith feature in every sense of the word, picturing the famous Limehouse district of London. A tenderly beautiful love story for the romantically inclined, plus mystery and melodrama as only Griffith himself transfers to the screen. The great director is at his best in this picture of beauty in the midst of squalor.

## *"The Love Flower,"*

A D. W. Griffith triumph from all phases of picture-making. A wonderful story that runs the gamut of all the human emotions—love, hate, revenge, forgiveness. Superb settings on a tropical isle, with marvellous photography showing a battle to the death deep, deep, in the water at the foot of a towering cliff. A real thriller.

## *"Broken Blossoms."*

The most artistically beautiful picture this master producer ever filmed, with real entertainment for all classes. Not a "high-brow" picture, but a tremendous melodrama of the London Limehouse district, with a love story so tenderly told as to bring tears—tears that wash away sadness and make beauty seem more beautiful.

## *"The White Rose,"*

Now in course of production.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

# Charles Ray's Answer

*Charles Ray in "The Girl I Loved"*

## To the Demand for Bigger and Better Pictures

## "A Tailor-Made Man"
9 Reels

## "The Girl I Loved"
9 Reels

## "The Courtship of Miles Standish"

Now in production — a magnificent historical drama based upon the thrilling experiences of the Pilgrim Fathers, and the historic love story of John Alden and Priscilla Mullins.

Charles Ray is now limiting his output to two productions a year and giving them all the scope and quality of super-specials that ability, time and money combine to assure.

*Produced by*

## CHARLES RAY PRODUCTIONS, Inc.
LOS ANGELES, CAL.

# To All My Friends—

IN the profession, among the exhibitors and in the vast army of motion picture lovers, I extend my sincerest wishes for a

## Wonderful Christmas and a Happy and Prosperous New Year

## THOMAS MEIGHAN

*P. S.—Look for my coming Paramount Pictures: "Back Home and Broke," by George Ade, and "The Ne'er Do Well," by Rex Beach, both directed by Alfred E. Green*

Seasons Greetings
Johnny Hines.

THIS should be the season of greatest rejoicing for our art-industry. For it is the climax of a year of substantial progress—a year of constructive development toward stabilized conditions and higher ideals.

Better showmanship in our theatres and better pictures from our studios have been the two great contributing factors to this progress. Realization on the part of the producer of the demand for more sincere creative effort and for real entertainment, coupled with splendid presentation and constructive exploitation, have reestablished public confidence in motion pictures with consequent reaction at the box-office.

This season has brought the greatest array in big pictures in the industry's history—and the producing schedule for 1923 indicates that the high standards of 1922 will be excelled.

I offer as my contribution to the continued prosperity of the theatres, "The Hottentot," now in release through Associated First National Pictures Inc. with every assurance that it will prove the greatest comedy-drama of the season, with "Bellboy 13" and "What a Wife Learned!" for release in January and February. "Scars of Jealousy," "A Man of Action" and "The Sunshine Trail" will follow in the spring.

Thos. H. Ince

CULVER CITY
CALIFORNIA
December 22, 1922

JOHN. S ROBERTSON

# John S. Robertson Productions

## "DR. JEKYLL AND MR. HYDE"

## "SENTIMENTAL TOMMY" "FOOTLIGHTS"

*MARY PICKFORD in*

## "TESS OF THE STORM COUNTRY"

**1923**
**Productions for**
**Inspiration Pictures**
**Inc.**

*Beginning with*
**RICHARD BARTHELMESS in**
## "THE BRIGHT SHAWL"
*By Joseph Hergesheimer*

ALLEN HOLUBAR

*presents*

DOROTHY PHILLIPS

in first National Attractions

produced at United Studios

(M. C. Levee, Pres.)

"Hurricane's Gal" (released)

"The White Frontier" (now filming)

# Denison Clift

## *American Scenarist and Director*

*Of the Following European Successes:*

"THE DIAMOND NECKLACE"

"DEMOS"

"A WOMAN OF NO IMPORTANCE"

"SONIA"

"THE OLD WIVES' TALE"

"BENTLEY'S CONSCIENCE"

"DIANA OF THE CROSSWAYS"

*and*

"A BILL OF DIVORCEMENT"

*Now in Production:*

## "THIS FREEDOM"

**The Great New A. S. M. Hutchinson Novel**

*To Follow Soon:*

## "OUT TO WIN", the London Stage Success

## "MARY QUEEN OF SCOTS", a Lavish Super

**An enthralling story to be set amidst the great old castles of England and Scotland**

---

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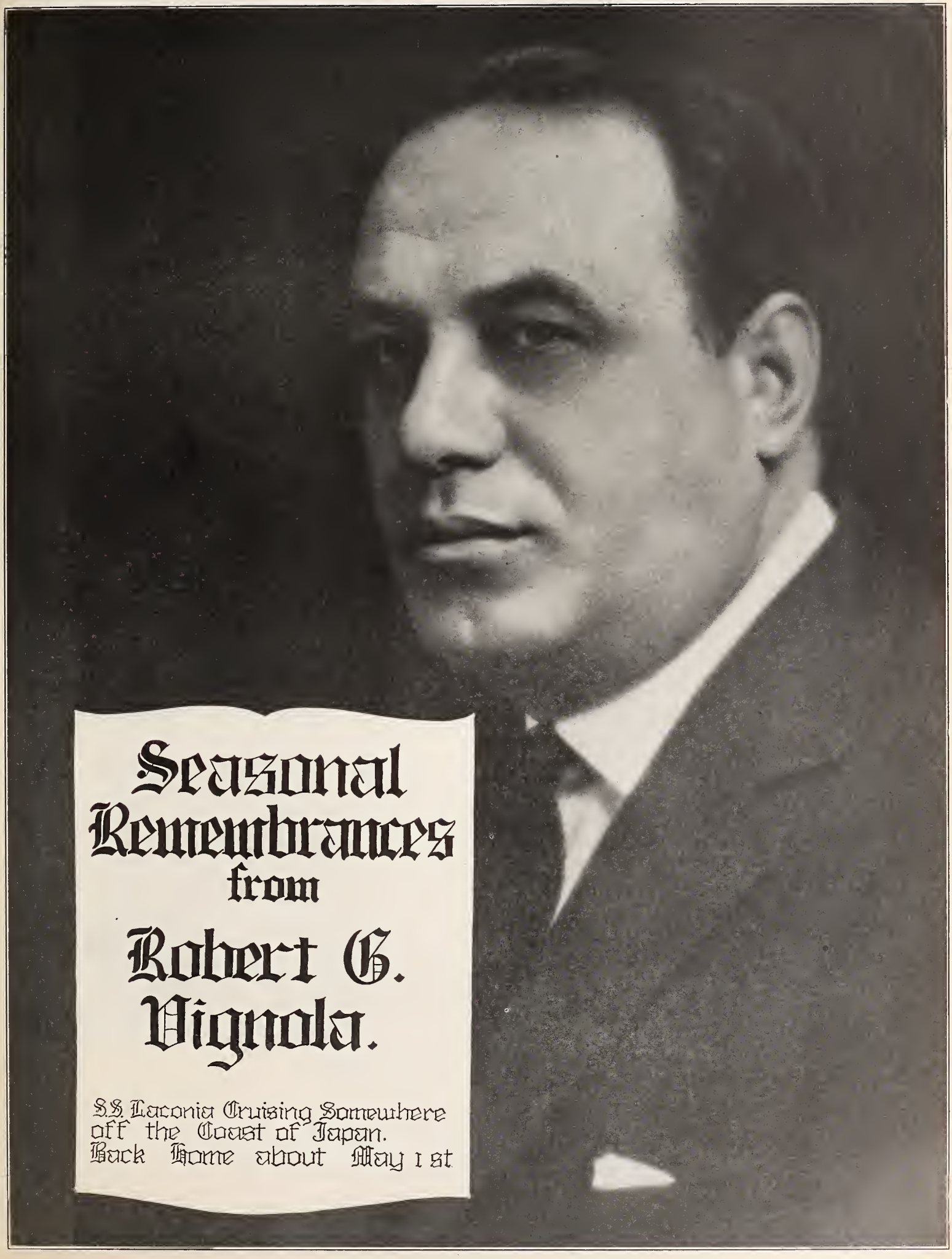
Seasonal
Remembrances
from
Robert G.
Vignola.
S.S. Laconia Cruising Somewhere
off the Coast of Japan.
Back Home about May 1st

# Christmas Greetings

*from*

# ESTELLE TAYLOR

*Recently Featured in*

"The Attic of Felix Bavu" "Thorns and Orange Blossoms" "Over Here"

With Best Wishes
of
# Charles Hutchison

# Tom Forman Productions

*Distributed by*
AL LICHTMAN CORPORATION

**Current Releases**

## "SHADOWS"

*By Wilbur Daniel Steele*

## "ARE YOU A FAILURE?"

*By Larry Evans*

—o—

**Just Completed**

## "THE GIRL WHO CAME BACK"

*By Charles E. Blaney*

—o—

**In Preparation**

## "THE BROKEN WING"

*By Paul Dickey*
*and*
*Charles W. Goddard*

# E. K. LINCOLN

GEORGE O'HARA

# P. A. POWERS
## Presents

In

# *Fighting Blood*

By

H. C. Witwer

Directed by
Malcolm St. Clair

METRO *announces*

# ALL THE BROTHERS WERE VALIANT

An IRVIN V. WILLAT Production
*Enacted by a Distinguished Cast including* LON CHANEY~BILLIE DOVE *and* MALCOLM Mc GREGOR
*Scenario by* JULIAN JOSEPHSON

BEN AMES WILLIAMS' *story of the high seas: of a man's fight to prove his blood was not yellow, but red ..*

REG US PAT OFF
A METRO PICTURE

*Distributed by*
METRO
PICTURES CORPORATION

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain. Sir Wm. Jury, M.

# IT PACKS

*A dramatic romance of life out of sight of land and law . . .*

# ALL THE BROTHERS WERE VALIANT

An IRVIN V. WILLAT Production of BEN AMES WILLIAMS' story of the high seas.

# A PUNCH!

Enacted by a distinguished cast including

Lon Chaney
Billie Dove
and Malcolm Mc Gregor

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A METRO PICTURE

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# METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir Wm. Jury, Managing Dir.

Joel Shore's fight to hold the love of the girl he loved, and to be worthy of the motto of his family

# ALL THE BROTHERS WERE VALIANT

. . . . that is the story. It's drama with the decks cleared for action, written by BEN AMES WILLIAMS who knows ships and the men who man them, and can tell what he knows.

An IRVIN V. WILLAT Production

Distributed by

METRO PICTURES CORPORATION

REG US PAT OFF

A METRO PICTURE

VERYE MERRIE
VERYE TIMELIE

A NEW

# BULL MONTANA COMEDYE

# ROB 'EM GOOD

*In which the Knight of the Cauliflower appears clad in mail and in the guise of the Earl of Nothingdone - - - -*

*And for want of rasp berries, Robemgood gave unto the Lady Maryann Fizzwater a great sheaf of herbs of strange fragrance*

*Personally Directed by* HUNT STROMBERG
*Scenario & Titles by* CLYDE BROCKMAN

REG US PAT OFF

A METRO PICTURE

*Distributed by*

METRO PICTURES CORPORATION

A Comedy Feast

A square meal of hearty mirth . . . Your patrons will go home chock full of chuckles . . .

# BULL MONTANA in GLAD RAGS

Look at the ears on him!

Supervised by HUNT STROMBERG

Directed by HUGHIE FAY ~ Story by RENE RIVIERRE and HUNT STROMBERG

REG US PAT OFF

A METRO PICTURE

Distributed by

METRO PICTURES CORPORATION

BEGINNING the New Year Right —and Bright—Bull Montana in a riotous bullesque on Robinhood. . . . It's called "Rob-'em-Good" . . . It's loaded with high-explosive laughs —from start to finish. . . . Mayhap it's the best comedy you'll get in 1923. . . . Here's hoping. . . . ***YOU BE THE JUDGE!***

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METRO STUDIOS HOLLYWOOD

RELEASING THROUGH

**METRO**

# F.B.O. made this splendid Ca

# "CHRIS

## especially for your

Presented

## You Can Pack 'em in With "CHRISTMAS"

HERE'S your chance to grab off the timeliest picture on the market—and the biggest draw you could possibly have RIGHT NOW! The title alone is enough to fill every seat in your house at this time of the year, and the subject matter of "Christmas" will keep your crowds howling with delight. Mr. and Mrs. Carter De Haven never made a funnier release than "CHRISTMAS"—and that's saying a mouthfull, for the De Haven Comedies have established themselves as the sure-fire moneygetters in the comedy field. QUICK ACTION MEANS BIG MONEY—ACT NOW.

Keep Your Eye on F.B.O.

**Film Booking Offices**
723 Seventh Avenue, New York

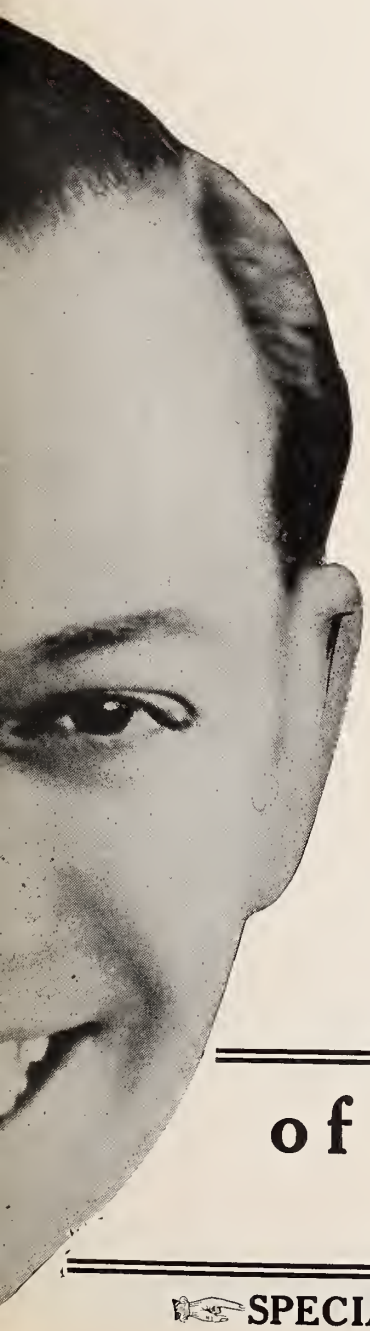
SPECIAL "HOLIDAY" PAPER

# er De Haven Yuletide Comedy

# TMAS

## Holiday Shows

A. Powers



## Book and Advertise "CHRISTMAS"

WHAT'S everybody talking about, thinking about and planning about TODAY—THIS MINUTE? "CHRISTMAS." That's why you should get after this marvelous comedy in a hurry and smack 'em in the eye with the fact that you are showing "CHRISTMAS." Advertise it as a special attraction. IT IS, and if you plug this gem in the manner you will if you're a wise showman your own Christmas will be made a lot merrier by the jingle of the extra coin that you will get by booking and ADVERTISING "CHRISTMAS."

of America, Inc.

*Exchanges Everywhere*

1923 Belongs to F.B.O.

SPECIAL "HOLIDAY" Lobby Photos

This is the greatest cast ever assembled for one picture

# MARSHALL NEILAN'S

supreme motion picture achievement-

# The Strangers' Banquet

Written by Donn Byrne

Co-directed by Marshall Neilan and Frank Urson

*Distributed by* GOLDWYN

**The screen's most consistent director of box-office successes, producer of "Penrod," "Daddy Long-legs," "The River's End," "Dinty," "Fools First," "Don't Ever Marry," "Go and Get It," "Bob Hampton of Placer."**

*Offers through Goldwyn*
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*Motion Picture Achievement*

# Goldwyn is twenty-four sheeting

MAURICE TOURNEUR'S mammoth production of the famous novel and play by Sir HALL CAINE

with

Richard Dix, Mae Busch,
Gareth Hughes, Phyllis Haver,
Mahlon Hamilton

A GOLDWYN PICTURE

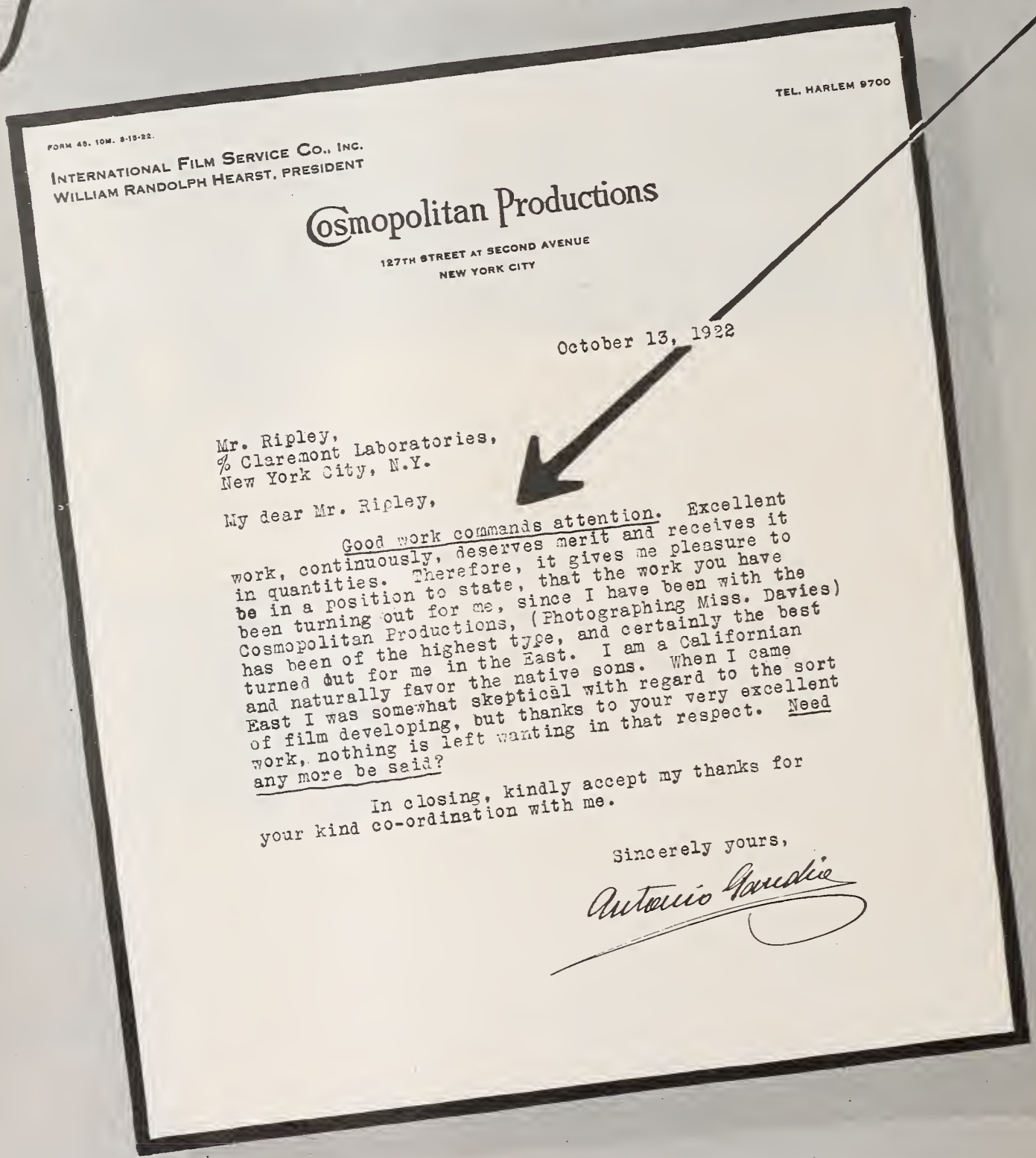
# THE CHRISTIAN

THE Greatest Picture Bar None
the Screen Has Ever Offered!

THE Picture the Industry and
the Public Has Long Awaited.

## The Strangers' Banquet and The Christian

# "Good work commands attention"



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INTERNATIONAL FILM SERVICE CO., INC.
WILLIAM RANDOLPH HEARST, PRESIDENT

TEL. HARLEM 9700

Cosmopolitan Productions

127TH STREET AT SECOND AVENUE
NEW YORK CITY

October 13, 1922

Mr. Ripley,
% Claremont Laboratories,
New York City, N.Y.

My dear Mr. Ripley,

Good work commands attention. Excellent work, continuously, deserves merit and receives it in quantities. Therefore, it gives me pleasure to be in a position to state, that the work you have been turning out for me, since I have been with the Cosmopolitan Productions, (Photographing Miss. Davies) has been of the highest type, and certainly the best turned out for me in the East. I am a Californian and naturally favor the native sons. When I came East I was somewhat skeptical with regard to the sort of film developing, but thanks to your very excellent work, nothing is left wanting in that respect. Need any more be said?

In closing, kindly accept my thanks for your kind co-ordination with me.

Sincerely yours,

Antonio Gardie

# Claremont Laboratories Inc.

## 430 Claremont Parkway New York City

WALTER E. GREENE, President

# RIVOLI THEATRE

NEW YORK

Books **THE MYSTERY BOX** and **THE SKY SPLITTER**

## TWO GREAT BRAY ROMANCES and the first BRAY COMEDY

# HEEZA LIAR'S TREASURE ISLAND

### Bray Romances

The most interesting series of one reel subjects this industry has ever seen—"The Mystery Box" tells the whole story of Radio. "The Sky Splitter" tells of a scientist who outdistanced the speed of light itself. The Bray Romances give your patrons something different, something so entertaining that they will ask for more.

You can contract today for 13 BRAY ROMANCES and 13 BRAY COMEDIES

### Bray Comedies

The new series of Heeza Liar adventures are the funniest series of animated and photographic one reel pictures that are on the market today. "Heeza Liar's Treasure Island" is so wonderfully handled it will make your patrons gasp and marvel as to how they obtain such effects.

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and a climax that is
powerful and gripping
The KW will stir the hearts of the world
It has the thrill of
"Lying Lips"
It has the tenseness
of "Tol'able David"
It has the charm of
"Smilin' Through"
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of "Over the Hill"
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# yes THE KINGDOM WITHIN IS A GREAT PICTURE!

## and NICK SCHENCK agrees with us.

## He BOOKED "The Kingdom Within" over the ENTIRE LOEW CIRCUIT

A
**VICTOR SCHERTZINGER**
**Production**

*Presented by*
**Producers Security Corporation**

HODKINSON PICTURES

This wonderful tribute to a superior picture, coming on top of the enthusiastic reception accorded "The Kingdom Within" by a group of 350 exhibitors and critics at the Strand Theatre, New York City, proves conclusively that Victor Schertzinger's masterful production will go down in screen history as

**ONE OF THE GREATEST ACHIEVEMENTS OF ALL TIME**

# Another smashing hit by the mak

# "CAPT. FLY-

STARRING

# JOHNNIE

*ROMANCE*

*LOVE INTEREST*

*ACTION*

*THRILLS*

Keep your eye on F.B.O.

## Do You Remember The Mark of Zorro?

The whole teeming world remembers how it swept Doug Fairbanks to the peak of world fame! The same brilliant author, Mr. Johnson M'Culley, threw open the treasure chest of his superb imagination and wrote "Capt. Fly-By-Night" expressly for Johnnie Walker!

## Book It—Boost It

A positive triumph! A great, thundering show with a hundred exploitable features—

Hundreds of troops and plunging horses in the flaming welter of revolution—smashing thrills—and red hot loves!

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*EXCHANGES*

# who wrote "The Mark of Zorro"

# BY-NIGHT"

## WALKER

## Extraordinary Exploitation

**F.B.O. has put the full power of its great exploitation machine behind "Capt. Fly-By-Night"!**

**Scores of stunts—rattling showman's ideas—all new and novel and sure-fire—created by our own all-star experts! Posters aflame with romance and vivid drama that scream forth their message to the public—Brilliant lobby displays—oil paintings etc.—all intensely practical and inexpensive! F.B.O. is an organization of showmen from top to bottom—You're missing the grandest opportunity of your life if you're not taking advantage of our great box-office exploitation for all F.B.O. attractions!**

**1923 belongs to F.B.O.**

**OFFICES OF AMERICA, Inc.**
723 7th Avenue, New York City
*EVERYWHERE*

Capacity One Million Feet Weekly

# Announcement *for the* Season *of* 1923

## FIRE INSURANCE

WE wish to announce that the Board of Fire Underwriters have accepted and passed on the installation of our new Fire-proof Vaults, giving the Trade a Laboratory having the lowest insurance rate in the East.

## NEGATIVE DEVELOPING

BIRTH of a new and practical idea in negative developing that will bring out the depth to your picture 100% that cannot be equalled by any other laboratory in the country.

*ALSO*

## SERVICE

OUR Policy of unequalled service, courtesy and price.

EXPERIENCE and results speak for themselves. We number among our list of satisfied customers—

**Kinogram Publishing Corp.**
**Famous Players Lasky Corp.**
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**Houdini Pictures Corp.**
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**and others**

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***Our Plant never sleeps***

# ELINOR GLYN'S

# THE MAN AND THE MOMENT

FROM THE ASTOUNDING NOVEL BY ELINOR GLYN

Announce ELINOR GLYN and you express the intriguing, romantic appeal which accounts for the tremendous circulation of her novels.

"The Man and the Moment" is the latest to reach the screen. It is a typical ELINOR GLYN attraction. Imagine a plot in which a man and a girl—absolute strangers—meet and agree to marry at once and then separate. The moment comes; their marriage is but the beginning of a strange romance.

The Moving Picture World hits the heart of the story in saying, "The feature is devoted to youth and youth's reaction to a more or less transitory love. A moment's fancy becomes a sincere affection that grows with time and separation."

The Exhibitors Trade Review declares, "The picture possesses artistic charm . . . and the director has skilfully avoided anything offensive."

The Morning Telegraph says, "It is up to the standard of program features. In fact, a little better."

A love story of absorbing romantic interest, coupled with the magic name of Elinor Glyn, makes it a production which exhibitors know will get the money.

## PLAYGOERS PICTURES

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A S S O C I A T E D

ARTHUR S. KANE,

Ideal Film Pictures presents

# Constance Binney in

# A BILL OF DIVORCEMENT

## (NATIONALLY ADVERTISED)

EVERY prediction has been fulfilled. Constance Binney in "A Bill of Divorcement" is superb entertainment.

In dramatic strength it even exceeds the power of the stage play which amazed New York, startled London and in Chicago is now living up to its reputation as one of the biggest hits of 1921-1922.

Joe Dannenberg of Film Daily saw the feature and wrote "A fine picture—one that is going to start them talking because of the wallop it contains. For sheer dramatic entertainment it can hardly be surpassed."

The National Board of Review (Exceptional Photoplays, November, 1922) declares, "It has an essential merit deserving of wide appreciation."

Constance Binney's work is simply amazing. Her exquisite beauty lends an appealing background to her poignant interpretation of a daughter who sacrifices her own future for the happiness of a divorced mother and the salvation of a lonely father

Fay Compton, Malcolm Keen, Henry Victor and others complete "an exceptionally capable and well suited cast and all credit is due Denison Clift, who made the picture," to again quote Film Daily.

Associated Exhibitors proudly proclaims Constance Binney in "A Bill of Divorcement," combining the name of an alluring star with the fame of a great stage play, as an emotionally perfect photoplay and a genuine first run attraction.

*From Clemence Dane's Terrific Stage Hit Of 1921 - 1922*

*A Denison Clift Art Production*

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Hailed by Exhibitors Who Have Played Them as the **GREATEST WESTERNS** in which **JACK HOXIE** has ever starred.

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THE ENTIRE SERIES OF EIGHT

## SUNSET-HOXIES

First Four Released—Four More to Follow.

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# No finer picture will be shown this season than

# "WHEN LOVE COMES"

## Ray Carroll's Masterproduction starring

# HELEN JEROME EDDY

## WITH HARRISON FORD AND A BRILLIANT ALL STAR CAST

### Drama

With all the concentrated crash of a Jack Dempsey knockout!
Not one BIG scene but a dozen with a kick in every foot!

### Romance

That carries one back to green meadows and moon-lit nights! When love is young in Springtime—Heart-warming scenes of tenderest emotional appeal!

### Thrills

That bring the heart leaping to one's throat! The bursting of the great dam—devastating floods—villages laid waste!

### Heart Appeal

When she presses another woman's babe to her yearning bosom—when she drags the erring wife from the raging waters of the flood and begs God to let her live!

### Suspense

That will play the Anvil Chorus on the Great American Spine! When her father dies—when the dam gives way—when her old lover returns!

### Action

With all the tingle of a horse-race and a prize fight merged and super-charged into one surging drama of shattered hearts reborn in the crucible of Destiny!

**Book this great box-office and exploitation smash without delay at your nearest F. B. O. Exchange**

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EXCHANGES EVERYWHERE

# THE ALBANY EVENING

## *Notoriety Gets off to A Flying Start at the Clinton Square Theatre*

### EIGHT REELS OF ACTION IN WILL NIGH'S "NOTORIETY"

Three times last night th
ence at The Clinton Squar
Theatre caught its breath whe
different climaxes in the Wil
photoplay, "Notoriety," came
When the last flicker of the ei
film was flashed, the unanimou
ion of all present was that the
production had enough thrill a
interest to fill three pictures in
one.

When Arthur Beal, imperson
Rod La Rocque, takes the s
the court-room and defends
who is held for the shooting
society idol, the audience could
sist applauding. An attack
craze for sensationalism and
of the present day that is the
est message the screen has
tered, took the house by storm
word in the titles and every ge
the actor rang true and struc
We could almost hear him ac
public for encouraging crime
plauding notorious characters
names appear in public print.

And just when we thought
could be made any stronge
Alden, acting as Ann Bolan
picture, came to the front of t
with a condemnation of the lu
limelight that brought tears
scene that was as touching as
have seen in recent times she
the perils of popularity that threaten
young girls who seek fame and find
shame instead.

[redacted]

| CLASS OF SERVICE | SYMBOL |
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WEBER AND NORTH

1600 BROADWAY NEWYORK NY

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CONSIDERED THE OFF NIGHT OF THE WEEK MY PATRONS HAD TO STAND ON

BALCONY STAIRWAY

FRED ELLIOTT CLINTON SQUARE THEATRE ALBANY NY

[redacted]

### "Notoriety" at Clinton Square For Full Week

**Promises to Offer Thrill to Patrons Movie Screen.**

LINTON SQUARE.

mighty motion picture
ome to town, to be fea-
s week at the Clinton
ter, where it had it
erday The new picture is
in eight reels and takes
om the true experiences
girl in a modern metrop-
ne of the action starts in
t flat of a hard-working
o is the adopted mother
Deering Like many girls
Pigeon" dreams of being
day—of having her name
in the papers and being
by her friends Her
true one day when she
tand in front of a million-
where one of the guests
reception is mysteriously
rimmal drops the gun at
de, and from that mo-
innocent girl of the tene-
talk of the town. Her
ted in newspaper head-
r picture appears side by
at of the millionaire who

that a theatrical man-
along and urges her to
ge of her popularity in
by starring in a show
on is about to succumb
tation. Arthur Beal, the
caught the criminal in the
who secretly is attracted
steps in and shows her
hat the lure of the lime
forth The lesson that
s is the last thrilling mo-
picture and leaves an im-
will never be forgotten
of "Notoriety" includes
leading stars of filmdom.
rine Powers, who plays
Pigeon," Rod La Rocque
George Hackathorne, Richard Trav-
ers J. Barney Sherry and Mary Al-
den

## The Year's Greatest Gift To the Independent Market

***WILL NIGH'S CLASSIC CREATION***

# "NOTORIETY"

***Produced and Distributed by***

## L. LAWRENCE WEBER & BOBBY NORTH

## 1600 Broadway New York City

# THE LOUISVILLE DAILY [illegible]

## Alamo Theatre Holds Them Out With Will Nigh's Latest Society Smash

**Eight Reel Photodrama Has Enough Action for Three Pictures.**

**ALAMO.**

ALL WEEK—"Notoriety"

That the world flocks to se "crimson lily" was the theme a which the picture "Notoriety," opened a week's engagement a Alamo Theater yesterday afternoon woven

The film is a good one for the because it brings a vivid realiza what the demand of the preser public for scanda is doing to th younger genera tion.

One sees th picture of a young girl, pure in mind and body, living in the tenement settlements of the city, but longing for the better things of life and a career Consequently she is made to realize through the columns of the press that she must gain some "notoriety" be Rodney Lal fore she can mean much in t of the public

She wanders out one nigh stops to peep in the window at a in one of the big downtown just in time to catch a pistol t out of an upstairs window fol a murder which has been com

The police arrive on the sce find her holding the pistol A she goes through the usual se of a criminal murder trial and idol of masses.

As generally happens to who seek undeserved fame girl got more than she ba for The effects of "Notoriety" strikingly developed to the ve by the master hand of the di The cast includes six stars rine Powers, Mary Alden Hackathorne, Richard Tr Rod La Rocque and J Sheery

**DIRECTOR NIGH SCORES THREE TIMES WITH "NOTORIETY"**

**Applause at Thrills g Society Photo-drama**

of spellbinding situations dience of the Alamo Theatre last night ational eight-reel photo- odern girl's madness for s flashed on the screen. at has caused more talk film of recent times is atest masterpiece, "No-

photoplay seemed to be succession of suspense The director, who also ory, has succeeded in ry variety of thrill— sical and sentimental, fast moving screen

Straight from the the humble home of former stage beauty ched and poverty-stricken s shown in all its pathos, is set on edge. When haracter of the picture eon" Deering everyone as human, and it seems e known her for years; or fame, her desire to be sounds familiar, because were that way. When lops and we see how ng for popularity brings e with a daring society that anyone could have been tempted to do as she did, in her circumstances.

| CLASS OF SERVICE | SYMBOL |
|---|---|
| Telegram | |
| Day Letter | Blue |
| Night Message | Nite |
| Night Letter | N L |

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDEN

| CLASS OF SERVICE | SYMBOL |
|---|---|
| Telegram | |
| Day Letter | Blue |
| Night Message | Nite |
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If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

KA395 49 4 EXTRA NL

LOUISVILLE KY 4

WEBER AND NORTH XC 007

1600 BROADWAY NEWYORK NY

BILL NIGH SCORES AGAIN NOTORIETY TURNED THEM AWAY HOW LONG WILL WE HAVE TO WAIT FOR THE NEXT NIGH PRIDUCTION NOTORIETY BOTH ENTERTAINED AND PLEASED EVERY ONE AND IS A CREDIT TO THE THEATRE FLAM DID EXCEPTIONALLY WELL WITH THE EXPLOITATION THANKS FOR NOTORIETY

FRED DOLLE ALAMO THEATRE LOUISVILLE KY.

A Photodramatic Thunderbolt of Perpetual motion with an Array of Great Characters, Maurine Powers, Mary Alden, Rod La Rocque, Geo. Hockathorne, Richard Travers, J. Barney Sherry, Anders Randolph and others.

*WILL NIGH'S PHOTODRAMA*

# "NOTORIETY"

*Produced and Distributed by*

**L. LAWRENCE WEBER & BOBBY NORTH**

*Foreign Rights Controlled by*

**APOLLO TRADING CORP., 1600 Broadway, N. Y. C.**

We present " Night Life in Hollywood " as the first of a series of ARROWPLAYS DELUXE. It is a smashing picture, the one original, and not to be confused with any other production.

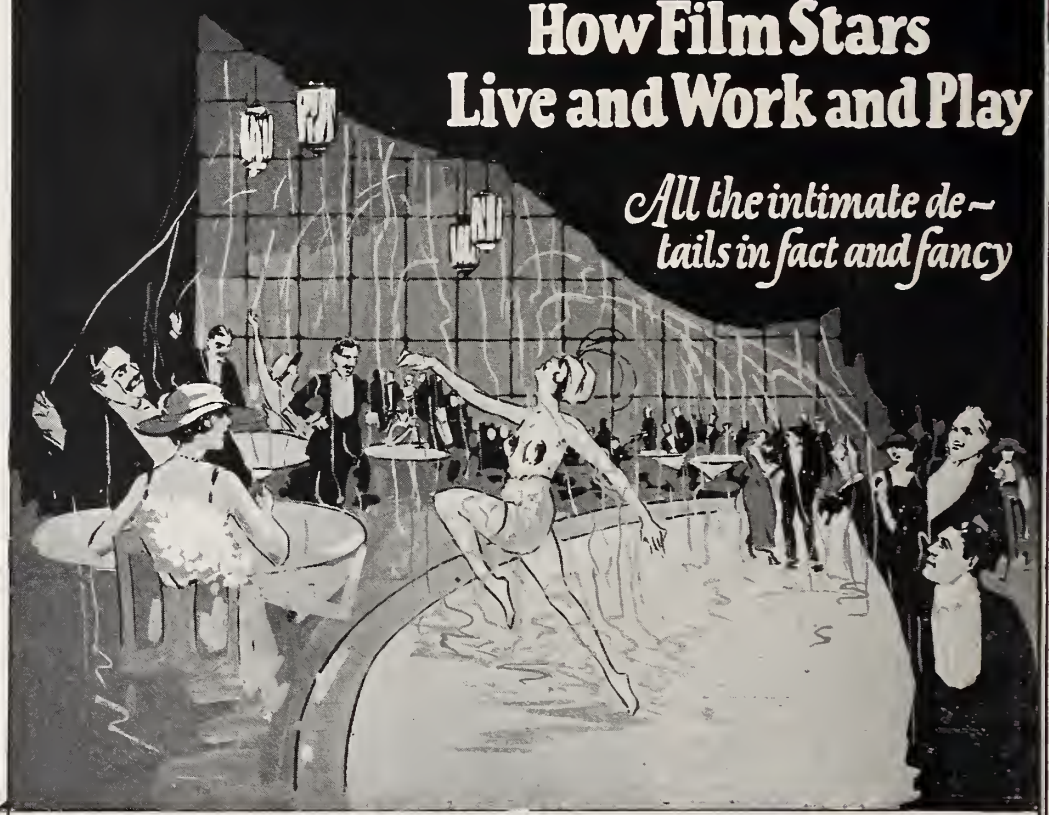
W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

# Arrow — presents "NIGHT LIFE IN

## How Film Stars Live and Work and Play

*All the intimate de-tails in fact and fancy*



A. B. Maescher Production

An Amazing Cast Look !

J. Frank Glendon
Josephine Hill
Gale Henry
and introducing
Wallace Reid
Theodore Roberts
Sessue Hayakawa
Tsuri Aoki
William Desmond
Bryant Washburn
Bessie Love
Johnny Jones
Denishawn Dancers

Available at Leading Independent Exchanges

ARROW FILM CORPORATION

220 W. 42nd Street New York City

Distributors for United Kingdom, Inter-Ocean Photoplays, Ltd.

162 Wardour St., London

One of the greatest exploitation pictures ever produced. Every one of these ARROWPLAYS DELUXE spells S. R. O. Make arrangements now for the entire series.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

# HOLLYWOOD"

## A Veritable Host of Screen Celebrities — Countless Thousands in One Great Scene Sensational Apache Dancing —

*and then —*
**Life as it's really lived!**

Foremost exchangemen and exhibitors declare Night Life in Hollywood one of filmdom's greatest exploits. Remember, it's the original.

Available at Leading Independent Exchanges

ARROW FILM CORPORATION

220 W. 42nd Street New York City

Distributors for United Kingdom, Inter-Ocean Photoplays, Ltd.
162 Wardour St., London

TO OUR MANY PATRONS
OF THE CLOSING YEAR
WE EXTEND THE SEASONS GREETING AND BEST WISHES FOR A MERRY CHRISTMAS AND A PROSPEROUS NEW YEAR.

TRIANGLE ENGRAVING CO., Inc.

229-239 WEST 28th STREET, NEW YORK CITY

Engravers for Motion Picture News

A Barrel Full of Money

In each and every one of the Chaplin Classics

***Ask***

Ben Amsterdam
Sol Lesser
Bob Savini
Max Weintrop
Pop Goldfarb
Bernard Mills
Sam Ludwig
Si Griever

***They Know***

***Wire for Territory***

**Chaplin Classics, Inc. 117 W. 46th St., N. Y. C.**

Individual Attention Prints
By Evans
and Murphy

*Personal interest follows your picture thru every stage—*

EVANS FILM LABORATORIES

416-424 W. 216th Street at Broadway — NEW YORK CITY

*Wadsworth 8443*

B.P. Schulberg
presents
A
GASNIER
PRODUCTION

# The HERO

*A picturization of Gilbert Emery's Famous Stage Success as presented by Sam H. Harris*

*Scenario by Eve Unsell*

*Photography by Karl Struss*

*Portrayed by*
Gaston Glass
Barbara La Marr
John Sainpolis
David Butler
Doris Pawn
Ethel Shannon
Frankie Lee
Martha Mattox

*It's a Preferred Picture*

Distributed by
AL-LICHTMAN
CORPORATION
1650 BROADWAY NEW YORK CITY

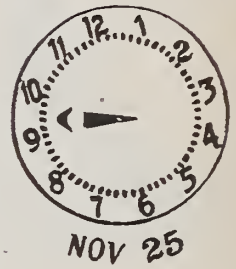
## NOW READY FOR SCREENING

AT ALL AL LICHTMAN EXCHANGES

# PHEIL THEATRE

ST. PETERSBURG, FLA.

November 22nd. 1922.




Motion Picture News,
729 Seventh Ave.,
New York City.

Dear Mr. Gallagher:

In checking over my copies of the Booking Guide I find some of them missing, much to my sorrow.

Therefor in order to really know that I will have all copies for the future I am going to ask that you mail me immediately one of each copy from your first number up to the current issue.

Please take care of this matter for me immediately as I depend entirely on your Guide to help me with the Grand Theatre bookings. It is the neatest idea ever offered to a theatre manager.

Advise me by return mail as to the cost of these Guides and I will remit check at once.

Thanking you in advance for your attention to this matter and with all best wishes, I am,

Sincerely yours,

Frank H. Burns

Mgr. Grand Theatre

The Name is filed through out the Files

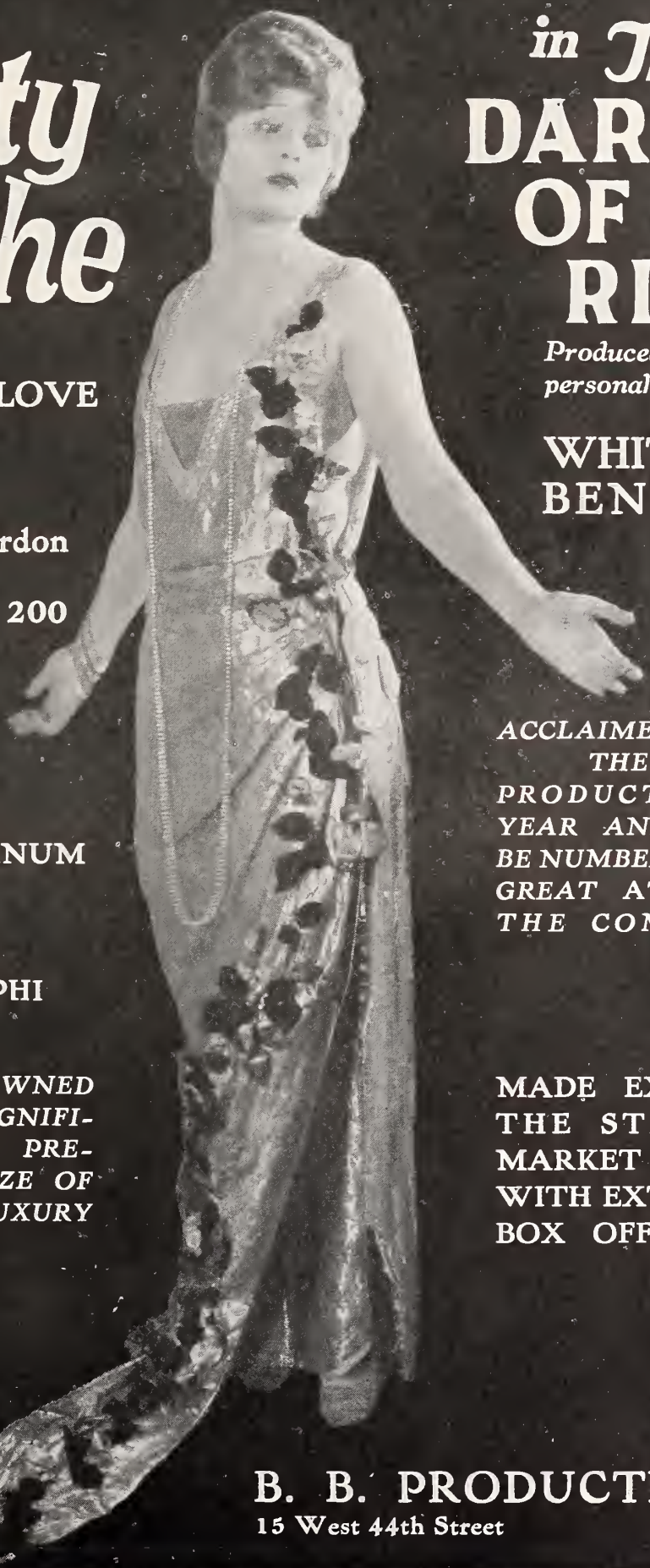
# The Queen of the Screen

# Betty Blythe

*with*
MONTAGUE LOVE
Gladys Leslie
Charles Gerard
Leslie Austin
Julia Swayne Gordon
*and*
A CAST OF 200

*in The*
# DARLING OF THE RICH

*Produced under the personal supervision of*
WHITMAN BENNETT



*Written by*
DOROTHY FARNUM

—

*Directed by*
JOHN ADOLPHI

—

*GORGEOUSLY GOWNED AND WITH MAGNIFICENT SETTINGS PRESENTING A BLAZE OF WEALTH AND LUXURY*

*ACCLAIMED AS ONE OF THE OUTSTANDING PRODUCTIONS OF THE YEAR AND WHICH WILL BE NUMBERED AMONG THE GREAT ATTRACTIONS OF THE COMING SEASON*

MADE EXPRESSLY FOR THE STATE RIGHTS MARKET AND REPLETE WITH EXTRAORDINARY BOX OFFICE FEATURES

B. B. PRODUCTIONS INC.
15 West 44th Street New York City

# UNITED STUDIOS (INC.)

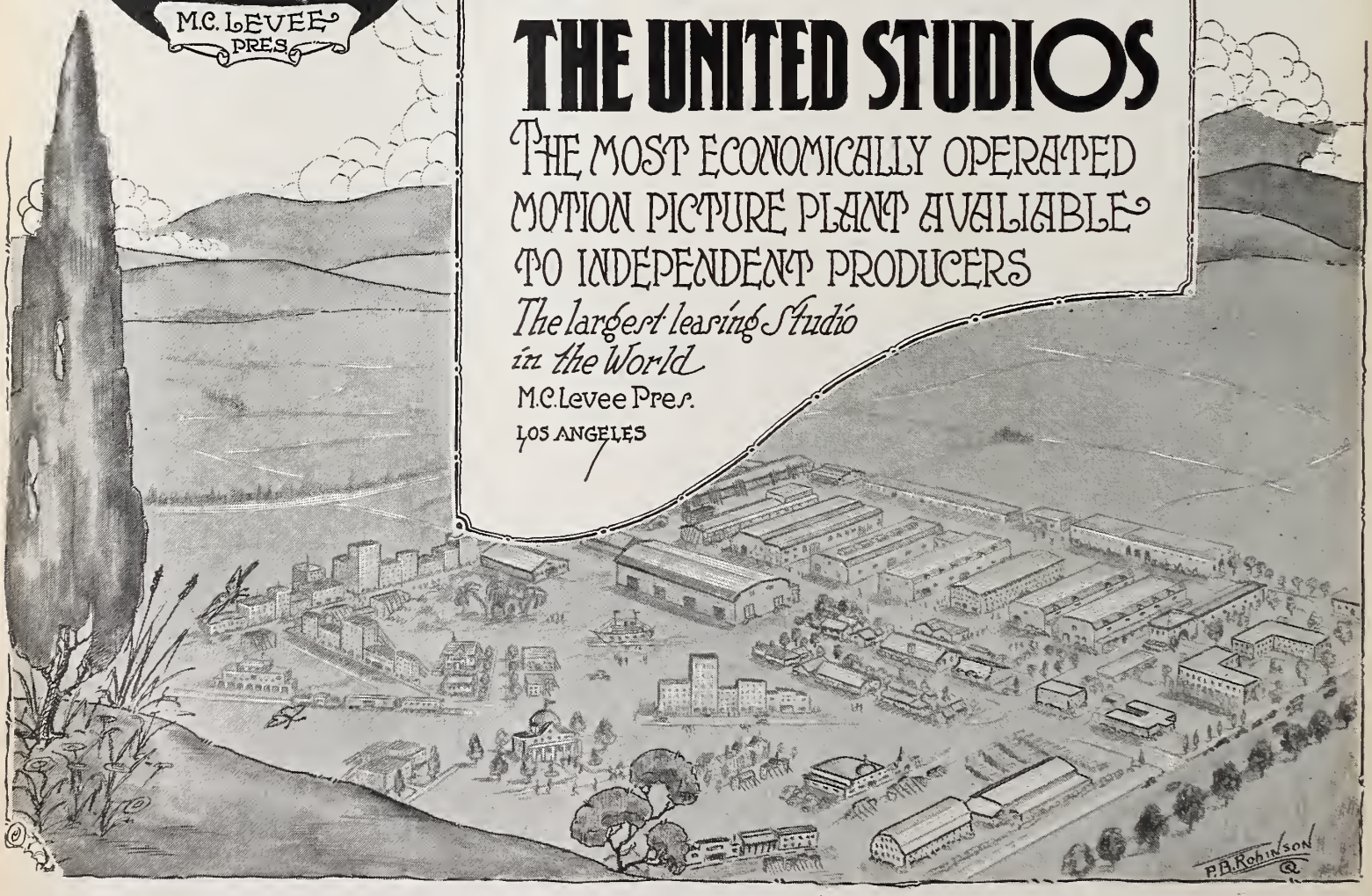
THE EFFICIENCY WITH WHICH ORDERS ARE EXECUTED
THE UNLIMITED FACILITIES, EQUIPMENT AND HIGHLY SPECIALIZED STAFF
*Have made*

## THE UNITED STUDIOS

THE MOST ECONOMICALLY OPERATED MOTION PICTURE PLANT AVALIABLE TO INDEPENDENT PRODUCERS

*The largest leasing Studio in the World*

M.C. Levee Pres.
LOS ANGELES



This ad was clipped from a Los Angeles newspaper

HILL ST. BET. 7TH & 8TH

ALHAMBRA Theatre

NOW PLAYING!

4TH WEEK

OF A TRIUMPHANT LOS ANGELES SHOWING

STRONGHEART NOT JUST REPEATING, BUT ECLIPSING HIS FORMER TRIUMPHS OF "THE SILENT CALL"

A LAURENCE TRIMBLE – JANE MURFIN PRODUCTION

# STRONGHEART

THE WONDER DOG IN

# "BRAWN OF THE NORTH"

A FIRST NATIONAL ATTRACTION

IN DRAMA TO GASP AT!

A TERRIFIC STORY OF MOTHER'S LOVE AND A DOG'S DEVOTION

at popular prices

**Tell your patrons of this great novelty picture — and it'll go BIG !**

FIRST NATIONAL PICTURES

# Free Half Sheet Posters

**Get these beautiful rotogravure half sheets (14 x 42) for your lobby. They are reproductions of the six ads. which appeared in the Saturday Evening Post, which have been seen by millions.**

THIS is the first of a series of six advertisements to appear weekly in THE SATURDAY EVENING POST, written by Ellis Parker Butler, world famous humorist and author of "Pigs is Pigs," telling America about a new screen play, "East is West." Mr. Butler accepted this commission only on condition that he be permitted to say exactly what he pleased on the subject.
Ellis Parker Butler
Why shouldn't I tell the world about "East is West" if I want to?
Thousands and thousands of people have already laughed and wept over the adventures of little Ming Toy "99% American girl" and her athletic lover Billy Benson in the stage play "East is West." Everybody that saw Fay Bainter, as the first Ming Toy, being hustled down to the gorgeous but hideous Love Boat because her "father" thought too many daughters were a curse unless he could cash in on their beauty in the matrimonial slave market, will admit it was a great play. Since its first night on Broadway the play has had a two-year run at the Astor, played many consecutive weeks the sixth time it returned to San Francisco, and is still a success on the road. Nearly every American willing to pay two dollars or up for a seat has seen it, and it has made a fortune for its authors, Samuel Shipman and John B. Hymer, and for Wm. Harris, Jr., its producer. And they deserve it for providing so much good fun to a world that needs all it can get. Of course, the Motion Picture people were quick to ask for the screen rights of such a hit but the authors and producers knew its value and let the movie men bid against bid for two long years before they cried "SOLD" to Constance Talmadge's Manager, Joseph M. Schenk.
Now, I haven't the least bit of diffidence in saying I am being paid for writing this series of articles, which will run for six weeks in The Saturday Evening Post. I don't think it will hurt my standing as an author. Magazines and newspapers pay authors to write about the stage and screen, and all I am asked to do is to tell the truth about "East is West" as I see it. Honestly, I think it is going to be fun to be able to tell some ten million people what I think about a motion picture play. So here goes—more about "East is West" next week.
Ellis Parker Butler
Joseph M. Schenk presents
CONSTANCE TALMADGE
in
"EAST IS WEST"
Directed by Sidney Franklin
Adapted by Frances Marion from the play by Samuel Shipman and John B. Hymer. Originally produced by William Harris, Jr.
A First National Attraction
FIRST NATIONAL PICTURES
Notice: This is the second of a series of six advertisements to appear weekly in THE SATURDAY EVENING POST, written by Ellis Parker Butler, world-famous humorist and author of "Pigs is Pigs," telling America about a new screen play, "East is West." Mr. Butler accepted this commission only on condition that he be permitted to say exactly what he pleased on the subject.
arker Butler
The meeting of Ming Toy and Billy Benson
/hat does "East is West" mean?
When it comes to a matter of love and bate, good and evil, 'est is East, and East is West. And that's true. To prove it : story takes an altogether delicious little China maid, who n't feel China," and puts her in danger of the hideous things : can happen to a Chinese girl whose father sells her as a e. In the picture this little Ming Toy, who later boasts she 9% American-girl," is Constance Talmadge, and all through picture she seemed to me just about the most charming l have ever seen on the screen.
he story begins in China with little Ming Toy flashing most un-Chinese and thoroughly American bit of temper hoeshop because the shoe merchant dares hint that her e too large for beauty. By the time she has said her say her tongue and her paper umbrella the street before the looks as if China had just had a bad spell of riot and ebellion. This, naturally enough, attracts the attention Benson who happens to be "seeing China." Billy is an young American, son of the American Minister, and as Toy has about forty-seven parcels to manage, as well as little sisters and her temper, Billy sends them all home haws" or whatever the things are called in China. That e meets Ming Toy and is all he sees of her just then, re in mysterious China and know some thrilling thing to happen. And it does.
ll you what, next week.
Joseph M. Schenk presents
STANCE TALMADGE
in
EAST IS WEST"
Directed by Sidney Franklin
pted by Frances Marion from the play by Samuel Shipman John B. Hymer. Originally produced by William Harris, Jr.
A First National Attraction
FIRST NATIONAL PICTURES
Parker Butler
Notice: This is the third of a series of six advertisements appearing weekly THE SATURDAY EVENING POST, written by Ellis Parker Bu world-famous humorist and author of "Pigs is Pigs," telling America abo new screen play, "East is West." Mr. Butler accepted this commission o on condition that he be permitted to say exactly what he pleased on the subj
The Famous Love-Boat Auction Scene in "East is West"
"She is Ming Toy—The Beauteous One—and her price is most reasonable, your Excellency."
The "Love-Boat" scene in this "East is West" motion picture is a flash of real drama, and for two reasons. The first is the eye reason. By the time the love-boat appears we have een enough of China to feel that we are actually there, but it is he mean China of cheap streets and small shops and one-horse oolie-peasant farms. Then, suddenly, we are whisked down to us beautiful and gorgeous Chinese love-boat, as bright and owy as the gayest New York cabaret. That is a clever use scenic contrast.
But the scenic contrast would be paltry if the reason for it e not inevitable. By the time the love-boat appears we are ghtly interested in what is going to happen to the charming le Ming Toy (Constance Talmadge) and are worried about If Ming Toy were an ordinary Chinese girl, brought up to sider being sold at auction a possible fate, we might not care h, but Ming Toy "don't feel China" and does feel "99% erican-girl," and we do care. We hate like sin to see her eyed wretch of a father dress her up for sale and drag her to the love-boat, which is a sort of all-night Chinese et with a slave auction annex. We hate the fat mandarin looks her over as if she were mere live stock before he bids r, and we would like to give him a punch in the eye. So, e, the love-boat scene was inevitable. It had to be there. a part of Ming Toy's life story. And, just as Wellington terloo prayed for "night or Blücher," we want to know uch more of this Ming Toy has to stand, and why that ur young American lad, Billy Benson, doesn't get busy. tell you more next week.)
Joseph M. Schenk presents
NSTANCE TALMADGE
in
"EAST IS WEST"
Directed by Sidney Franklin
dapted by Frances Marion from the play by Samuel Shipman ad John B. Hymer. Originally produced by William Harris, Jr.
A First National Attraction
FIRST NATIONAL PICTURES

# If You Want to Know How It's Cleaning

# on "EAST IS WEST"

**Ask your exchange also for the free de luxe advance one sheet. A big star in a great picture plus national advertising and free poster tie-ups with the ad. campaign.**

Ellis Parker Butler

*Notice: This is the fourth of a series of six advertisements appearing weekly in THE SATURDAY EVENING POST, written by Ellis Parker Butler, world-famous humorist and author of "Pigs is Pigs," telling America about a new screen play, "East is West." Mr. Butler accepted this commission only on condition that he be permitted to say exactly what he pleased on the subject.*

"I speak only dignified American language; get me, Stev

Seeing this "East is West" motion picture has increased m interest in the screen just about 99%. By nature and professi I am a humorist and I have sometimes felt that no humor b pie-slinging humor could be put on the screen successfully. T "East is West" picture satisfies me that *any* humor can filmed. Given the right treatment, humor can be as laughable the screen as on the stage or in a book I see that now.

"East is West" is the story of an averted tragedy but it humor from start to finish. Not a pie is slung and yet laughs are innumerable! Ming Toy (Constance Talma causes many of these by the entirely legitimate means of t a charmingly innocent little Chinese maiden who pick astonishing slum manners under the impression that they a manners of "99% American-girl," and shows she is pro them—as when she greets Charlie Yong haughtily wi speak only dignified American language; get me, Steve?" Charlie Yong—a humorous character! While we are de him for his black heart we are laughing at him as a co Chinese fop, and saying: "I have seen a dozen just like This is art, and first class art, because when the athletic American Billy Benson comes to the rescue you have swing from laughing at a villain you hate to welcoming at whom you do not laugh. The humor in "East is arises from the situations and characters—and that should be.

(More about "East is West" next week.)

Joseph M. Schenck presents

CONSTANCE TALMA

in

"EAST is WEST"

Directed by Sidney Franklin

Adapted by Frances Marion from the play by Samuel Shipm and John B. Hymer. Originally produced by William Harris,

A First National Attraction

Ellis Parker Butler

*Notice: This is the fifth of a series of six advertisements appearing wee THE SATURDAY EVENING POST, written by Ellis Parker world-famous humorist and author of "Pigs is Pigs," telling America a new screen play, "East is West." Mr. Butler accepted this commissio on condition that he be permitted to say exactly what he pleased on the s*

*Says Charlie Yong—50-50 American:*

"You marry me or I kill Lo Sang Ke

To my notion the meanest thing a man can do is to g away the plot of a play. I never do it. I have not done it this series of "East is West" advertisements. All I have is that Ming Toy, the little "Chinese" maid who "don't China," meets an athletic young American (Billy Benson) is then hurried to a love-boat to be sold into matrim slavery. That happens in China and presently little Ming is in San Francisco. I have not said how she gets there, or But in San Francisco a new villain pops up—the 50-50 C man Charlie Yong, who is going to get Ming Toy if he l steal her and murder everyone else.

That does create a situation! Charlie Yong is the f corseted chop suey king of San Francisco, and he usual what he wants. I don't mind saying he is the most c mately conceited ass I ever ran across and that I felt extreme dislike to having him get Ming Toy. Charlie one of the fellows with such a big lump of grinning that you want to kick him downstairs every time you even if you have to hire a carpenter to build the stair genuine pleasure to dislike Charlie Yong; a man feel and better for disliking him. To sit there and dislike Yong for half an hour is better than going to chur come away feeling that this is still a good old wo there are people left that you can dislike as joyous dislike Charlie Yong. And even Pollyanna, dear chi be glad—glad—glad to see what Charlie Yong gets reel of "East is West."

(Look for my last advertisement next week).

Joseph M. Schenck presents

CONSTANCE TALMA

in

"EAST is WEST"

Directed by Sidney Franklin

Adapted by Frances Marion from the play by Samuel Shipman and John B. Hymer. Originally produced by William Harris, Jr.

A First National Attraction

Ellis Parker Butler

*Notice: This is the sixth and last of a series of six consecutive weekly advertisements in THE SATURDAY EVENING POST, written by Ellis Parker Butler, world-famous humorist and author of "Pigs is Pigs," telling America about a new screen play, "East is West." Mr. Butler accepted this commission only on condition that he be permitted to say exactly what he pleased on the subject.*

"She—Ming Toy—belong to Charlie Yong—" "Not if I know it," says Billy Benson

This is the last of the six advertisements I was to write about "East is West," and it has been good fun to talk to ten million people, writing what I pleased, and getting paid for it. I think I have done pretty well as an advertisement writer and I'm going to be disappointed if at least ten million do not go to see "East is West" because of these advertisements. My whole family will go—and we are seven—so there are only 9,999,993 to be accounted for.

And now for my grand finale and bow. Before I agreed to write these advertisements I went to see "East is West." If I had not thought it was a good picture I would not have agreed to write anything I did like the picture. I only remember one picture I liked better—and I wrote that one myself. "East is West" has drama, thrill, fun and pathos and some of the best acting ever photographed. Constance Talmadge as Ming Toy reveals shades of emotion—from broad fun to appealing pathos—such as she has never shown before. Her Ming Toy will be one of the best loved characters on the screen, or I miss my guess. If I am not mightily mistaken "East is West" is going to be a tremendous success. That's what I think. I wish every one of my 9,999,993 readers who see the picture could tell me whether they think as I think—the other seven will. What I think is that it is a delightful motion picture and I do not hesitate to urge you to see it at the first opportunity. You'll thank me.

And I thank you!

Joseph M. Schenck presents

CONSTANCE TALMADGE

in

"EAST is WEST"

Directed by Sidney Franklin

Adapted by Frances Marion from the play by Samuel Shipman and John B. Hymer. Originally produced by William Harris, Jr.

A First National Attraction

FIRST NATIONAL PICTURES

## Up Ask the Man Who Has Played It!

# The picture that'll empty every seat in your theatre

*(and that's no joke)*

## Thos. H. Ince presents

# "THE HOTTENTOT"

**The Comedy-Drama Special of the Year —Taken from Willie Collier's Rollicking Stage Success**

**With DOUGLAS MACLEAN and MADGE BELLAMY**

**Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince.**

**Distributed by Associated First National Pictures, Inc.**

## They'll be on their feet yelling— a laugh or a thrill every second—

FIRST NATIONAL PICTURES

# Motion Picture News

## *Our Holiday Number Feature*

WE give herewith a "Hall of Fame" and an "honor roll" of the notables in the art and industry of the motion picture.

The selections were made by ninety-six persons, a jury, so-called, of prominent and experienced individuals within and outside of motion picture circles and well divided as to callings.

A few of the jury begged off with the plea that the matter required more thought and time than circumstances happened to allow them at present; it has been evident to us, in each instance, that those who sent in their lists made them up with a great deal of serious and painstaking thought and purpose. We take this occasion to thank each of the jury for their great interest in the matter.

* * *

An analysis of the selections, from our standpoint, may be of moment.

The names of Griffith, Zukor and Rothapfel appeared on nearly every list. Evidently they were thought of with almost conventional regularity and not only as leaders in their prospective fields, but also as outstanding figures in a general way.

In somewhat the same manner Mary Pickford, Chaplin and Fairbanks are listed as the screen's eminent stars. Harold Lloyd has some staunch supporters however, which indicates very clearly that he will stand high in near future counts.

George Eastman looms for his fundamental and miportant position in the industry.

Thomas A. Edison stands forth for his inventions, though there are thoughtful and pronounced reasons given for the listing of such other technical pioneers as E. S. Porter, Nicholas Power, C. Francis Jenkins, Hannibal Goodwin, Edward Muybridge, Latham and others.

The vote is close, for places among the twelve, between J. D. Williams, Will H. Hays, Carl Laemmle, Jesse L. Lasky, Cecil De Mille, W. W. Hodkinson, Charles Pathe, and Harold Lloyd.

Practically every juror, in submitting a list, wrote substantially; "you have put forth a hard job to me; I've thought and thought hard and this is the best I can do."

It is a hard job, we know; and we feel that the arbitrary number of twelve prevented many another worthy selection. Most jurors felt inclined to recognize each branch of the art and industry, so far as possible and this scheme of course, kept subdued of necessity, names that are admittedly prominent from a general standpoint.

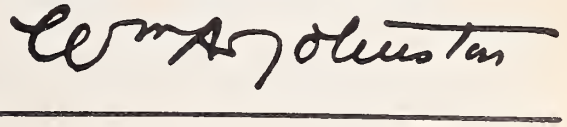
Greater prominence, too, was given to the present era of the motion picture and the industry. A very good treatise could be written on this era, just back of us and still with us and such of its shaping and contributing forces as J. J. Kennedy, George Kleine, William Fox, Carl Laemmle, Albert E. Smith, J. Stuart Blackton, E. S. Porter, Frank L. Dyer, Thomas H. Ince, Mack Sennett, The Warners, Charles Urban, Harry Raver, George K. Spoor, W. N. Selig, Charles J. Hite, Daniel Frohman, P. L. Waters and many others.

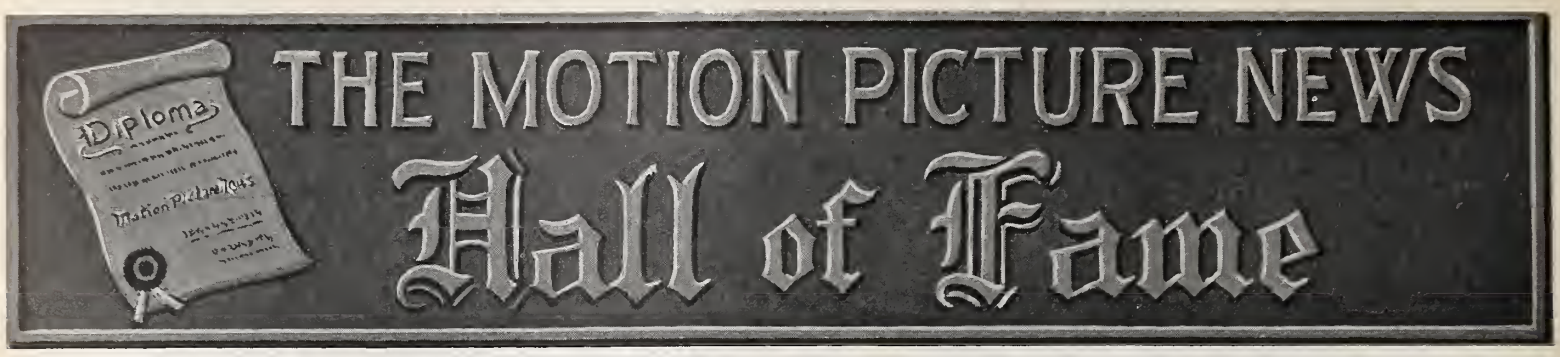
* * *

We are only in another era today, and there are great developments with us that have not as yet reached a commanding position. It is noticeable, for instance, that the list of twelve contains no authors, nor do any arrive near the list. Yet what other factor today than the story and its continuity is of greater importance to the better motion picture?

There is this to say, however; the jurors represent a wide variety of viewpoints; their expressions of opinion are sincere, in many an instance the reason back of a single vote is quite enough to give a crown of credit to worthy and constructive effort.

Here are our standards and standard bearers as a group of people now see them; the clear indication of the good things we are accomplishing and aiming at, the higher purposes of this art and this industry.






AT the invitation of Motion Picture News, one hundred people, good men and true, have constituted themselves into a jury to select by their collective vote, conscientiously and with all seriousness of purpose, the twelve greatest people of the motion picture industry.

Each juror has made an individual choice of twelve persons and appended to each name, briefly, his reasons for the selection.

The twelve persons appearing the greatest number of times on each of the individual lists of twelve forthcoming from each juror have been thus automatically elected to this, our Hall of Fame. The whole process has been one of plurality vote, with no substitutions or restrictions.

Motion Picture News in empanelling its jury gave careful thought and individual attention to the important problem of obtaining the services of persons of undoubted capability in the matter of making fair and impartial selections and to balance the individual jurors among various professions and walks of life, to the end that the result accruing should be unqualifiedly representative and of sufficient scope so that no likely candidate would be overlooked.

In presenting this Hall of Fame it has been actuated by a greater purpose than merely to provide an interesting feature for an annual Christmas edition. It has sought to single out the greatest of our many great—the men and women who have done the most to bring not only prosperity and popularity to the industry, but who have and in most cases still are laboring faithfully and intelligently toward a better code of ethics, a greater usefulness in the world and higher ideals; those who have been constructive, high minded and intelligently artistic.

It is with pride and pleasure that Motion Picture News presents its 1922 Hall of Fame.

## THE JURY

GEORGE ADE, one of the foremost living humorists of America.
DON ALLEN, motion picture editor of *New York World.*
TARKINGTON BAKER, motion picture executive.
BRUCE BARTON, well-known author.
REX BEACH, famous author and producer.
FRED J. BEECROFT, advertising mgr. of MOTION PICTURE NEWS.
CHESTER BEECROFT, supervisor of productions, International.
J. W. BINDER, former president of M. P. Board of Trade.
BRUCE BLIVEN, associate editor of the *New York Globe.*
PETER J. BRADY, prominent labor leader.
WILLIAM A. BRADY, producer of pictures and stage plays.
WILLIAM BRANDT, prominent Brooklyn exhibitor.
C. C. BURR, president of Affiliated Distributors, Inc.
GEORGE C. CARPENTER, Paramount-Empress, Salt Lake City.
CHARLES CHRISTIE, vice-president of the Christie Film Co.
R. H. COCHRANE, vice-president of Universal.
HARRY CRANDALL, prominent Washington (D. C.), exhibitor.
JOSEPH DANNENBERG, editor of *Film Daily.*
HOWARD DIETZ, advertising manager, Goldwyn Pictures Corp.
E. V. DURLING, motion picture editor of the *New York Globe.*
M. H. FELD, manager of the Newman Theatre, Kansas City.
HAROLD B. FRANKLIN, director of theatres, F. P.-Lasky Corp.
SIDNEY GARRETT, president of Inter-Globe Export Corp.
E. K. GIILLETT, treasurer of MOTION PICTURE NEWS.
ARTHUR BUTLER GRAHAM, counselor at law.
J. R. GRAINGER, vice-president of Goldwyn Pictures Corporation.
SID GRAUMAN, Grauman's Theatres, Los Angeles.
RAY GROMBACHER, manager of Liberty Theatre, Spokane.
PAUL GULICK, publicity director of Universal.
HOPP HADLEY, president Hadley's Products Service Co.
J. H. HALLBERG, electrical and cinematograph engineer.
TOM HAMLIN, editor of *Motion Picture Journal.*
E. W. HAMMONS, president of Educational Film Exchanges, Inc.
JESSE D. HAMPTON, west coast producer.
THEODORE L. HAYS, mgr. Finklestein and Rubin, Minneapolis.
W. W. HODKINSON, president of W. W. Hodkinson Corporation.
H. C. HORATER, managing director of Alhambra Theatre, Toledo.
RUPERT HUGHES, author and director for Goldwyn.
EDWIN L. HYMAN, Brooklyn Mark Strand Theatre.
GEORGE IRVING, motion picture director.
JULIAN JOHNSON, scenarist, Famous Players-Lasky Corp.
WILLIAM JOHNSTON, editorial writer for *New York World.*
WILLIAM A. JOHNSTON, editor MOTION PICTURE NEWS.
ARTHUR S. KANE, president of Associated Exhibitors, Inc.
ANTHONY PAUL KELLY, playright and scenarist.
WILLIAM V. D. KELLEY, technical advisor of Prizma, Inc.
MORRIS KOHN, producer and distributor.
HARLEY KNOLES, producer and director.
JESSE LASKY, vice-president of Famous Players-Lasky Corp.
PAUL N. LAZARUS, general sales manager of United Artists.
S. S. McCLURE, editor and publisher of *McClure's Magazine.*
EDWARD A. McMANUS, producer.
JEANIE MacPHERSON, scenarist for Cecil B. DeMille.
LESLIE MASON, film editor and former trade paper editor.
J. E. D. MEADOR, advertising manager of Metro Pictures Corporation.
W. GRIFFITH MITCHELL, Majestic Theatre, Port Huron.
EDWARD J. MONTAGNE, associate scenario editor for Selznick.
TOM MOORE, president of Moore's Theatres Corp., Washington, D. C.
FRED S. MEYER, Palace Theatre, Hamilton, Ohio.
FREDERICK D. PALMER, president of Palmer Photoplay Corp.
P. A. PARSONS, advertising manager of Pathe Exchange, Inc.
ELMER PEARSON, general manager of Pathe Exchange, Inc.
JOSEPH T. PLUNKETT, New York Mark Strand Theatre.
R. E. PRITCHARD, director of sales promotion, Goldwyn Pictures.
W. C. QUIMBY, Jefferson Theatre, Fort Wayne, Ind.
JAMES R. QUIRK, editor of *Photoplay Magazine.*
HARRY RAVER, motion picture producer and director.
Rev. CHRISTIAN F. REISNER, D.D., pastor of Chelsea Methodist Episcopal Church, New York City.
FRANK REMBUSCH, prominent exhibitor of Shelbyville, Ind.
E. V. RICHARDS, Saenger Amusement Co., Inc., New Orleans.
THEODORE ROBERTS, Famous Players-Lasky Corporation.
E. R. ROGERS, managing director of Tivoli Theatre, Chattanooga.
ROWLAND ROGERS, Picture Service Corp., New York City.
EUGENE H. ROTH, California Theatre, San Francisco.
S. L. ROTHAFEL, New York Capitol Theatre.
WATTERSON R. ROTHACKER, Rothacker Film Mfg. Co.
NAT R. ROTHSTEIN, advertising manager of F. B. O.
CLAUD SAUNDERS, Famous Players-Lasky Corporation.
GEORGE C. SCHADE, manager of Schade Theatre, Sandusky.
WILLIAM M. SEABURY, prominent attorney.
LEWIS J. SELZNICK, president of Selznick Pictures Corporation.
PERLEY POORE SHEEHAN, scenario and well-known author.
ROBERT L. SHERWOOD, critic of *New York Herald* and *Life.*
JAMES L. SPEARING, photoplay critic *of New York Times.*
L. L. STEWART, Southern Enterprises, Atlanta.
A. G. STOLTE, Des Moines Theatre, Des Moines.
HERSCHEL STUART, Missouri Theatre, St. Louis.
C. GARDNER SULLIVAN, pioneer scenario writer.
CHARLES URBAN, Urban Motion Pictures Industries, Inc.
REGINALD WARDE, president of Reginald Warde, Inc.
ROBERT E. WELSH, editor of *Moving Picture World.*
CHARLES E. WHITTAKER, scenarist.
FRANK E. WOODS, pioneer scenarist.
J. D. WILLIAMS, organizer of Associated First National Pictures.
C. L. YEARSLEY, adv. mgr. of Associated First National Pictures.

# D. W. GRIFFITH

## Veteran Producer and Director Who Wins First Place in Hall of Fame

IT is not unusual, in viewing the history of David Wark Griffith, to find record of many honors freely bestowed and great tribute honestly paid. Since the days of Biograph, his directorial genius, his vision, his independence of viewpoint and his ideals, as well as the pictures he has produced, have been the subject of unqualified praise, by those who are themselves great.

It naturally followed, that when candidates for Motion Picture News' Hall of Fame were viewed in perspective, that Mr. Griffith's name should be accepted as one of the twelve, but that he would be so universally a choice, seemed beyond the possibility of human achievement.

The greater the man, usually, the more cordially he is hated by those who hate at all. Even such immortal Americans as Washington, Lincoln and Roosevelt, find, though they be gone from this earth, critics who acknowledge little that was good of them and much of which they did not approve.

But not so David Wark Griffith, if we are to accept the jury empaneled to select our twelve greatest people as a criterion of what a jury is supposed to represent, a competent opinion uninfluenced by prejudice or malice and in possession of all of the facts in the case.

Only 89 of the jury of 96 have failed to include Mr. Griffith in their list of twelve. That is a vote of such overwhelming proportion as to be practically unanimous and certainly is a tribute that even one accustomed to great honors can not fail to appreciate.

The jury selected, has taken its task seriously; how seriously may be learned by quoting from the letter which accompanied the list of Juror James R. Quirk, editor of Photoplay.

Mr. Quirk said in part:

"I have never seen a subject on which there was more difference of opinion than on the twelve best that you are trying to get together.

"I called our whole editorial staff together, and even among these hard shelled critics it was no easy matter to come to a decision. It is one thing to pick the stars and the most popular people in pictures today and it is another thing to follow back through the years since the motion picture started and give credit to those great influences that are responsible for what it is today."

And Mr. Quirk was one of the jury to cast his vote for Mr. Griffith, and following is the "reason" he appended:

"Because as a director he took the motion picture seriously and foresaw something of the real power of the screen, because he dared to bet anybody's money he could get that he was right, because he was among the first to see the screen for effects of realism."

Juror Don Allen was another to comment by letter on the list he presented. Mr. Allen wrote: "My list, may, to some, sound frivolous. (There is a bit of humor in some of Mr. Allen's 'reasons'), but to me it is a serious matter and I have in the main, treated it as such."

When Mr. Allen commented on his selection of Mr. Griffith, here is what he wrote: "David Wark Griffith is selected because, I think, he puts a little section of his heart o' hearts and a tiny drop of his life's blood in his big scenes."

Others who gave reasons of unusual import are quoted as follows:

Tarkington Baker: "For courageous independence and bold pioneering and successful exploitation of the vast realms of directorial possibilities and opportunities whereby new stands were established."

Charles H. Christie: "I name D. W. Griffith, whose 'Birth of a Nation' so brilliantly paved the way for motion picture production, and who has followed in his own footsteps almost invariably with special attractions."

Jesse Lasky: "Establisher of the first well defined school of direction."

Rex Beach: "Because he is responsible for much of the modern photoplay technique and is the greatest director the industry has produced."

Harold B. Franklin: "Because of his achievements as a director and because he has ever been a guide to others in his profession."

A. S. Friend: "For his contribution of artistic effort, which proved that the limits of size and time could be nullified by the bringing into the art of thought and power of expression."

W. W. Hodkinson: "As the pioneer American director of intelligence and imagination. The Biograph products directed by him became a standard of excellence when American producers began to develop in a crude way. His later achievements are too well known to be commented on."

Harry Crandall: "I choose D. W. Griffith, whose creative efforts and genius in the production of pictures have done much to advance the business, and to secure public recognition and appreciation of the merit of motion pictures."

P. A. Parsons: "Because he first proved that the motion picture could be entertainment for the classes as well as the masses. Because he has elevated motion pictures and in so doing has elevated the motion picture business."

Joseph Dannenberg: "Who, years ago, in producing 'The Birth of a Nation,' created an art under tremendous nerve-racking difficulties and who, today, is yet 'The Master.'"

E. K. Gillett: "The greatest creative and directorial genius in the industry."

Morris Kohn: "For the masterpieces he has created."

Edward McManus: "For creative directing."

Nat B. Rothstein: "I choose Mr. Griffith for his fearlessness in selecting stories that demand costumes in spite of the ever-living fear of exhibitors for costume plays. Mr. Griffith has stepped out and despite exhibitors' objections, has produced pictures not only that stand as a monument for art, but that have tremendous box-office values. I believe that through Mr. Griffith's fearlessness and ability he has set the pace for other producers to follow in the selection of his plays and the quality of his productions."

# ADOLPH ZUKOR

## President of Famous Players Lasky Is Second in Hall of Fame Vote

"JUST BECAUSE," says W. R. Rothacker in qualifying his selection of Adolph Zukor in the Hall of Fame.

"Because he creates," writes William A. Brady.

"Centralized finance and business," adds George Irving.

"Vision and imagination," comments C. C. Burr.

"Organization and stabilization of production," relates C. L. Yearsley.

"Because he sees ahead," states Robert E. Sherwood.

"An organizer of exceptional ability," continues J. D. Williams.

"Greatest organization mind in the industry," affirms E. K. Gillett.

And so on down a list of the 96 jurors, composed of producers, exhibitors and other people connected with the industry, some who might with all honesty of purpose be envious of the president of Famous Players-Lasky Corporation and prone to belittle his monumental achievements.

Seventy-two votes of a possible 96 is a remarkable tribute in any event. For a man in Mr. Zukor's position, to be so unanimously chosen is a double victory.

It will be noted that the above quotations are the essence of brevity. It would almost seem as if these jurors, in commenting on their selection, had unconsciously gauged their comments to fit the personality of this quiet, unassuming business man, who came into the motion picture industry when it was hardest for the outsider to gain a foothold (General Film Company days).

The history of Adolph Zukor in motion pictures, of his organization of Famous Players and later of reorganizations that were effected until the present great production, distribution and theatre owning firm became a reality, is familiar to every person who will read this article.

Little can be said that will not appear commonplace, placed in comparison with the words of the Hall of Fame jury, who by their collective votes and their notations appended, pay a greater honor than it is the fortune of most people to achieve.

We quote further from these jurors, allowing them to tell a story full of romance, and drama, enacted by a star of first magnitude, who for all his success, is still unspoiled by the plaudits of a other great men.

George J. Schade: "On account of his octopus activities. He brought numerous independent producers into existence."

Rowland Rogers: "For his executive ability in organizing the production, distribution and exhibition of pictures on a large scale, and producing a high type of entertainment of high standard."

Jesse D. Hampton: "Because his vision and ability has placed him in the commanding position in the industry."

C. E. Whitaker: "Because he took pictures away from the Nickelodeon class."

H. B. Franklin: "Whose vision and tireless efforts have placed the motion picture industry on the great plane of other legitimate businesses. It is primarily through his efforts that the biggest banking interests have recognized the motion picture as one of the most impotrant industries in the world."

Peter J. Brady: "For having the vision to foresee the possibilities in five-reel productions."

Harry Crandall: "Adolph Zukor, who was the first man to attract legitimate stars to the screen, thereby affording an opportunity to the exhibitors to lift the industry from the cheap 'store show' class."

W. W. Hodkinson: "For his belief that the popularity of stage stars could be transferred to the screen to assist it in its progress toward better things."

A. G. Stolte: "To Adolph Zukor must go first honors for the rapid development that he has given the motion picture industry. His foresight has placed the motion pictures where they stand today."

E. R. Rogers: "A dynamic force reflected in a matchless organization which attains perfection in production, exhibitor, exploitation and distribution. The industry's pace-maker."

James Quirk: "Because he combines to an unparalleled degree the elements of art instinct, business judgment, imagination, vision and ruthlessness and subtle craft, to dominate an unruly, still undisciplined business. Because he knows good proletarian art and dares to experiment in trying to get it, because his work evidences the sound conviction that the best service reaps the greatest reward."

Charles H. Christie: "Adolph Zukor, whose guiding hand has so long built up a solid organization and whose foresight for stabilizing an industry was so particularly needed at the time he laid this foundation."

George C. Carpenter: "The man who first saw the possibilities of the modern photoplay production and who since that time has always kept several months ahead of the field."

L. L. Stewart: "Captain of industry, financial genius with a vision and sufficient enthusiasm to overcome obstacles and to organize a production and distributing corporation of sufficient magnitude to satisfy the demand for innumerable 'bigger and better photoplays' and to make them in connection with national advertising, commercially practical."

L. J. Selznick: "For his work in bringing fine authors and artists to appreciate the screen; and for building the finest organization in the history of the business."

Arthur S. Kane: "For developing the many-reel picture and combining famous plays and players."

Fred J. Beecroft: "His business foresight made possible the distribution of a program of big pictures and thru his financial genius has tended to keep the motion picture in good repute with the banking interests."

P. A. Parsons: "Because of his high ability as an organizer and executive."

Tarkington Baker: "For constructive organization that has materially assisted in the financial stabilization of the industry."

# SAMUEL L. ROTHAFEL

## This Veteran Exibitor Only One Chosen in His Field

BACK in 1917 the readers of Motion Picture News began hearing considerable concerning Samuel L. Rothafel, through the medium of a feature page sponsored by R. E. Pritchard, then director of the Exhibitors' Service Bureau, captioned "Seeing the Rialto and Rivoli with Roxie."

Mr. Rothafel had come from smaller cities to the Regent theatre, New York, with an idea.

In those days, for the most part, the picture theatre and picture theatre presentation was largely a mechanical problem. Good projection, good prints, well selected pictures—something with a punch and a thrill—a "flash," a reasonable amount of cleanliness inside, were the fundamentals of successfully conducting a "movie" show.

Some houses were larger than others, some were blessed with a better location, and some were better managed—within the limitations described above—but in the main the show was the same in every theatre: a feature, a comedy, maybe Pathe News or a split reel educational and scenic.

So far as Broadway was concerned Mr. Rothafel, first as managing director of the Regent, Mark Strand and later in the same capacity at the Rivoli and Rialto theatres, had inaugurated something new. He had invented a way to give a picture show individuality—to make it different—to elevate it above the plane of the movie and place it on a level with its then more pretentious rival, the legitimate stage.

Mr. Rothafel's idea, as it does today, represented an intelligent amalgamation with certain fundamentals of the legitimate and operatic stage.

To the opera Mr. Rothafel went for better music and better musicians. He instituted an overture number and featured his orchestra throughout the whole bill, even to a special score for the feature picture and the shorter films.

From the drama he borrowed, for adaptation, scenery, lighting effects and other back stage paraphernalia.

It was all pioneer labor, and even as Rome was not built in a day, neither was this new form of divertissement sold to either the public or the trade in a few months.

But the photoplay impressario from the hinterland, with an idea for increasing the scope of picture theatres, persisted and progressed and through various mediums, notably "Seeing the Rialto and Rivoli with Roxie," the industry began to be impressed. And now, seven years later, there is hardly a theatre in the United States that does not make some attempt at presentation, and legion are those who have become adept in the new art, even as is Mr. Rothafel now at the New York Capitol.

This preamble to a story purporting to pertain to a member of the Hall of Fame seemed necessary since, to a very large extent, the jurors who have elected Mr. Rothafel to that place of eminence and honor have taken particular pains to point out their special reasons for so doing. Nearly every reason is to the effect that he was the first to give motion pictures better presentation, better music and to diversify the program.

Perhaps no greater tribute to Mr. Rothafel in this connection is that of Eugene H. Roth, himself an exhibitor of nation wide repute, who says in explanation of his selection: "This gentleman has, perhaps, done more for the industry from the artistic and progressive point of view than any member of our profession, for Mr. Rothafel has been first to conceive the importance and higher development of musical treatment in picture houses; was the primary developer of artistic prologues in the presentation of pictures; has devoted a great deal of personal time to traveling throughout the United States and meeting the exhibitors, giving freely of his ideas and a keener understanding of his aim and purpose, and he unquestionably is acknowledged throughout the world as the premier exhibitor. (Personally, I am a great admirer of Mr. Rothafel and acknowledge his superiority.)"

Others who have commented in a similar vein are:

J. D. Williams: "Originator of a class of entertainment that has elevated the business to a great extent. He is in a class by himself as an exhibitor, having done more towards the exhibition of pictures, from an artistic standpoint, than any other single individual."

Jesse D. Hampton: "Because, within a year, his presentation of pictures advanced the industry an entire decade."

J. H. Hallberg: "For being the first exhibitor to '*present*' motion pictures and to appreciate and apply orchestra accompaniment and stage settings in conjunction with perfect projection in specially constructed magnificent photoplay theatres. His pioneer work more than ten years ago has set the pace for modern motion picture presentation."

J. R. Grainger: "Because his work at the Capitol Theatre proves that he knows best how to present motion pictures."

Reginald Warde: "The outstanding showman of the industry."

Arthur G. Stolte: "Because he synchronized motion pictures to music."

Frank Rembusch: "Whose presentation of motion pictures was a new epoch. By his wonderful foresight and artistic conception he so embellished the motion picture with musical, architectural and decorative arts, and brought the motion picture to a much higher plane. His synchronizing of musical forms, his screen stories and the use of lighting effects to give atmosphere is a notable achievement and his influence has been felt in every theatre."

Herschel Stuart: "The acme of motion picture presentation."

Theodore L. Hays: "Daring—original—artistic—accomplished in music—art—and presentment. To whom the development of music—as a factor—in motion picture entertainment is due. Creator of the photoplay entertainment de luxe. His accomplishments have inspired the industry to better things."

# MARY PICKFORD

## "America's Sweetheart" Is Only Woman in Hall of Fame

AMERICA'S SWEETHEART, the title bestowed upon Mary Pickford some seasons ago, has now become a household word. Hers is a personality which has endured and has been universally accepted because of her simplicity of charm and manner. Her popularity is not based upon an idol-worshipping public. When motion pictures were developing the photoplay, it was Mary Pickford who carried the torch which lighted the way for producers stumbling along in the dark in an effort to realize upon the immense possibilities of the starring system and its popular appeal.

Blessed with beauty and talent, she never attempted to make capital of them. Rather did she follow the dictates of her own heart, which guided her to be always conscientious and sincere—to keep faith with her public.

Mary Pickford's star is just as brilliant in the film firmament today as when she blossomed forth in the days of Biograph.

Her place is secure in Motion Picture News' Hall of Fame.

P. A. Parsons gives as his reason for selecting the star: "Because of a personality that won a large following for motion pictures at an early time when that following was badly needed; because she was the first big box-office attraction; because of a sweetness and an art that time has ripened and not diminished."

Others who give reasons for selecting the star are quoted as follows:

Bruce Bliven: "Because, by charming personality and intelligent selection and production of stories, she has been more responsible than any other individual in making motion pictures the chief reliance for entertainment of the average middle class American family."

C. Gardner Sullivan: "Because she is still the idol of the average American girl, and because her screen portrayals, particularly in the past, overcame considerable prejudice against pictures."

Lewis J. Selznick: "Because she is the greatest artist of the screen, maintaining throughout the years, with ever greater efforts, popularity hard earned and well won."

Sidney Garrett: "The motion picture star whose stories have set a standard for other stars to follow."

Rowland Rogers: "For her ability as an artist and her good sense in the production of pleasing and worth-while pictures."

C. L. Yearsley: "Whose histrionic ability (Mr. Yearsley couples her name with those of Chaplin and Norma Talmadge) and personalities have done so much to popularize motion picture entertainment."

Perley Poore Sheehan: "Because of everything she is."

J. H. Hallberg: "For her many clever and beautiful productions."

Harold B. Franklin: "Because she is still 'America's Sweetheart'."

Reginald Warde: "Acknowledged the world's screen sweetheart in every picture land."

A. G. Stolte: "I select her because of the fact that it is Miss Pickford's personality, her charming mannerisms that attracted the attention of the public and made them staunch movie fans."

Wm. M. Seabury: "Not only because of her charming accomplishments, but also because of her judgment in the selection and portrayal of characters which have justly made her reign supreme in the affection of world wide audiences."

Julian Johnson: "Because of her accomplishment in remaining, year after year, from the very beginning of pictures, the foremost and one of the most interesting actresses."

Jesse D. Hampton: "Because her great artistry has been an inspiration to both public and picture people."

Wiliam A. Brady: "Because she stands for something and is the child of the industry."

E. Kendall Gillett: "The star who did most for the general uplift of pictures and the greatest actress ever developed in the industry."

Tarkington Baker: "For maintenance of exacting high standards of screen art from every point of view and for consistently conscientious effort to give always and generously the best within her."

Joseph J. Dannenberg: "Whose sweetness and clean characterizations have brought delight into millions of homes and more millions of hearts."

Wm. Brandt: "One of the earliest idols of the screen, who has maintained her position because her productions are always clean. I think Mary is the smartest actress on the screen, with practically no ego in her make-up, and her followers are increasing all the time."

Arthur S. Kane: "For bringing the personality picture to its highest pitch."

Herschel Stuart: "An institution of that sweetness that all motion pictures should incorporate."

R. H. Cochrane: "Because she is Mary Pickford."

George E. Carpenter: "Who holds the world's record for keeping in the limelight of public approval for the greatest number of years."

W. W. Hodkinson: "Her influence has always been sane, fine and wholesome."

John D. Williams: "Because of her great devotion to the industry and creation of a character that stands for good, clean films."

Frederick Palmer: "Greatest actress."

Tom Moore: "Who, by her extraordinary ability, sweet personality, charm and grace, made more picture fans and held matchless drawing power against the field that may stand for all time."

Arthur Butler Graham: "Because of her sublime method of beautifying everyday life and everyday things."

L. L. Stewart: "Because she was one of the first stars, but still continues to shine. This little woman has consistently and continuously improved her talents, her art and her appeal."

George Irving: "Made the world love pictures."

# CHARLES CHAPLIN

## Selected by Fifty-five Members of the Hall of Fame Jury

THOSE who have good memories and catch the vaudeville bills more than occasionally will remember an English act called "A Night in an English Music Hall," starring an English comedian named Billy Reeves. Those who have still better memories may recall another Englishman in the English company named Charles Chaplin.

"A Night in an English Music Hall" played the big time—some—and some time that wasn't so big. In the process of covering the latter, the act went West—went West and never returned—which event or incident, since vaudeville acts that strand in the hinterland are too numerous to be labeled events, made possible many things, among which is that in about twelve years Charles Chaplin has become Charlie Chaplin, one of the twelve greatest persons in the motion picture industry and the best known man in the world.

The first contention is a matter of opinion of and voluntary expression by 55 of the jury empaneled by Motion Picture News, whose duties have been previously explained.

The last is a matter of common knowledge—something accepted as a fact—no arguments or excuses about it.

Had "A Night in an English Music Hall" gone South, or North, or back to Dear Ol' Lunnon, what a different story might have been written.

But genius and opportunity met in Los Angeles by chance and the world has been laughing ever since—not at, but with the king of screen comedians—not at baggy trousers, a cast off derby, a trick coat, a half grown crepe hair mustache and a limber cane—but with an artist so clever that his pictures never grow old.

It is great to be funny, but greater to be both funny and great. And Charlie Chaplin has been selected in the Hall of Fame not for the entertainment he has provided for our jury or the public, but for his part in the constructive welfare of the motion picture industry. The comments of the jurors make that point clear.

We quote from some of those who have selected him.

Jesse Lasky: "Dignifying comedy on the screen and making of it a true phase of art; demanding for it consideration and an appreciation of its true importance are reasons why Charles Chaplin is entitled to the appreciation of the industry as a whole."

Howard Deitz: "Because, despite the art critics, he is still a great moving picture performer."

Perley Poore Sheehan: "Who rocks the earth—from Hollywood."

Frederick Palmer: "Greatest single genius."

Bruce Bliven: "Charlie Chaplin. Because he is the first really great genius to express himself wholly on the screen. Thereby he has demonstrated its possibilities to the extent that a great advance in the use of its potentialities has been made at a single leap."

J. R. Grainger: "Because he is making the world merry and bringing credit to the industry."

William M. Seabury: "Charles Chaplin. Because he has brought in his later productions real artistry to the comedy screen."

W. Griffith Mitchell: "The inimitable comedian, who deserves a mark of credit for discovering that child genius Jackie Coogan."

H. C. Horater: "Because he doesn't make many comedies."

J. D. Williams: "Wonderful pantomime artist and greatest character of his kind the world has ever known."

L. L. Stewart: "A comedian, whose name to mention is enough said."

William Johnston: "For his sincere work in endeavoring to present on the screen a high order of dramatic ability."

James R. Quirk: "Because judged by all the scientific standards of genius, he is the one genius the motion picture has directly produced. Edison is a genius, of course, but motion pictures are not alone responsible for that distinction."

R. E. Pritchard: "An artist unsurpassed in screen comedy. The only comedian who can be counted upon no matter what the vehicle."

Sidney Garrett: "The creator of a new type of comedy, which has made the world laugh and which has brought a larger demand for comedies."

Arthur S. Friend: "Actor, for sliding through the mire of slapstick and custard pies to the clear, inspiring field of an histrionism still unequalled on the screen, and seldom equalled on the stage."

L. J. Selznick: "For making more motion picture 'fans' than any other twelve persons combined."

Jesse D. Hampton: "Because his art appeals to every age, class and condition in every corner of the Globe."

Arthur S. Kane: "For pure, unadulterated genius."

Julian Johnson: "Because he is unquestionably the screen's and perhaps the world's greatest actor."

Anthony Paul Kelly: "He has done more t advance the comedy of the screen and make it a real art which it is than any other man or woman in it. He is the symbol of laughter, and to him are due thanks for much of the screen's popularity."

Robert G. Vignola: "For winning millions of patrons to the films through his comedic genius."

Edward J. Montagne: "His patronage winning comedy classics have him in a high place."

E. W. Hammons: "In spending his own money to make "The Kid" and refusing to release a picture unless it was up to a standard, regardless of the amount of money required to produce that picture.

Chester Beecroft: "Who developed comedy to a consummate art and thereby popularized "the movies" in tremendous fashion.

Harley Knowles: "For bringing to the screen the greatest personality it has ever known."

# DOUGLAS FAIRBANKS

## One of Three Stars Selected by the Hall of Fame Jurors

WHEN Doug Fairbanks bounded through space and became a star in the film firmament, no one paid much attention to him. The screen wasn't looking for new faces then as much as at the present time. Oh, yes, he had been a Broadway luminary and had followed the kerosene circuit up and down the land, but publicity concerning our entertainers hadn't become the big enterprise it is today.

So Doug Fairbanks leaped from stage to screen without causing much furore of excitement. We all sat up and rubbed our eyes in his old Triangle days, when he appeared in "The Lamb." He was trying even then to show cause why he should be popular. Doug was a new tyype—charged with vim and enthusiasm. His wasn't a purpose to follow the conventions. He would smash them by capitalizing pep and energy. His contemporaries were content to be just actors—at rest.

Doug needed a new type of story. And Anita Loos came forward to supply a novel type of characterization and plots which danced like quicksilver. Doug possessed such a vital personality that he would not be denied. He put pep into pictures and created a new era. He didn't take himself too seriously; he felt he was having a good time. Yet he was always sincere and earnest. If he hadn't been his name would have passed into the realm of oblivion long ago and "The Mark of Zorro," "The Three Musketeers," and "Douglas Fairbanks in Robin Hood" would never have been produced.

Doug Fairbanks is well qualified to become a member in Motion Picture News' Hall of Fame. After the storm and stress of his early start he is now appreciated as one of the screen's leading luminaries—a figure who never knows the meaning of the word *QUIT*.

The jurors have chosen wisely and well. They all crowd forward with their eulogies.

C. Gardner Sullivan: "Because his productions, backed by the utmost sincerity and with the clearly defined intention of lifting the motion picture to higher levels have accomplished that purpose. He deserves the thanks of the entire motion picture population who are interested in the welfare of pictures."

Julian Johnson: "Because he is the screen's most energetic and one of its most wholesome and admirable personalities."

George Ade: "Because his manly and heroic impersonations and magnificent productions have set a real standard for other stars."

John D. Williams: "Because of his great confidence in the industry, putting more of his own money into it than any other individual."

Perley Poore Sheehan: "Because of his splendid audacity, both as actor and producer."

M. H. Feld: "For his splendid production of 'The Three Musketeers' and 'Robin Hood'."

William Brandt: "Unquestionably one of the most sincere and ambitious actors on the screen. Doug thinks he owes a great duty to the screen and hopes to make greater pictures with each release. Will probably give up acting and devote his entire time to directing and producing."

Here is Jesse Lasky who selects Doug and here is his reason:

"For his courage in popularizing the costume picture and in the face of undoubted opposition, going to almost unlimited lengths to give the public brilliant screen productions, Douglas Fairbanks will always be recognized."

Charles Urban would have you understand that he has chosen him "because his imagination and talent have been largely instrumental in advancing photoplays to their present fine quality."

William A. Brady: "His pictures are clean and he always gives the best in him."

E. V. Durling: "For proving that a man can reach the heights in production by making clean pictures exclusively."

Peter J. Brady: "For his efforts to put motion pictures on a higher and more artistic plane."

Tarkington Baker: "For daring and brilliant independence and originality as an actor-producer who has boldly used his popularity to give his audiences progressively something always different and better."

Charles H. Christie: "Who has proven that an actor can also be a producer of pictures which are drawing in a new type of audience for screened works."

Sid Grauman: "He is our greatest film actor today and a keen business man as well and in 'Robin Hood' he has added an exquisite poem to the motion picture industry."

Bruce Bliven: "Because he has been the leader in producing a type of healthy, robust and yet not stupid films which are of absorbing interest to children of all ages, without being wearisome to adults."

Arthur S. Kane: "For vision, nerve and producing ability which created that sublime masterpiece, 'Robin Hood'."

Lewis J. Selznick: "For his 'Robin Hood'—and for abandoning an established and 'sure fire' type of product, and gambling instead on bigger things, through an unquestionably sincere desire to uplift the industry—and for his success in fulfilling these ambitions."

William Johnston: "For his expenditure of energy, effort and money to make each film better than the last."

William M. Seabury: "Because he has contributed substantially to the development of art in motion pictures."

Watterson R. Rothacker: "Because he is 'Robin Hood'."

Rowland Rogers: "For his executive ability in producing good pictures at a time when they are sorely needed, and his developing ability as a motion picture pantomimist."

Earl W. Hammons: "Because he had the courage to invest the amount of money he did in "Robin Hood."

# GEORGE EASTMAN

## Who Placed Raw Film Manufacture On a Standardized Basis

VIEWED as a single chapter in the history of human progress, the Nineteenth Century is commonly referred to as the Age of Inventions. During this particular period chemistry, medicine, surgery, manufacturing, commerce—all contributed innovations that added to the comfort, convenience and physical welfare of mankind. Perhaps the field that experienced one of the greatest advances during this marvelous age was that of photography; one of the fruits of the rapid strides made in this science was the motion-picture. The idea of operating pictorial designs before the eye so as to simulate the motion of life claimed the attention of inventors all the way from the earliest days of the century down to the late '90's. So the Thaumatrope of Dr. Finton, the Zeotrope of W. G. Horner, Ross's Wheel of Life, Dr. Sellers' Kinematoscope, and Muybridge's disc arrangement of photographic plates (which was laboriously described as the "Zoopraxiscope") pass in review.

Up to Muybridge's experiments one of the chief difficulties was the necessity of using cumbersome photographic plates of glass. A substitute was needed before the idea of pictures in motion could be applied and utilized in a practical and convenient manner. Then along came the Rev. Hannibal Goodwin and solved the problem, at least in principle. He hit upon the idea of using celluloid as a base for the photographic emulsion. George Eastman had previously made use of paper as a supporting base, but this paper had to be oiled in order to be made transparent. With the invention of the Rev. Mr. Goodwin's celluloid base the motion-picture took a tremendous step forward. But there remained the need for somebody to take Goodwin's principle and develop it into a practical, dependable, and ready-to-use product.

George Eastman was the man who stepped into the breach and put all his energy and resource into the task of manufacturing a standardized raw stock that could be employed in the projection machines that were now being perfected. The motion-picture, like most other inventions, is a composite of many ideas and experiments. While the honor of originating it belongs exclusively to no man, the importance of Eastman's contribution in the way of a standardized, dependable raw stock can not be denied. To him belongs the fame of adding the finishing and yet, perhaps, the most important touch that has brought the projection of motion-pictures to its present state of perfection.

Charles Urban: "A manufacturer who has provided the finest of raw material without which there could not have been the progress."

Watterson Rothacker: "Because he is the great outstanding figure in our Industry who does not believe in outstanding figures."

E. V. Durling: "For being the inspiration of the many technical improvements which have come from his organization."

James R. Quirk: "Because he made available to the industry a consistent, constantly improving supply of the film raw stock invented by the Rev. Hannibal Goodwin of Newark. The maintenance of a high standard of technical quality of film has been of basic importance."

P. A. Parsons: "Because he made of the celluloid film a product which was immediately applicable to the motion picture camera and the motion picture projection machine."

William A. Brady: "Because he wants to help you."

Tarkington Baker: "For inventions and perfection of materials and processes. The supreme products of his genius honor him as both inventor and as artist.

The comments made by the jury on the work and personality of George Eastman follow:

P. P. Sheehan selects Mr. Eastman: "For his organization of the film industry."

George Irving chooses Mr. Eastman because: "He perfected the film."

W. G. Mitchell comments: "For his new theatre, a monument to the art-industry."

G. J. Schade votes for Mr. Eastman: "On account of the interest he has taken in perfecting the raw stock."

Rex Beach would honor him: "Because he developed and marketed same."

Paul Lazarus writes: "Because he has been able to provide one of the fundamentals of picture production, 'raw stock' on a commercial basis and at prices that have not proven a hardship to the industry. Because he has always kept abreast of the times."

Arthur S. Friend elects Mr. Eastman: "Broadly for his dominating participation in the development of the photographic art generally; concretely for the consistent and dependable production of the fundamental physical supplies required in the making of pictures, and once more for his unselfish and inspiring contribution of the Eastman Theatre at Rochester."

Reginald Warde says of Mr. Eastman: "Through his untiring efforts and extensive laboratory research work he has standardized motion picture film."

J. D. Williams: "Because of the vast amount of time and money they have devoted to the research work."

Sidney Garrett: "Helped the industry from a technical side, and the first to put the finest raw stock on the market for the printing of motion pictures."

Rupert Hughes: "Maker of material."

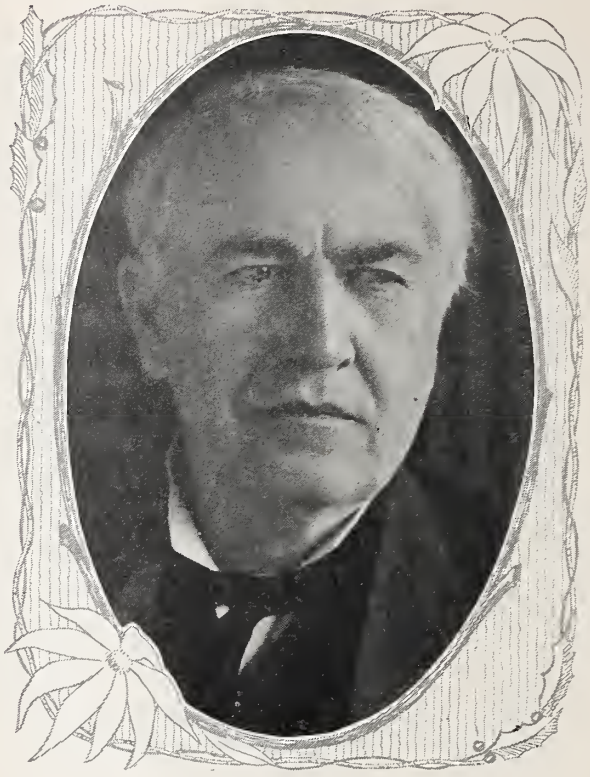
C. L. Yearsley: "George Eastman, for scientific photographic development of motion pictures."

Louis J. Selznick: "For his constant improvements in raw stock, without which the work of many others on this list would have been impossible."

Wm. V. D. Kelley: "George Eastman. Producing the first long lengths of film and fostering its improvements."

Rowland Rogers: "For elaborate research and progressive manufacturing methods in the production of motion picture film."

Arthur S. Kane: "George Eastman. For developing raw stock to excellence, and supplying at prices within reach."



# THOMAS A. EDISON

## Famous Inventor Chosen For Pioneer Development Work

THE mechanical phase of the motion picture art is relatively little known to even those most intimately connected with this great industry. The name Thomas A. Edison stands as the lone familiar luminary, granting to him, by general consensus, the honor of inventing the apparatus making possible and lending the necessary stimulant for the developments eventually leading to the modern motion picture.

"The Father of American Inventions," as Mr. Edison is familiarly known, was thus assured another addition to his countless honors through his selection by a representative jury of personages prominent in this industry to the Motion Picture News' Hall of Fame. Thomas A. Edison not only won the distinction of being among the twelve as chosen, but was, in addition, a keen competitor for first selection.

The statement previously made that the mechanical phase of this industry is relatively little known, is strikingly brought forth through the qualifications submitted by the various jurors in justifying their selection of Mr. Edison. In the quotations following note the sameness in the general hazy conceptions.

W. W. Hodkinson: "Whose inventive genius made motion pictures possible."

Arthur S. Friend: "Inventor, for a genius which is the supporting pillar of everything that is and everything that will be in the motion picture industry."

Arthur S. Kane—"For his inventions and developments."

E. K. Gillett: "Thomas Edison, for his motion picture inventions."

And many others of this same nature, along with a few who simply included Mr. Edison's name in their list of selections.

In justice to Mr. Edison and as information that will undoubtedly be greatly appreciated by those whose interest leads them to read this article, the following excerpt is given from C. Francis Jenkins' paper, "History of the Motion Picture," presented before the Society of Motion Picture Engineers.

Previous to Mr. Edison's activities in this field, transparent picture ribbons with perforations along each edge of the film was invented.

"In 1889, Mr. Dickson began, at Thomas A. Edison's directions, the development of a picture machine. News of what was being done appeared in print from time to time, and the summer of 1894 saw the beginning of the public exhibition of his Kinetoscope, a box into which one looked to see a picture in animation."

"The picture ribbon was passed continuously between a small lamp and the eye of the observer, the view being cut off by a rotating disc about a foot in diameter and having a one-eighth by one-inch radial slit near the periphery. Through this flying slit the observer got a momentary view of each picture frame . . . "

". . . The excellence of the Edison pictures without doubt proved a stimulus to the rapid development of the art, far more than any contribution in mechanical design or new methods—."

James R. Quirk, in qualifying Mr. Edison as a choice, brings forth the salient justification:

"Because, with W. K. L. Dickson as his principal laboratory assistant, he evolved the one workable method of making motion pictures."

Others do justice to the great inventor.

P. A. Parsons: "Because, with his scientific and inventive mind, he evolved practicability out of chaos and thus made the motion picture possible as a business."

Wm. V. D. Kelley: "Early production of long lengths of film and 'pampering the baby'."

Joseph Dannenberg: "Without whose inventive genius and guidance the Kinetoscope would never have anticipated the motion picture camera and projection machine.

Claims made for Thomas A. Edison about which some questions might arise, are:

Tarkington Baker: "For basic ideas and inventions that made the motion picture possible."

Sid Garnett: "Helped the industry from a creative side. He was the first man to invent motion pictures."

Wm. C. Quinby: "Father of the entire business for without his perfection of the motion picture projector there would have been no motion picture industry."

Mr. Edison speaks for himself in a letter to the Editor of the New York Times, June 8, '21:

". . . The main invention was the Kinetograph, which was an instrument for recording ('taking') motion pictures as now used. It was not the apparatus for the reproduction of the pictures, enlarged, on the screen. . . .

"At first I put out several hundred reproducing ('projecting') machines which reproduced the pictures with but little enlargement and I was starting to make additions to the recording instrument to adapt it to a greater enlargement for projection on the screen as we now use it, when Mr. Armat presented to my agents a better device for projection than I had at that time. Soon afterwards Lumiere of France used my recording instrument adding another and different kind of device to adapt it for screen enlargement. These reversed recording machines were introduced as projection machines, but the additions and changes were merely detailed improvements on my prior and basic invention, namely the Kinetograph, or Recording Machine, under which I claim to be the inventor of modern motion pictures."

Jurors furthering his right to the prominence of fame through the MOTION PICTURE NEWS' Hall of Fame are

Harry Crandall: "For his wonderful development of the mechanical and technical phases of the business from its embryonic state."

P. P. Sheehan: "Who made motion pictures possible."

George Irving: "Perfected the intermittent movement, etc."

# JOHN D. WILLIAMS

## Business Pioneer of First National Fame Is Selected by the Jury

MOST humans share the quality of the lowly sheep in that they are quite content to follow whither the leader may direct. A new trail must be blazed for their timid steps before they will venture off the beaten path. By the same token, the pioneer, whether in history or industry, has always held a fascination peculiarly his own. When Columbus, in the midst of a hostile audience, stood the famous egg on its broken tip and demonstrated that the seemingly impossible was easy, provided somebody pointed the way, he no doubt won the silent admiration of his enemies, despite all their bitterness. The courage of the gambler, the vision of the romanticist, and the sagacity of the philosopher—these are the qualities that mark the pioneer in ample measure; these, too, are the virtues that have ever warmed the heart and imagination of men and won their unswerving allegiance.

The place that J. D. Williams occupies in the history of the motion picture industry is preeminently that of the Business Pioneer. The principles of consumers' cooperation and collective purchasing had already been tried out in other fields when "J. D." first conceived the plan of applying them to the exhibitor's business of securing motion picture product for his screen, but the honor of inaugurating these principles among theatre-owners of the country belongs primarily to him. It is in this sense that J. D. Williams stands forth as a pioneer of the industry. First National, an exhibitors' cooperative organization, stands largely as a monument to his courage, vision, and wisdom. The task Williams possessed the courage, imagination, and astuteness to conceive a practical idea and then put all the powers of his being behind its realization.

A few weeks ago the industry was informed that Mr. Williams had resigned from the general managership of First National. The severance of his relations with this company only stimulates curiosity as to what new venture "J. D." is about to launch. If the past that he has builded be a criterion of the future—and history repeats itself—there is small doubt that fresh laurels will eventually crown the already great achievements of this Business Pioneer.

Here are the estimates of J. D. Williams as voiced by the panel of jurors who have awarded him a niche in the Motion Picture Hall of Fame:

Robert G. Welsh: "He showed the exhibitor and independent creator the unity of thought that could exist between them, thus forever making successful monopoly an impossibility."

C. L. Yearsley votes for: "J. D. Williams, for exhibitor organization and development of independent production."

Arthur S. Friend places J. D. Williams in the forefront of the industry's factors: "For his daring and his courage in organizing and bringing up to its present power, Associated First National Pictures, Inc., which led the way to better development of individual effort as contrasted with factory methods in production."

Arthur S. Kane honors Mr. Williams: "For his vision, unceasing, far-sighted optimism and ability to sway men, which created an institution grossing hundreds of thousands of dollars weekly out of original pledges of $50,000.00."

Fred Beecroft's choice falls on: "J. D. Williams, whose work in behalf of the motion picture and whose fidelity to an ideal made possible the competition to Famous Players and helped to keep the industry open."

Charles H. Christie writes: "J. D. Williams, as an executive who conceived the idea of First National, who encouraged the independent producer, fostering creative effort, with a broad conception of big productions."

J. W. Bender comments: "J. D. Williams, who first demonstrated to the exhibitor of pictures the power in united organization in securing a standard supply of high-grade pictures in accordance with the plan subsequently adopted in the First National."

Theodore L. Hays confers a place in the front ranks on J. D. Williams: "Who evolved and successfully developed a plan of exhibitor association in motion picture distribution."

S. S. McClure, the publisher of the McClure's Magazine, in his selection of candidates also awards the organizer of First National a prominent place in his assemblage of picture celebrities.

Watterson Rothacker selects: "J. D. Williams, because his bigger and better pictures talks are truly inspirational."

William M. Seabury, who is prominent as a legal counsel in motion picture circles, selects J. D. Williams: "Because he was the first to establish an organization in the motion picture industry based upon something of the principles of consumers' cooperation, including the principles of collective purchasing by the exhibitor, the primary consumer of the industry."

Harry Crandall, the prominent Washington exhibitor, chooses: "J. D. Williams, for creating the first cooperative exhibitors' organization, which has meant much to the exhibitor."

C. C. Burr elects J. D. Williams because: "He has been an organizational force of the first magnitude and has done much to promote the interests of the independent exhibitor."

A. G. Stolte writes: "J. D. Williams. To him goes the credit of bringing the exhibitor in closer touch with the producer."

G. J. Schade bestows the laurel: "For inventing the First National idea."

W. W. Hodkinson gives a vote to J. D. Williams: "For his work in organizing exhibitor buying power to build against the aggression of powerful producer groups."

E. R. Rogers describes J. D. Williams as the man: "Whose leadership of an organization solidified the disrupted ranks of exhibitors in a moment of hysteria that bid to destroy the morale and initiative of a host of theatre owners."

# WILL H. HAYS

## "The Balance Wheel of the Industry" Is Elected By Large Majority

FEW men have had as many honors bestowed upon them as has Will H. Hays. Recognized nationally for his ability as an organizer in connection with the Republican party and as a Postmaster General whose work has probably never been excelled, he has been heralded the length and breadth of the country.

But with all of the past honors Hays will probably take as much satisfaction in the expressions of good will and favorable comment expressed for him by the biggest men in the motion picture industry as he has through any of his past achievements. Not all of the jury of one hundred sitting for Motion Picture News placed Hays among the twelve whose names go into the Hall of Fame. No one man received the unanimous approval of the whole one hundred as among the twelve leaders, but Hays is among the twelve, highly rated, and none has had more kindly words of praise than the big chief of the industry.

As a sample of this might be cited the comment of William Brandt in connection with his list of twelve. Mr. Brandt says of Hays:

"Will Hays needs no comment. His wonderful work is too recent to comment. Suffice to say he has done more in the short time he is in office to rehabilitate the movies in the good grace of the public than any one person has done since their inception. It is the exhibitor, who is on the firing line, facing the public, who feels the effect of General Hays within the industry, and the exhibitor is glad and hopes Hays keeps up the good work."

W. W. Hodkinson, a pioneer in the industry, is, perhaps, a severe critic ordinarily, but he is always willing to give credit where credit is due.

Mr. Hodkinson writes of Hays:

"He has focused the public mind on motion pictures to a greater degree than has been accomplished by anyone else and by so doing has placed it on trial before the public, which is watching to see the promised reforms and improvements realized."

Lewis J. Selznick is as vitally interested in the welfare of the industry as any one connected with it, and it is quite a compliment to Hays when he gives him credit for developing hundreds of thousands of new friends for motion pictures.

Others who helped place Mr. Hays in the Hall of Fame comment as follows:

J. W. Binder—"Will H. Hays has been, perhaps, the biggest single constructive force in the history of the picture."

Bruce Barton—"Mr. Hays is a natural organizer who has undoubtedly accomplished splendid results in the short time he has been connected with the industry."

William A. Brady—"I selected Will H. Hays because he was a wise selection."

H. B. Franklin—"In the short time in which Mr. Hays has given his efforts to the motion picture he has proven himself to be a genius in coordination and creating in the motion picture business a spirit of harmony and progress and has placed it in the high standing that it deserves among many that had previously misconstrued the motion pictures."

W. Griffith Mitchell—"Because of his executive ability and efforts to create a better understanding of the industry by the public."

Rex Beach—"Because of his work against censorship."

Geo. J. Schade—"For keeping the screen clean."

Harry Crandall—"Will H. Hays makes a wonderful balance wheel, and for the prestige he brings to the industry."

Here is what Mr. Selznick says:

"I select Mr. Hays for his great work in developing the prestige of the motion picture business; for making hundreds of thousands of new friends for the business, and for his boundless vision and faith, which have been an inspiration to all in the industry."

If Hays is everything L. L. Stewart says of him what chance would there be to eliminate him from any list of the famed in the industry. When a man is regarded as a diplomat, peacemaker and ambassador he is surely endowed with faculties that must inevitably bring great results. Stewart writes:

"Peacemaker, diplomat, ambassador . . . . the one who has ability and talents to back up these three specifications in an industry like the photoplay, and especially when his energy must swing between the large crowds of people, both inside and outside . . . . is surely one of the twelve persons of note. In a few short months Will Hays seems to have proved his ability. So, though he is the most recent 'big man,' his name is recorded."

Jesse Lasky is unsparing in his praise of Hays.

Referring to Mr. Hays in his list, Mr. Lasky says:

"Because of his incisive grasp of the essentials of the economic and, as I might say, sociologic phases of the motion picture. Coming into the work as an outsider, and rapidly assimilating the integral characteristics of the industry, he has already accomplished marvels in readjusting, stabilizing, and establishing a closer understanding between component parts. Will H. Hays is undoubtedly one of the greatest forces which has ever entered our industry."

Sid Grauman—"He left one of the foremost posts the Government had to offer in order to lend his support and aid to this great industry."

J. R. Grainger—"Because he steered the motion picture industry to victory in Massachusetts."

R. H. Cochrane—"Because he established higher ideals for the industry than it ever had before."

Frederick Palmer—"For courage in assuming the role of Daniel in the Lions' Den."

T. L. Hays—"I select Will Hays, through whose constructive effort among producers, public opinion regarding the motion picture has been established."

W. C. Quimby—"A newcomer in our midst who evidently has accomplished wonderful things in the short time he has been with us."

H. C. Horater—"Because of his efforts to elevate the motion picture business."

# CECIL DEMILLE

## Creator of Artistic Productions Embodying High Box-Office Value.

CECIL B. DEMILLE'S name immediately conjures up a very definite and distinctive type of screen entertainment—lavish, intimate, satiric, daring, broad in scope and fine in detail, artistic in execution yet with strong box-office appeal and exploitation angles. No other producer, perhaps, has created great box-office pictures and retained so many artistic elements, time after time.

Consequently, it was to be expected that his name would be found among the twelve selected for the Hall of Fame by the jury choosing this group.

The release of a Cecil B. DeMille production is always something of an event in the industry. Stars have come and gone, new directors have arisen and old ones have disappeared, but the place which DeMille has carved out for himself seems secure.

Yet, while DeMille productions have a certain definite personality which has remained much the same throughout, a gradual evolution has come about in his work which is interesting to trace.

The first which comes to mind is "Joan the Woman," in which he showed the feeling for realistic detail gained, perhaps, from his association with Belasco, and also his *flair* for the spectacular.

It was with this picture in mind that Arthur S. Friend, in serving on the jury, chose DeMille. Mr. Friend says, in explaining his choice:

"I pick Cecil B. DeMille for his never-to-be-forgotten production of 'Joan the Woman'."

A. G. Stolte, in telling why he picked Cecil B. DeMille, says:

"For direction, his capability of massive productions, combined with a modern story, the selecting of characters and bringing out in his motion pictures selective stars."

The name of DeMille soon became identified rather closely with society drama, but in "Something to Think About" and "Forbidden Fruit" he showed that his genius was by no means confined to one strata of society.

The list is by no means complete, but it serves to illustrate how prolific DeMille has been in turning out productions which have been outstanding, and how wide has been the range which he has covered.

The reasons assigned by some of the other jurors for voting for Mr. DeMille are as follows:

Theodore L. Hays: "Cecil B. DeMille, whose selections of casts, grasp of detail and masterly direction have given the screen some of its most notable productions."

J. D. Williams: "Because of his creation of romantic splendor in pictures that has done a great deal to keep certain classes interested."

Lem Stewart: "He probably appreciates the fact that it is 'art to conceal art,' but practices the policy of creating with a lavishness that attracts attention to itself * * * and by winning the crowds through an appeal of the fantastic is thereby cultivating a taste for artistic elements of less general appeal but a great deal more merit."

Herschel Stuart: "Because of his vision towards a box-office angle which makes the exhibitor money; also as maker of stars, which also means money for exhibitors."

M. H. Field: "For being the foremost creator of 'audience' pictures."

Fred J. Beecroft: "Cecil B. DeMille, whose influence for good, consistent pictures is greater than Griffith's."

E. V. Richards: "I pick Cecil B. DeMille for his ability to create uniformly successful box-office pictures, artistically done."

Prominent in many of these has been that feature most closely associated with DeMille in the fan mind—the historical vision sequence, staged in spectacular fashion. In "Manslaughter," for instance, there was the Roman vision sequence, paralleling the modern story and showing the similarity of the decadence of the Romans, in the latter days of the empire, to conditions existing at present in certain quarters.

DeMille's associate and co-worker, Jesse L. Lasky, in speaking of this, says:

"Because of his remarkable creative work; his achievements in the realms of pure artistry coupled with practical 'box-office values'; his grasp on the public ideals and demands in photodramas; his use in a magnificent manner of the vision effect, which has virtually developed a new phase in motion pictures."

He has been criticized at various times for these vision scenes, at times seemingly introduced without adequate reason, but it must be remembered that the public has been extremely slow to accept the costume picture, and that such visions, inserted in modern dramas have been the one way of gradually "selling" the fans on the desirability of the historical drama. It is only recently, generally speaking, that great success has been achieved by costume dramas, and who shall say what part Cecil B. DeMille's historical visions played in educating the fans to appreciate these?

W. G. Mitchell: "Whose directing is unsurpassed. His spectacular and luxurious scenes satisfy the public's craving to indulge in extravagance."

C. C. Burr: "Cecil B. DeMille, for his work in educating the public to appreciate the finer elements in pictures."

E. R. Rogers: "His productions are the acme of artistry plus entertainment. Which proves he puts more into the business of making pictures than just working hours."

Julian Johnson: "Because he is the best optical reporter of our time, chronicling the follies of the hour with an unerring camera, and sometimes with a spirit of satire which is far from superficial."

H. C. Horater: "Because he is a master in luxurious productions."

Sid Grauman: "Has raised the directorial art to its present height, and many of his productions will take their place among the screen classics."

# CARL LAEMMLE

## Who Fought the Early Monopoly Threatening the Industry

WHAT memories of the early hectic days of motion pictures—the good old days many pioneers call them—are recalled when the subject up for discussion is Carl Laemmle.

Imp one reel dramas with Mary Pickford starred and King Baggot playing her leads, "Lucille Love" with Francis Ford and Grace Cunard featured, the first serial picture to really make a hit—playing to S.R.O. everywhere and putting a crimp in General Film Company that it never got over, Mary Fuller, who dropped out of sight all at once after making a name for herself that still endures—got married so somebody said and quit trouping—, Bluebird pictures built on the principle of "the play's the thing," and nationally advertised, Lois Weber's productions that made a half a dozen stars over night and a barrel of money for exhibitors, all come back, in the mind's-eye, as if they did not represent the events of a pre-historic age—according to the way time is figured in the film business.

In such a retrospection is to be found many a milestone in the path of the infant industry's progress. Many an apparently unsurmountable obstacle was overcome. Many a hard fight was won and many a progressive step in which the whole film world had an interest, was taken.

And through these times of stress, Carl Laemmle stayed at the helm of Universal, meeting the numberless problems as they came—making history for the motion picture business and incidentally doing pretty well for himself. Universal City came into being, General Film Company gave up the ghost, one and two reelers went out of fashion, competitors sprung up on every side, but Universal has kept right on doing business and Mr. Laemmle has continued as president.

And so it is that when our jury empaneled to select the twelve greatest people of the industry looked about for candidates Mr. Laemmle's name went down if for no other reason than for his deeds of other years, his battles in the right when the business needed aid to the nth. degree and the record he has made as an independent producer and distributor. Mr. Laemmle has consistently fought for the stabilization of product and the uplift of the industry. That he has unusual ability at organization is well attested by the success of the company he heads. But we prefer quoting from the letters of the Hall of Fame jurors to convince the reader of his right to a place on the list.

Fred S. Meyer, prominent as an exhibitor is among the staunch boosters for the President of Universal. He even goes so far as to say that without Mr. Laemmle there might not be a motion picture industry today. However, that remark is qualified as will be seen from Mr. Myer's cirticism in submitting Mr. Laemmle's name among his list of candidates for the industry's Hall of Fame:

"I select Carl Laemmle, president of Universal Film Manufacturing Company because in 1910, he, single handed fought the Patents Company. Without Mr. Laemmle there might not be an industry today or else one a la Standard Oil or American Tobacco."

Arthur S. Friend is among those who include Mr. Laemmle in their list.. Like many others he considers him entitled to a place in the Hall of Fame because of his early successful fight against the shackles of monopoly.

Mr. Friend writes:

"Mr. Laemmle, President of Universal Film Manufacturing Company is among my selections because of his determined and successful fight against the Patents Company, and for his freeing of the industry from the shackles of monopoly."

Many of those who advocate Mr. Laemmle's candidacy do so because of the manner in which he opened up the independent field along both producing and distribution lines. Among those who give him a vote because of this is P. A. Parsons, whose comment is as follows:

"Mr. Laemmle is selected because of his early and successful battle for the independent in both producing and distributing. He pioneered the cause in these directions."

Fred Beecroft couples Carl Laemmle and William Fox as the pilots of the independents. He writes:

"There are two men who stand out today as pioneers in the opening of the independent field. They are Carl Laemmle and William Fox. Between them they succeded in beating the Patents Company."

Rex Beach comes in with the majority and recognizes Mr. Laemmle for his early efforts. The noted author writes:

"Mr. Laemmle must be included because he was the first independent to fight the film trust."

Reginald Warde says: "I place on my list the name of Mr. Laemmle for organizing and establishing national distribution in the early days of this industry in the fight against the General Film Patent Company."

C. L. Yearsley says: "The President of Universal must be included for the organization and stabilization of production."

R. H. Cochrane's selection is made along the same lines as many others. He writes: "Because his successful fight against monopoly was responsible for the fact that there is more than one company in existence today."

Theo. L. Hays' recommendation is as follows: "Constructive as a pioneer and progressive as an independent producer and distributor."

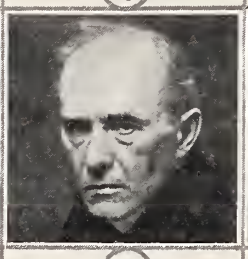
Perley Poore Sheehan: "For the vision and organizing power he brought to motion pictures."

E. V. Richards says: "Mr. Laemmle pioneered a cause that established the independent field."

Elmer Pearson: "Mr. Laemmle is included in my list because among other things I consider his early efforts highly beneficial."

William A. Johnston: "Stabilizer of the industry through his sturdy stand for independence."

1 2 3 4 5 6



7 8 9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

1. William Fox
2. Harry M. Crandall
3. Rex Beach
4. Hiram Abrams
5. C. Francis Jenkins
6. R. H. Cochrane
7. Rupert Hughes
8. Thomas H. Ince
9. Mack Sennett
10. Carl Akeley
11. J. P. Chalmers*
12. Edwin S. Porter
13. Samuel Goldwyn
14. S. Barrett McCormick
15. Richard A. Rowland
16. Watterson R. Rothacker
17. Dr. Hugo Riesenfeld
18. Sid Grauman
19. William Randolph Hearst
20. Moe Mark
21. C. Gardner Sullivan
22. Albert E. Smith
23. William S. Hart
24. Al Lichtman
25. P. A. Powers
26. Sidney R. Kent
27. G. William Bitzer
28. Cecil M. Hepworth

*Deceased

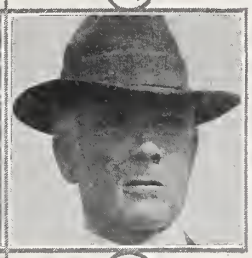
# THE ROLL OF HONOR

**Prominent People of the Industry Who Received Two or More Votes for the Hall of Fame**

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16



17 18 19 20

21 22 23 24

25 26 27 28

1. Robert Lieber
2. E. W. Hammons
3. David P. Howells
4. Rex Ingram
5. Charles Urban
6. Hon. Alfred E. Smith
7. H. M. Warner
8. Elek J. Ludvich
9. Joseph Schenck
10. Maurice Tourneur
11. Richard Walton Tully
12. Ferdinand Pinney Earle
13. Hal E. Roach
14. Ernest Lubitsch
15. William de Mille
16. Robert G. Vignola
17. Cosmo Hamilton
18. Frank A. Garbutt
19. Eugene A. Roth
20. Frank Lloyd
21. Reginald Barker
22. Marshall Neilan
23. Louis B. Mayer
24. Frederick G. Lee
25. John Emerson
26. William A. Brady
27. Nicholas Powers*
28. Wilfred Buckland

*Deceased

# THE ROLL OF HONOR

**Prominent people of the industry who received Two or More Votes for Hall of Fame Honors**

# The Year's Best Pictures—And Why

By LAURENCE REID

DOUGLAS FAIRBANKS in "Robin Hood," "Orphans of the Storm," and "When Knighthood Was in Flower." And the greatest of these—. But why stop with these spectacular achievements in a resume of the year's best pictures——when any resume must, in all fairness, include a goodly dozen? Walter Camp has presented his daily dozen, which if practised faithfully throughout the year would find us each day, in every way, getting better and better.

There is no doubt about our yearly dozen giving us real *setting up* exercises. Mind you, there is no physical exertion attached to the scheme. We unconsciously *sit up* in our seats and pay the strictest attention—and that's all there is to it. But where Walter Camp is unable to help you financially we are able to offer you something in the shape of a rich gold mine, if you accept our yearly dozen.

Anyone who follows the photoplay at all must admit that it is getting better and better—and this is said in spite of the fact that censorship would make cowards of all screen authors and directors. Rex Ingram has come out on record—and Stroheim has agreed with him—that the screen cannot progress if one must continually make pictures for the childish mind. It is true that the conventions are obeyed too faithfully—that an imaginative director with revolutionary ideas is hampered from the start because of the hue and cry—"What of the children?" Certainly Shakespeare when he conceived "Othello," "Hamlet," and other tragedies wasn't thinking of the nursery. So if we intend to make any real advancement in story and plot we must forget the conventions in general and the cradle in particular.

It is doubtful if the screen can progress further in a technical way. Photography and lighting have become wellnigh perfect. But the ideas with few exceptions have remained unchanged for the past decade. Program pictures are released with familiar formulas. They are made entirely from a commercial viewpoint. Which brings up the argument—and argument with no cause for dispute—that the finest photoplays are produced by those artists who are not guided by schedule contracts—who are more or less on their own, presenting their own ideas—who will succeed or fail on their efforts. The time is theirs to accomplish something really worth while. And theirs is a different public—a public eager to see and learn—a public comprising sincere well-wishers of the silent drama.

Where would Griffith or Ingram be if they worked on schedule? Or Chaplin or Fairbanks or Lloyd or Mary Pickford or Norma Talmadge? They have taken the time to search for new ideas—and then have taken more time to present them. These artists and several others are carrying the torches which are taking the screen out of darkness. Here we are crying in the wilderness for REAL DEVELOPMENT in our photoplays.

If all our cheap program pictures could assemble and walk off the sets like the rats which followed the Pied Piper—if they only could follow our screen Pied Pipers, Griffith and Ingram and a few other leaders, whose music is not inspired through a magic flute but through a magic megaphone—the photoplay would reach that artistic plane where even the scoffers could not indict it. Then we pause, for the public must have entertainment. And picture houses are here, there and everywhere—the producer is in business to make money, and so is the middleman. And the spectator pays and pays. But he'll pay more and be glad of it when something extraordinary comes along—something like "The Four Horsemen," for example.

The year's best—the goodly dozen—includes pictures which have not been produced for the program. Rather have they been produced to enrich the screen—to win new disciples—to show that artistic values and comercial values can be related. Each year finds its outstanding product. 1920 gave us "Humoresque," "The Mark of Zorro," and "Way Down East." Last year we had "Tol'able David," "The Kid," and "The Three Musketeers." 1922 makes film history because of some notably fine productions. It surpasses the years of yesterday with the general all-around excellence of its product. Pictures have been created through real labor and genuine enthusiasm.

It isn't remarkable that Douglas Fairbanks is represented again when we follow his determination to eclipse his preceding effort. We anticipate no argument that "Douglas Fairbanks in Robin Hood" will be accepted as the finest canvas of the year. Its opulence of background, its story interest, the richness of its pageantry, its accumulative suspense, its picturesque characterization—these qualities and many more entitle it to a firm and secure place at the top. The other eleven pictures are not presented in the order of their excellence; they have merely been shuffled like the cards in a deck. Won't you agree with us that they represent the highest attainments in the art of photoplay? All have movement, color, picturesqueness, romance, clearly defined characterizations and plots, and background. All of them are competently played and some are more than competently played.

We take great pleasure in presenting: "Grandma's Boy" (Associated Exhibitors), "Tess of the Storm Country" (United Artists), "When Knighthood Was In Flower" (Cosmopolitan-Paramount), "Peg O' My Heart" (Metro), "Orphans of the Storm" (Griffith-United Artists), "Blood and Sand" (Paramount), "The Storm" (Universal), "The Prisoner of Zenda" (Metro), "Smilin' Through" (First National), "The Sin Flood" (Goldwyn), and "Nanook of the North" (Pathe). There is appeal here for everyone. Variety is well emphasized in the list even though the spectacular note is dominant in "Orphans of the Storm," "Douglas Fairbanks in Robin Hood," and "When Knighthood Was In Flower." It also carries spiritual qualities in "Smilin' Through," and "The Sin Flood," and it has a definite place in "Tess of the Storm Country," although that opus is mostly a heart-tug of homespun humanity.

What of the humor? Harold Lloyd attends to that—with an individuality and talent, expressive and inimitable. "Grandma's Boy" is a delightful picture. For sheer novelty of background and characterization—for stark realism showing the primeval instinct, the will to live, we have "Nanook of the North," a work founded upon a labor of love and enthusiasm. "Peg O' My Heart" is blessed with rich human interest and also is flavored with quaint humor and romance. Take notice of Laurette Taylor's superb pantomime in her justly famous role of Peg. She makes her screen debut and comes forth one of its most gifted artists. Certainly no other actress we might name could possible achieve the depth of understanding which is indicated here. For sheer charm of caprice and whimsicality her Peg will endure down through the corridors of time. Fairbanks' vital energy is as dominant as ever in his role of the gay, but chivalrous bandit, Robin Hood. It is a tireless endeavor to humanize the picturesque robber of a day when knights were bold.

Mary Pickford demonstrates again why she has a firm place in the hearts of the public through her ineffable charm and talent. She is human and lovable as Tess, the role which took her on the high road to fame and which she treasured so much that she humanized it for a second edition. In "Orphans of the Storm," Lillian Gish tugs at the emotions with her eloquent hands and her truly expressive face. She transports the spectator with her mute suffering as a storm-tossed flower of the French Revolution. James Kirkwood is always dependable—an actor thoroughly grounded in his art. So is House Peters. The former enriches the spiritual quality in "The Sin Flood," and the latter's performance in "The Storm" approaches a

*(Continued on page 3359)*

# THE EXPLOITEERS AND THEIR BOSSES

## THE BOSSES

### CLAUD SAUNDERS

WHEN the history of exploitation is written, the name of Claud Saunders must stand as the pioneer exponent of its application on a national scale. Four years ago he conceived the idea of an exploitation department operated by a distributing organization, actively aiding exhibitors in putting over their pictures. The idea met with little favor, at first, and it took him some time to "sell" the idea. He finally persuaded the executives of Famous Players-Lasky that the plan was workable, and they gave him eight men to exploit "The Miracle Man." The results were so startling that he was shortly after given a staff of 30 men. His department will celebrate its fourth birthday on July 10, 1923. Its campaigns on "The Old Homestead," "Blood and Sand" and others have been notable. Mr. Saunders' assistant is Leon J. Bamberger.

It is the policy of the department to give all stunts a practical try-out. Then, if it proves workable and gets results, it is broadcasted through "The Exploiteer," and is applied nationally. Such an idea, for instance, was the fake bull fight stunt used in connection with "Blood and Sand," in which the billing of a bull fight was used to stir up advance excitement.

### NED HOLMES

THE name "Ned Holmes" is synonymous with "exploitation" in the minds of First National franchise and sub-franchise holders, for he has been at the head of this department since its inception. Consistent, practical exploitation has been the keynote of the department's work, and a high type of service has been rendered to exhibitors from the exchange centres. One hears very little of the work of the department, but the many exhibitors who have been aided by it know that it has fulfilled its function admirably. The Norma pearls tie-up which Mr. Holmes' department arranged was one of the most widely used stunts of the year, and the new "wink and win" contest on "East Is West" bids fair to rival it in widespread application.

The Norma pearls tie-up is one of the most thorough mercantile tie-ups on record and was taken part in by Lichtenstein Bros., manufacturers of the pearls, on a large scale. Since this tie-up directly benefitted the merchant as well as the theatre, it was used in a very large number of cities, and is still being used. More recently this department engineered tie-ups with the National Biscuit Company, M. Witmark & Sons, Milton Bradley & Co., and others, for high grade "Lorna Doone" hook-ups.

### EDWARD BONNS

COMING from Warner Brothers only a few months ago, Edward Bonns has already built up in Goldwyn's force of Goldwynners a highly efficient body of exploitation men. The stunt which was engineered in New York, in which the incorporation of an association of "Brothers Under the Skin" obtained columns of publicity in the leading newspapers of the country, was one of the outstanding bits of press-agentry of the year. The department has also been active on many other productions, however, including the great variety of tie-ups arranged on "Remembrance," the various teaser stunts worked on "Sherlock Holmes," and, more recently, the campaigns on "Hungry Hearts." All of these campaigns have been marked by unusual thoroughness and originality.

### RAYMOND CAVANAGH

UNDER the direction of Raymond Cavanagh, Universal's force of exploitation men have made the phrase "The Storm Is Coming" almost as famous as the U. S. Weather Bureau. Which is another way of saying that the campaigns staged all over the country on "The Storm" have been among the most successful of the year. Every possible angle has been seized upon in these campaigns and they have been models of live-wire exploitation. Other activities of the department have included "Under Two Flags," in which street ballyhoos and elaborate fronts have been a feature, and "Human Hearts," in which cut-out hearts of every nature, contests, lobby displays and tie-ups have been employed. Mr. Cavanagh is assisted by Marc Lachmann.

### NAT G. ROTHSTEIN

ALTHOUGH the exploitation department of Film Booking Offices is one of the youngest, it has already distinguished itself under the leadership of Nat G. Rothstein. Exploitation history has been written by its campaigns on "In the Name of the Law," which has been tied up with police departments everywhere. This tie-up has made it possible to obtain all manner of special privileges in various cities, the results of which have been a tribute to the power of organized, intensive exploitation. The department has by no means confined its activities to this one picture, and since the policy of this company is to make pictures with definite exploitation angles, much may be expected. Mr. Rothstein is assisted by Al Boasberg, Home Office Representative.

## THE EXPLOITEERS

ALBANY, N. Y., EXCHANGE
Famous Players-Lasky — Clifton F. Lewis
First National—A. L. Burks

ATLANTA, GA., EXCHANGE
Film Booking Offices—Lawrence Smith
First National—Hugh Cardoza
Goldwyn—James A. Carrier
Consolidated Film (Universal)—Charles Simpson.

BOSTON, MASS., EXCHANGE
Famous Players-Lasky — John P. McConville
First National—Hal Olver
Goldwyn—Charles Winston
American Feature Film (Universal)—Phil Kahn

CHICAGO, ILL., EXCHANGE
Famous Players-Lasky — Dan Roche. William E. Danziger
Film Booking Offices—Louis P. Kramer
First National—Al Sobler
Goldwyn—Walter D. Nealand
Universal—W. L. Hill

CINCINNATI, O., EXCHANGE
Famous Players-Lasky—Harry Swift
Film Booking Offices — George V. Smith
First National—Roe S. Eastman
Goldwyn—H. T. Snowden
Universal—Charles Loewenberg

CLEVELAND, O., EXCHANGE
Famous Players-Lasky — Spencer G. Sladdin
Film Booking Offices—Harold Wendt
First National—J. S. Toland

Goldwyn —Edward Carrier
Universal—A. P. Kaufman

COLUMBUS, O., EXCHANGE
Famous Players-Lasky — J. Maurice Ridge

DALLAS, TEX., EXCHANGE
First National—Dana Hayes
Consolidated Film (Universal)—P. S. Wakefield

DENVER, COLO., EXCHANGE
Famous Players-Lasky—Rick Ricketson
First National—A. C. Janisch
Goldwyn—Richmond Dorman
Universal—T. B. McCormick

DES MOINES, IOWA, EXCHANGE
Famous Players-Lasky—John E. Kennebeck
First National—Louis R. Brager
Universal—F. G. McCurdy

DETROIT, MICH., EXCHANGE
Famous Players-Lasky — Walter P. Lindlar
Film Booking Offices—Jesse Weil
First National—Richard E. Brown
Goldwyn—John W. Wilstach
Universal—Samuel Carver

INDIANAPOLIS, IND., EXCHANGE
Famous Players-Lasky — Fred E. Walters
Film Booking Offices—E. C. Hull
First National—Allan S. Glenn
Universal—William Esch

KANSAS CITY, MO., EXCHANGE
Famous Players-Lasky—John J. Friedl
Film Booking Offices—Herbert Weil
First National—H. G. Gill
Goldwyn—William H. Branch
Universal—L. D. Balsly

LOS ANGELES, CAL., EXCHANGE
Famous Players-Lasky—Arthur G. Pickett
First National—Fred W. McClellan
Goldwyn—L. W. Barclay
Universal—H. D. McBride

LOUISVILLE, KY., EXCHANGE
First National—Earl Payne

MILWAUKEE, WIS., EXCHANGE
Famous Players-Lasky—R. C. Gary
First National—William Bender
Universal—Mrs. Ann McMurdy

MINNEAPOLIS, MINN., EXCHANGE
Famous Players-Lasky — To be announced
Film Booking Offices—Preston Hickey
First National—W. H. Laurance
Goldwyn—Buddy Stewart
Universal—J. L. Morrisey

NEW HAVEN, CONN., EXCHANGE
Famous Players-Lasky — Russell B. Moon
First National—Jack Pegler
Universal—Miss L. A. Duffy

NEW JERSEY TERRITORY
First National—H. S. Fuld

NEW ORLEANS, LA., EXCHANGE
Film Booking Offices—H. W. Fisher
Universal—To be announced

NEW YORK CITY EXCHANGE
Film Booking Offices — Charles Geigerich
First National—Edward McNamee
Goldwyn—W. R. Ferguson, Charles Cohen (Home Office)
Big U (Universal)—Joe Weil

OMAHA, NEB., EXCHANGE
Film Booking Offices—H. D. Barnes
First National—E. R. Coffin
Goldwyn—Charles Raymond
Universal—F. C. Croson

OKLAHOMA CITY, OKLA, EXCHANGE
Film Booking Offices—L. Pickrel
First National—H. W. Ferguson

PHILADELPHIA, PA., EXCHANGE
Famous Players-Lasky—Eli M. Orowitz
Film Booking Offices—Albert Fischer
First National—C. C. Pippin
Goldwyn—Saul Silver
Interstate (Universal)—J. A. Daly

PITTSBURG, PA., EXCHANGE
Famous Players-Lasky—A. Mike Vogel
Film Booking Offices—Frank Leonard
First National—H. M. Wilkinson
Goldwyn—William N. Robson
Universal—F. J. McGinnis

ST. LOUIS, MO., EXCHANGE
Famous Players-Lasky — Oscar A. Kantner
Film Booking Offices—Philip Greenberg
First National—John J. Gillmore
Goldwyn—H. H. Niemeyer
Universal—M. Engel

SALT LAKE CITY, UTAH, EXCHANGE
Famous Players-Lasky — Kenneth O. Renaud
Universal—Harry Mann

SAN FRANCISCO, CAL., EXCHANGE
Famous Players-Lasky — Wayland H. Taylor
Film Booking Offices—C. T. Smithers
First National—Charles Thall
Goldwyn—W. A. Burke
Universal—Ben Westland

SEATTLE, WASH., EXCHANGE
Famous Players-Lasky — Harry C. Eagles
Film Booking Offices—A. H. Huot
First National—J. L. Johnston
Universal—R. W. Bender

SIOUX FALLS, S. D., EXCHANGE
Film Booking Offices—C. W. Heath

SPOKANE, WASH., EXCHANGE
Universal—Marshall Taylor

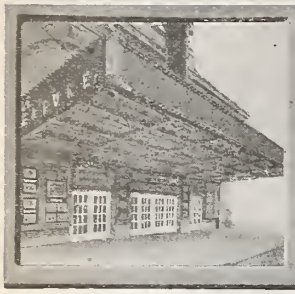
TORONTO, ONT., EXCHANGE
Famous Players-Lasky — George A. Smith
First National—C. J. Appel
Goldwyn—William Stewart
Universal—M. J. Wilkes

WASHINGTON, D. C., EXCHANGE
Famous Players-Lasky — Leslie F. Whelan
Film Booking Offices—Wallace L. Rockwell
First National—Ralph Edmunds
Washington Film (Universal) — Miss Hattie K. Merrill

WILKES-BARRE, PA., EXCHANGE
Famous Players-Lasky—Vernon Gray

# This Quintet Just Missed the Hall of Fame

Harold Lloyd | Jesse Lasky | W. W. Hodkinson | Charles Pathe | Marcus Loew



# LIVE WIRES AMONG THE EXHIBITORS

[EDITOR'S NOTE: Last year at this time Motion Picture News listed 700 exhibitors whose exploitation and presentation ideas has been presented in the Exhibitors' Service Bureau. This year, showing the great growth and spread of exploitation, the list includes 1,024 names—1,024 live-wire exhibitors whose campaigns have been considered worthy of reproduction for the benefit of other exhibitors. The increase in the amount of exploitation done is even greater than this would indicate, since it is possible to use but a fraction of this material which comes in, and it is more than ever an honor to be represented on this list. It has been a great year for exploitation. Increasing efforts are being made by the distributing companies to aid exhibitors in putting over their pictures, and more and more are exhibitors coming to realize that they must work for their pictures, instead of merely expecting their pictures to work for them. Gone is the day when patrons come without effort on the part of the exhibitor. Pictures must now be merchandised just as any other commodity which is not an absolute daily necessity, and exhibitors everywhere are adjusting themselves to the changed condition. To the names on this list is due recognition for the material which has made possible the Exhibitors' Service Bureau of Motion Picture News for the last twelve months. They have proved themselves live-wire showmen, and credit is given where credit is due.

There has been a tendency during the year toward ard exploitation of a more practical sort—exploitation that will bring to the theatre the right class of people for that particular picture, exploitation that is inexpensive, tie-ups that benefit the merchant as well as the theatre manager and make it possible to go back to the same merchant for further tie-ups. There have been, too, during the year, many new developments in exploitation—new ideas and new angles on the old ideas. But most significant of all has been the increased interest everywhere in sane exploitation and the increasing effort on the part of exhibitors to get the most from their pictures.

## Alabama

| | |
|---|---|
| | Empire Theatre, Albertville |
| ROY SMART | Noble Theatre, Anniston |
| ROY SMART | Theato Theatre, Anniston |
| JOHN B. SNIDER | Grand Theatre, Bessemar |
| R. I. ROBINSON | Alcazar Theatre, Birmingham |
| J. A. KENNEDY | Galax Theatre, Birmingham |
| | Royal Theatre, Birmingham |
| STEWART BIRD | Strand Theatre, Birmingham |
| U. S. MUDD | Trianon Theatre, Birmingham |
| B. B. GARNER | Casino Theatre, Gadsden |
| A. L. SNELL | Imperial Theatre, Gadsden |
| C. A. CRUTE | Lyric Theatre, Huntsville |
| KING BROS | Crown Theatre, Mobile |
| | Saenger Theatre, Monroe |
| H. FARLEY | Empire Theatre, Montgomery |
| W. A. DOSTER | Strand Theatre, Montgomery |
| J. G. CROUCH | Princess Theatre, Troy |
| C. B. GRIMES | Belvedere Theatre, Tuscaloosa |

## Arkansas

| | |
|---|---|
| A. L. MIDDLETON | Grand Theatre, De Queen |
| M. S. McCORD | Rex Theatre, El Dorado |
| MR. PARKS | Rialto Theatre, El Dorado |
| E. C. ROBERTSON | Lyric Theatre, Fayetteville |
| GERALD GALLAGHER | Palace Theatre, Fort Smith |
| GEO. D. WATTERS | Capitol Theatre, Little Rock |
| S. M. BROOKS | Royal Theatre, Little Rock |
| MR. O'DONNELL | Best Theatre, Pine Bluff |
| ART HARDIN | Saenger Theatre, Texarkana |

## California

| | |
|---|---|
| MR. LEWIS | Alhambra Theatre, Alhambra |
| JOHN DALY | Majestic Theatre, Chico |
| RALP ALLEN | T. D. & L. Theatre, Glendale |
| FRANK L. BROWNE | Liberty Theatre, Long Beach |
| C. J. QUINN | Alhambra Theatre, Los Angeles |
| WILL ELLIOTT | California Theatre, Los Angeles |
| JAY A. HAAS | Clune's Broadway Theatre, Los Angeles |
| SID GRAUMAN | Grauman's Rialto, Los Angeles |
| SID GRAUMAN | Grauman's Hollywood Theatre, Los Angeles |
| SID GRAUMAN | Grauman's Million Dollar Theatre, Los Angeles |
| | Hill Street Theatre, Los Angeles |
| EDWARD A. SMITH | Kinema Theatre, Los Angeles |
| I. GORE | Liberty Theatre, Los Angeles |
| NAT HOLT | Loew's State Theatre, Los Angeles |
| K. C. MANNY | Meralta Theatre, Los Angeles |
| ROY MILLER | Miller's Theatre, Los Angeles |
| JOS. HESSELL | Mission Theatre, Los Angeles |
| | Pantages Theatre, Los Angeles |
| SID GRAUMAN | Rialto Theatre, Los Angeles |
| DOUGLAS JARMOUTH | Superba Theatre, Los Angeles |
| CLEM POPE | Symphony Theatre, Los Angeles |
| T. L. HARRY | Tally's Theatre, Los Angeles |
| A. E. WABBLER | Monterey Theatre, Monterey |
| BROWN & HARRIS | Century Theatre, Oakland |
| JAMES FOGARTY | Rosemary Theatre, Ocean Park |
| HARRY JENSEN | Pasadena Theatre, Pasadena |
| WILLIAM A. HAAS | T. D. L. Strand Theatre, Pasadena |
| JACK RETLAW | American Theatre, Ponoma |
| SMITH RUSSELL | Belvedere Theatre, Pomona |
| J. W. DE STASIO | Liberty Theatre, Sacramento |
| ROBERT WHITSON | California Theatre, San Diego |
| J. J. HOMER | Colonial Theatre, San Diego |
| DWIGHT HILL | Pickwick Theatre, San Diego |
| RICHARD A. ADDISON, Pub. Dir | Pickwick Theatre, San Diego |
| RUSSELL ROGERS | Plaza Theatre, San Diego |
| CARL E. LUNDQUIST | Rialto Theatre, San Diego |
| WILLIAM E. JONES | Superba Theatre, San Diego |
| C. E. MURRAY | Vista Theatre, San Diego |
| ROTH & PARTINGTON | California Theatre, San Francisco |
| | Casino Theatre, San Francisco |
| KAHN & GREENFIELD | New Fillmore Theatre, San Francisco |
| NOBLE HEARNE | Frolic Theatre, San Francisco |
| J. A. PARTINGTON | Granada Theatre, San Francisco |
| LEON LEVY | Imperial Theatre, San Francisco |
| | Loew's Warfield Theatre, San Francisco |
| | New Mission Theatre, San Francisco |
| E. G. BERG | Rialto Theatre, San Francisco |
| SAM PERLIN | New Strand Theatre, San Francisco |
| I. E. PHELPS | Tivoli Theatre, San Francisco |
| F. O. ADLER | Victoria Theatre, San Pedro |

## Colorado

| | |
|---|---|
| F. H. FAIRCHILD | Curran Opera House, Boulder |
| JESSE JONES | Jones Theatre, Canon City |
| FRANK TAMMEN | American Theatre, Colorado Springs |
| A. B. TALBOT | America Theatre, Denver |
| | Broadway Theatre, Denver |
| T. E. TALBOT | Colorado Theatre, Denver |
| S. L. BAXTER | Isis Theatre, Denver |
| ALBERT G. BIRCH | Princess Theatre, Denver |
| ALBERT G. BIRCH | Rialto Theatre, Denver |
| LOUIS K. SIDNEY | Strand Theatre, Denver |
| H. L. HARTMAN | Cover Theatre, Fort Morgan |
| W. R. GYNN | Isis Theatre, Longmont |
| C. H. ERNST | Palm Theatre, Pueblo |
| R. C. McCONNELL | American Theatre, Sterling |
| JOHN M. O'CONNOR | Strand Theatre, Trinidad |

## Connecticut

| | |
|---|---|
| JAMES ROURKE | Empire Theatre, Bridgeport |
| | New Dawe's Theatre, Bridgeport |
| J. F. CLANCY | Capitol Theatre, Hartford |
| HENRY NEEDLES | Princess Theatre, Hartford |
| RALPH THAYER | Community Play House, Meriden |
| H. BROWNING | Grand Theatre, Middletown |
| L. J. ANGER | Capitol Theatre, Milford |
| PHIL LAVINE | Olympia Theatre, New Haven |
| S. Z. POLI | Palace Theatre, New Haven |
| MR. CARROLL | Rialto Theatre, New Haven |
| WALTER MURPHY | Crown Theatre, New London |
| C. L. TUCKER | Poli's Theatre, Waterbury |
| PETER MURPHY | Poli's Theatre, Waterbury |

## Delaware

| | |
|---|---|
| ELIAS WETSTEIN | Queen Theatre, Wilmington |

## District of Columbia

| | |
|---|---|
| F. B. KELIN | Loew's Columbia Theatre, Washington |
| LAWRENCE BEATUS | Loew's Palace Theatre, Washington |
| SYDNEY LUST | Leader Theatre, Washington |
| S. BIRON & SON | Liberty Theatre, Washington |
| WILLARD D PATTERSON | Crandall's Metropolitan Theatre, Washington |
| TOM MOORE | Rialto Theatre, Washington |

## Florida

| | |
|---|---|
| H. D. MORGAN | Liberty Theatre, Electra |
| J. P. HARRIS | Arcade Theatre, Fort Myers |
| ALBERT HILL | Arcade Theatre, Jacksonville |
| GUY KENNIMER | Imperial Theatre, Jacksonville |
| W. L. WHITEHEAD | Republic Theatre, Jacksonville |
| J. WRIGHT BROWN | Rialto Theatre, Jacksonville |
| H. W. ASHFORD | Casino Theatre, Kissimmee |
| B. B. GARNER | Casino Theatre, Lakeland |
| FRANK H. BURNS | Beacham Theatre, Orlando |
| FRANK H. BURNS | Phillips Theatre, Orlando |
| JOHN T. HENDRY | Temple Theatre, Perry |
| VERNE E. JOHNSON | Jefferson Theatre, St. Augustine |
| W. J. MELVIN | Grand Theatre, St. Petersburg |
| RICHMOND DORMAN | Pheil Theatre, St. Petersburg |
| RICHMOND DORMAN | La Plaza Theatre, St. Petersburg |
| C. E. DAFFIN | Daffin Theatre, Tallahassee |
| J. H. McLAUGHLIN | Bonita Theatre, Tampa |
| C. D. COOLEY | Grand Theatre, Tampa |
| C. D. COOLEY | Strand Theatre, Tampa |
| C. D. COOLEY | Victory Theatre, Tampa |

## Georgia

MR. DUDLEY....Dudley's Opera House, Americus
W. T. MURRAY....Alamo Theatre, No. 2, Atlanta
N. V. DARLEY....Alph Theatre, Atlanta
W. C. PATTERSON....Criterion Theatre, Atlanta
W. G. KALISKA....Forsyth Theatre, Atlanta
MR. DE BRULER....Grand Theatre, Atlanta
DE SALES HARRISON....Howard Theatre, Atlanta
JOHN B. CARROLL....Imperial Theatre, Atlanta
W. C. PATTERSON....Metropolitan Theatre, Atlanta
W. G. KALISKA....Rialto Theatre, Atlanta
GEORGE SCHMIDT....Strand Theatre, Atlanta
JAMES JACKSON....Tudor Theatre, Atlanta
FRANK MILLER....Modjeska Theatre, Augusta
OSCAR WHITE....Rex Theatre, Augusta
FRANK MILLER....Rialto Theatre, Augusta
C. M. WATSON....Grand Theatre, Columbus
I. C. HOLLOWAY....Rialto Theatre, Columbus
G. M. PHILLIPS....Rialto Theatre, Columbus
WATSON & JOHNSON....Rialto Theatre, Columbus
R. H. HIGHTOWER....Crystal Theatre, Dublin
A. H. COBB....Alamo Theatre, Griffin
PHIL GERSDORF....Capitol Theatre, Macon
I. C. HOLLOWAY....Palace Theatre, Macon
PHIL GERSDORF....Rialto Theatre, Macon
A. L. SELIG, Pub. Dir....Lucas Theatre, Savannah
FRANK STROZIER....Odeon Theatre, Savannah

## Idaho

RAYMOND W. CORT....Isis Theatre, Blackfoot
W. A. MENDENHALL....Pinney Theatre, Boise
D. W. WILSON....Wilson Theatre, Rupert
J. E. MADSEN....Idaho Theatre, Twin Falls

## Illinois

C. W. HALL....Illinois Theatre, Centralia
MARCUS HEINMAN....Orpheum Theatre, Champagne
O. W. McCUTCHEON....American Theatre, Charleston
ASCHER BROS....Ascher's Commercial Theatre, Chicago
WM. S. BARBEE....Barbee's Loop Theatre, Chicago
BALABAN & KATZ....Chicago Theatre, Chicago
CHAS. FAULHABER....Crystal Theatre, Chicago
CHAS. R. RYAN....Garfield Theatre, Chicago
JOHN G. BURCH....McVicker's Theatre, Chicago
SIG FALLER....Orpheum Theatre, Chicago
MR. McCURDY....Randolph Theatre, Chicago
ASCHER BROS....Roosevelt Theatre, Chicago
JOHN BALABAN....Tivoli Theatre, Chicago
ANDREW KARCAS....Woodlawn Theatre, Chicago
THOMAS P. RONAN....Home Theatre, Danville
PAUL WITTE....Bijou Theatre, Decatur
A. L. ORR & SON....Livingston Theatre, Dwight
W. G. STURDIVANT....Hoyburn Theatre, Evanston
ELMER RAMSEY....Central Theatre, Fairbury
JOHN W. CRAMER....Pert Theatre, Gillespie
STEVE FARRAR....Orpheum Theatre, Harrisburg
EUGENE HOERRMAN....Manhattan Theatre, Manhattan
....Paterson's Park Theatre, Mattoon
H. D. McNALLY....New Madison Theatre, Pecria
R. C. McMULLEN....Palace Theatre, Peoria
DEE ROBINSON....Robinson Theatre, Peoria
JOE HEWITT....Strand & Grand Opera House, Robinson
CHAS. H. DARRELL....Ascher's Midway Theatre, Rockford
FRANK MAFFOLI....Strand Theatre, Rockford
E. R. CUMMINGS....Fort Armstrong Theatre, Rock Island
C. J. MUELLER....Spencer Square Theatre, Rock Island
HARRY LOPER....Lyric Theatre, Springfield
W. W. WATTS....Princess Theatre, Springfield
C. D. HILL....Strand Theatre, Springfield
BRADFORD BRAYTON....Majestic Theatre, Streator

## Indiana

HARRY VAN NOY....Riviera Theatre, Anderson
HARRY VAN NOY....Starland Theatre, Anderson
CHAS. GIBSON & FRANK MESSMER....Gibson Theatre, Batesville
BYRON F. MOORE....Capitol Theatre, Clinton
C. T. LEWIS....Lyric Theatre, Connersville
C. W. STROH....Arc Theatre, Crawfordsville
MR. SWEETON....Majestic Theatre, Evansville
BYRON BRENTLINGER....Victory Theatre, Evansville
....Orpheum Theatre, Fort Wayne
JAS. D. KENNEDY....Alhambra Theatre, Indianapolis
RALPH LIEBER....Circle Theatre, Indianapolis
....Colonial Theatre, Indianapolis
J. OLSON....Lyric Theatre, Indianapolis
D. A. COULTER....Ohio Theatre, Indianapolis
....Palace Theatre, Indianapolis
HENRY WILSON....Sherman Theatre, Indianapolis
HERB JENNINGS....Loew's State Theatre, Indianapolis
ARNOLD BROS....Isis Theatre, Kokomo
MARTIN A. LEAVITT....Arc Theatre, Lafayette
HERBERT JOHNSON....Luna Theatre, Lafayette
W. H. LINDSAY....Paramount Theatre, Logansport
BILLY CONNORS....Luna Theatre, Marion
G. S. CHALLIS....Wysor Grand Theatre, Muncie
B. D. COCKRILL....Princess Theatre, Newcastle
F. HOLLAND....Murray Theatre, Richmond
F. E. MILLS....Richmond Theatre, Richmond
E. H. WOODS....Oliver Theatre, South Bend
H. H. WILSON....Sherman Theatre, Sullivan
....American Theatre, Terre Haute
MR. BRENTLINGER....Liberty Theatre, Terre Haute

## Iowa

JOHN M. ANDERSON....Princess Theatre, Boone
ROBERT WORL....Rialto Theatre, Boone
....Strand Theatre, Cedar Falls
S. O. WESTCOTT....Isis Theatre, Cedar Rapids
MR. KOCH....Palace Theatre, Cedar Rapids
G. R. NORMAN....Gem Theatre, Charles City
S. O'HARE....Amory Theatre, Clarinda
D. J. SMITH....Rialto Theatre, Clinton
HYMAN LEVY....Garden Theatre, Council Bluffs
BEN HARDY....Liberty Theatre, Council Bluffs
E. METZGER....Strand Theatre, Creston
JOHN LOVERIDGE....Capitol Theatre, Davenport
....Garden Theatre, Davenport
....Capitol Theatre, Des Moines
A. G. STOLTE....Des Moines Theatre, Des Moines
DAN BURGUN....Garden Theatre, Des Moines
JESS DAY....Palace Theatre, Des Moines
ED. HELMTS....Strand Theatre, Des Moines
FRANK BURLINGAME....Strand Theatre, Dubuque
WILL STEWART....Princess Theatre, Eagle Grove
CHAS. PETERSON....Windsor Theatre, Hampton
C. J. LATTA....Lyric Theatre, Harlan
E. O. ELLSWORTH....Metropolitan Theatre, Iowa Falls
WILLIAM YOUNGCLAUS....Majestic Theatre, Jefferson
....Opera House, Mapleton
JOS. J. JACOBSON....Strand Theatre Marshalltown
RALPH ERICKSON....Palace Theatre, Mason City
....Strand Theatre, Nampa
TED BRYANT....Gem Theatre, Oelwein
A. W. WALTON....Grand Theatre, Perry
C. E. BROWN....Empress Theatre, Shenandoah
....Hipp Theatre, Sioux City
J. C. DUNCAN....Plaza Theatre, Sioux City
M. C. O'HARE....Princess Theatre, Sioux City
J. A. HOSTETTER....Royal Theatre, Sioux City
ARTHUR G. WELD....Strand Theatre, Waterloo

## Kansas

MRS. B. KOCH....Novelty Theatre, Anthony
MR. JOHNSON....Isis Theatre, Augusta
WILLIAM LEONARD....Mystic Theatre, Cedarville
STANLEY KOCH....Columbia Theatre, Coffeyville
A. W. McCLURE....Strand Theatre, Emporia
D. FILIZOLA....Empress Theatre, Fort Scott
M. C. WILLEY....Garden Theatre, Garden City
EDDIE HAAS....Midland Theatre, Hutchinson
MR. WAGONER....Beldorf Theatre, Independence
KRUSE & SCHROTKE....Quality Theatre, Independence
GLEN DICKENSON....Marshall Theatre, Manhattan
E. VAN HYMING....Pastime Theatre, Ottawa
WILLARD FRAZIER....Empress Theatre, Pacla
CLIFF MILLER....Best Theatre, Parsons
ED. FRAZIER....New Grand Theatre, Pittsburg
HERBERT THATCHER....Strand Theatre, Salina
MISS RUTH WRIGHT....Cozy Theatre, Topeka
....Grand Theatre, Topeka
....Isis Theatre, Topeka
RAY JONES....Orpheum Theatre, Topeka
....Lyric Theatre, Wichita
....Palace Theatre, Wichita
STANLEY CHAMBERS....Miller Theatre, Wichita
....Palace Theatre, Wichita
O. K. MASON....Regent Theatre, Wichita
LEE D. BALSEY....Wichita Theatre, Wichita

## Kentucky

JACK B. JOURDAINE....Selba Theatre, Central City
LOUIS MARENBLUM....Hippodrome Theatre, Corbin
HENRY EGER....Ada Meade Theatre, Lexington
EGAR & RUSSELL....Kentucky Theatre, Lexington
S. B. SPARKS, Pub. Dir....Strand Theatre, Lexington
F. J. DOLLE....Alamo Theatre, Louisville
E. FORREST YOUNG, Pub. Dir....Majestic Theatre, Louisville
MR. SINE....Mary Anderson Theatre, Louisville
LOUIS R. BRAGLER....Rialto Theatre, Louisville
JOS. L. STENERLE....Walnut Theatre, Louisville
A. E. BAMBERGER....Bleich Theatre, Owensboro
ARCH BAMBERGER....Empress Theatre, Owensboro
LEO F. HEILER....Arcade Theatre, Paducah
R. C. DAVIS....Kozy Theatre, Paducah
J. I. SAAD....Weddington Theatre, Pikeville
MISS A. B. WARD....Phoenix Amuse. Co., Richmond

## Louisiana

BILL JONES....Saenger Theatre, Alexandria
RICHARD MANNING....Saenger Theatre, Monroe
WALTER KATTMAN....Loew's Crescent Theatre, New Orleans
D. OLISTER....Saenger's Globe Theatre, New Orleans
ELMORE M. RYAN....Liberty Theatre, New Orleans
MR. DAVIS....Magic Theatre, New Orleans
MR. CHADICK....Saenger's Strand Theatre, New Orleans
THOMAS B. MORANT....Saenger's Trianon Theatre, New Orleans
MR. HERMAN....Tudor Theatre, New Orleans
A. L. ERLANGER....Tulane Theatre, New Orleans
H. L. SWAIN....Saenger Theatre, Shreveport

## Maine

WILLIAM REEVES....Strand Theatre, Portland

## Maryland

L. A. DE COFF....Century Theatre, Baltimore
WILLIAM STUMPF....Garden Theatre, Baltimore
RAY LEVY....McHenry Theatre, Baltimore
GEORGE McDERMIT....New Theatre, Baltimore
THOS. D. GOLDBERG....New Wizard Theatre, Baltimore
H. S. JEFFERSON....Parkway Theatre, Baltimore
GUY L. WONDERS....Rivo'i Theatre, Baltimore
HARRY N. PRICE....Strand Theatre, Baltimore
JOHNNY JONES....Opera House, Centerville
TOM BURKE....Liberty Theatre, Cumberland
ROBERT SLOATH....Crandall-Strand Theatre, Cumberland
BOB DECKER....Opera House and Empire Theatre, Frederick
CHAS. THROPP....Colonial Theatre, Hagerstown

## Massachusetts

MR. J. LOURIE....Beacon Theatre, Boston
....Boston Theatre, Boston
PHILIP H. LEVINE....Gordon's Olympia Theatre, Boston
....Loew's Orpheum, Boston
....Loew's State, Boston
MR. CHRISTIAN....Park Theatre, Boston
....Colonial Theatre, Brockton
B. H. GREEN....Broadway Theatre, Chelsea
GOLDSTEIN BROS....Strand Theatre, Holyoke
....Palace Theatre, Lawrence
W. J. NELSON....Merrimac Theatre, Lowell
THOS. D. SORORIO....Strand Theatre, Lowell
E. D. AASTON....Strand Theatre, Malden
....Capitol Theatre, Springfield
J. W. McDONALD....Fox's Nelson Theatre, Springfield
GORDON WRIGHTER....Poli's Palace Theatre, Springfield
J. D. HUTCHINSON....Stoneham Theatre, Stoneham
J. F. HEINLEIN....Central Square Theatre, Waltham
EDW. MITCHELL....Strand Theatre, Waverly
MR. GORDON....New Park Theatre, Worcester
MR. DANIELS....Olympia Theatre, Worcester
L. L. CURTIS....Plaza Theatre, Worcester

## Michigan

ELWOOD M. SIMMONS....New Family Theatre, Adrian
GERALD HOAG....Majestic Theatre, Ann Arbor
JACK BLAKEMORE....Garden Theatre, Battle Creek
A. C. WALTERHOUSE, Pub. Dir....Post Theatre, Battle Creek
C. C. OWENS....Colonial Theatre, Cassapolis
MR. WIXON....Adams Theatre, Detroit
MR. SCHREIBER....Blackstone Theatre, Detroit
PHIL GLEICHMAN....Broadway-Strand Theatre, Detroit
....Capitol Theatre, Detroit

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|---|---|
| | Central Theatre, Detroit |
| | Curran Theatre, Detroit |
| THOMAS D. MOULE | Madison Theatre, Detroit |
| W. WILCZYUNSKY | New Home Theatre, Detroit |
| | Orpheum Theatre, Detroit |
| M. D. SHAFER | Washington Theatre, Detroit |
| | Century Theatre, Dowagiac |
| MR. MOXOM | Globe Theatre, Flint |
| CHAS. GARFIELD | Orpheum Theatre, Flint |
| B. D. BAILEY | Regent Theatre, Flint |
| L. L. HAYES | Dawn Theatre, Hillsdale |
| | Family Theatre, Ionia |
| ZOPP & RANSHAW | Regent Theatre, Icnia |
| W. C. McLAREN | Capitol Theatre, Jackson |
| | Majestic Theatre, Jackson |
| W. GRIFFIN MITCHELL | Majestic Gardens Theatre, Kalamazoo |
| CLAUDE CADY | Capitol Theatre, Lansing |
| | Gladmere Theatre, Lansing |
| MR. HAMER | Strand Theatre, Lansing |
| A. J. KLEIST, JR. | Oakland Theatre, Pontiac |
| W. GRIFFITH | Family Theatre, Port Huron |

## Minnesota

| | |
|---|---|
| P. F. SCHWIE | Garrick Theatre, Duluth |
| HARRY AZINE | Lyric Theatre, Duluth |
| S. CORNISH | Sun Theatre, Faribault |
| MR. L. FRIED | Unique Theatre, Litchfield |
| HAROLD D. BARNES | New Astor Theatre, Minneapolis |
| ROWE & SOBLEMAN | Blue Mouse Theatre, Minneapolis |
| BILL KOCH | Garden Theatre, Minneapolis |
| C. P. MURPHY | Garrick Theatre, Minneapolis |
| S. G. LEBEDORFF | Liberty Theatre, Minneapolis |
| HARRY DRYER | New Savoy Theatre, Minneapolis |
| ANTON JANNSEN | Old Mill Theatre, Minneapolis |
| WARREN & LEMON | Pantage's Theatre, Minneapolis |
| MR. KOCH | State Theatre, Minneapolis |
| MRS. E. L. DILLY | Grand Theatre, Northfield |
| LOWELL CALVERT | Capitol Theatre, St. Paul |
| | Tower Theatre, St. Paul |

## Mississippi

| | |
|---|---|
| ENOCHS & McELROY | Arcade Theatre, Brookhaven |
| T. D. DAVIS | Y. M. C. A. Theatre, D'lo |
| MR. McDONALD | Istrone Theatre, Jackson |
| R. D. McRAVEN | Queen Theatre, Leland |
| MR. HATCHER | Grand Theatre, Meridian |

## Missouri

| | |
|---|---|
| DOYLE & STRAIN | Park & Orpheum Theatres, Cape Girardeau |
| JOHN W. CREAMER | Strand Theatre, Chillicothe |
| HARRY REDMOND | Majestic Theatre, East St. Louis |
| J. B. PRICE | Star Theatre, Hannibal |
| RALEIGH M. WILSON | Orpheum Theatre, Joplin |
| W. G. PARSONS | Pershing Theatre, Joplin |
| HOWARD JAMESYON, Pub. Dir. | Doric Theatre, Kansas City |
| | Liberty Theatre, Kansas City |
| FRANK L. NEWMAN | Newman Theatre, Kansas City |
| R. R. RICHARD | Royal Theatre, Kansas City |
| A. KARF | Twelfth Street Theatre, Kansas City |
| GEORGE FUCHS | Empire Theatre, Marysville |
| WILLIAM REINKE | Orpheum Theatre, St. Joseph |
| J. BROSCH | Capitol Theatre, St. Louis |
| SEYMOUR WHEAT | Del Monte Theatre, St. Louis |
| SKOURAS BROS. | Lyric and Grand Theatres, St. Louis |
| | New Columbia Theatre, St. Louis |
| ROBERT T. SMITH | New Grand Central Theatre, St. Louis |
| | New Rivoli Theatre, St. Louis |
| HARRY GREENMAN | Fox's Liberty Theatre, St. Louis |
| CULLEN ESPY | Lindell Theatre, St. Louis |
| PINE FISHER | Majestic Theatre, St. Louis |
| HERSCHEL STUART | Missouri Theatre, St. Louis |
| M. LYROS | West End Lyric Theatre, St. Louis |
| CHAS. E. MUNN | Linwood Theatre, Tarkio |

## Montana

| | |
|---|---|
| AL WEST | Babcock Theatre, Billings |
| | Regent Theatre, Billings |
| OTTO SCHMIDT | Ellen Theatre, Bozeman |
| MERLE DAVIS | Ansonia Theatre, Butte |
| WILL STEGE | Liberty Theatre, Great Falls |
| JOHN W. ANDERSON | American Theatre, Round-Up |

## Nebraska

| | |
|---|---|
| GEORGE MONROE | Gilbert Theatre, Beatrice |
| R. B. THOMAS | Empress Theatre, Fremont |
| S. A. HAYMAN | Lyda Theatre, Grand Island |
| FRED A. WORRELL | Strand Theatre, Hastings |
| HOBART SWAN | Empress Theatre, Kearney |
| R. E. FALKINBURG | Majestic Theatre, Lexington |
| THORNBURG BROS. | Paramount Theatre, Nebraska City |
| S. H. GOLDBERG | Sun and Moon Theatres Omaha |
| L. PROSSER | Muse Theatre, Omaha |
| JULIUS K. JOHNSON | Rialto Theatre, Omaha |
| HARRY WATTS | Strand Theatre, Omaha |
| | World Theatre, Omaha |
| MR. VAN HEUSEN | Favorite Theatre, Schuyler |
| BILLY OSTENBERG | Orpheum Theatre, Scottsbluff |
| C. A. BLOCK | Sun Theatre, York |

## Nevada

| | |
|---|---|
| FRANK COSTELLO | Majestic Theatre, Reno |

## New Hampshire

| | |
|---|---|
| DAVID ADAMS | Auditorium Theatre, Concord |

## New Jersey

| | |
|---|---|
| | Main Street Theatre, Asbury Park |
| LEON ROSENBLATT | Lyceum Theatre, Bayonne |
| LEWIS ROONER | Lyric Theatre, Camden |
| A. SPEWACK | Crescent Theatre, Chrome |
| J. BURNS | Proctor's Broad Street Theatre, Elizabeth |
| HENRY P. NELSON | Capitol Theatre, Elizabeth |
| MR. HARING | Eureka Theatre, Hackensack |
| | Lyric Theatre, Hillsdale |
| MR. JONES | Central Theatre, Jersey City |
| FRED MERTEN | Fulton Theatre, Jersey City |
| JULIAN M. SOLOMON | National Theatre, Jersey City |
| FRANK G. HALL | State Theatre, Jersey City |
| G. T. SPOFFARD | Liberty Theatre, Madison |
| D. J. SHEPHERD | Branford Theatre, Newark |
| FRED C. CROSS | Goodwin Theatre, Newark |
| P. & A. ADAMS | Newark Theatre, Newark |
| MR. O'CROWLEY | Strand Theatre, Newark |
| R. J. DEUSERN | Terminal Theatre, Newark |
| W. B. HILL | Rialto Theatre, Passaic |
| | American Theatre, Paterson |
| MR. DOOLEY | Regent Theatre, Paterson |
| P. A. ADAMS | U. S. Photoplay Theatre, Paterson |
| RICHARD B. SHERIDAN | Proctor's Theatre, Plainfield, N. J. |
| GEORGE G. ROOP | Palace Theatre, Red Bank |
| G. ROBINSON | Roosevelt Theatre, West Hoboken |

## New Mexico

| | |
|---|---|
| HENRY J. WESTERFIELD | Princess Theatre, Roswell |

## New York

| | |
|---|---|
| F. F. PROCTOR | Leland Theatre, Albany |
| WM. BROOKER | Strand Theatre, Albany |
| MR. HUTCHEONS | Rialto Theatre, Amsterdam |
| J. A. HENNESSEY | Auditorium Theatre, Auburn |
| N. DIPSON | Family Theatre, Batavia |
| H. E. ADDISON | Stone Opera House, Binghamton |
| FRED GILLEN | Strand Theatre, Binghamton |
| MR. KRAUSE | Melrose Theatre, Bronx |
| | Albemarle Theatre, Brooklyn |
| | Belvedere Theatre, Brooklyn |
| LLOYD F. MURPHY | Farragut Theatre, Brooklyn |
| GEORGE SCHENCK | Loew's Metropolitan Theatre, Brooklyn |
| MR. RAPP | Montauk Theatre, Brooklyn |
| DAVID SCHAEFER | Panthenon Theatre, Brooklyn |
| | Prospect Theatre, Brooklyn |
| MR. COHEN | Rialto Theatre, Brooklyn |
| GEORGE DAVIS | Stadium Theatre, Brooklyn |
| EDWARD L. HYMAN | Brooklyn Mark-Strand Theatre, Brooklyn |
| BENEDICT R. SOBLER, Pub. Dir. | Brooklyn Mark-Strand Theatre, Brooklyn |
| | Blue Mouse Theatre, Buffalo |
| SOL MYERS | Criterion Theatre, Buffalo |
| SAM CARVER | Empire Theatre, Buffalo |
| HAROLD B. FRANKLIN | Shea's Hippodrome Theatre, Buffalo |
| | Liberty Theare, Buffalo |
| AL BECKERICH | Loew's State Theatre, Buffalo |
| E. O. WEINBERG | Mark-Strand Theatre, Buffalo |
| T. CECIL LEONARD | New Olympic Theatre, Buffalo |
| HAROLD B. FRANKLIN | Schubert-Teck Theatre, Buffalo |
| ARTHUR L. SKINNER | Victoria Theatre, Buffalo |
| | Winter Garden Theatre, Buffalo |
| W. J. MacFARLANE | Liberty Theatre, Canandaigua, N. Y. |
| ED SILBERSTEIN | Community Theatre, Catskill |
| | Henderson's Theatre, Coney Island |
| FRED GERBER | Liberty Theatre, Corning |
| JOHN MALONEY | Regent Theatre, Corning |
| | Strand Theatre, Cortland |
| F. & H. SCHWEPPE | Amusu Theatre, Elmira |
| MALCOLM GIBSON | Mozart Theatre, Elmira |
| GEORGE TOOKER | Regent Theatre, Elmira |
| HARRY THOMAS | Strand Theatre, Far Rockaway |
| ROSS A. McAVOY | Temple Theatre, Geneva |
| JOHN W. SCOTT | Opera House, Gowanda |
| C. S. SMITH | Shattuck Opera House, Hornell |
| WILLIAM ERK & SONS | Big Ben Theatre, Ilion |
| WILLIAM DILLON | Strand Theatre, Ithaca |
| | Merrick Theatre, Jamaica, L. I. |
| G. E. MAUSSERT | Rialto Theatre, Jamaica, L. I. |
| DONALSON & VAN CROIX | Bijou Theatre, Jamestown |
| ROBERT C. HORNUNG | Shea's Theatre, Jamestown |
| M. W. PETERSON | Wintergarden Theatre, Jamestown |
| GEORGE COHEN | Cohen Theatre, Newburg |
| D. H. FINKE | Bellevue Theatre, Niagara Falls |
| R. W. THAYER | Strand Theatre, Niagara Falls |
| L. J. BARGER | Avondale Theatre, North Tonawanda |
| BEN DAVIS | Colonia Theatre, Norwich |
| NED NICKUM | Gem Theatre, Olean |
| A. W. ROOT | Haven Theatre, Olean |
| R. E. CHASE | Capitol Theatre, Oswego |
| MR. HENRY | Clinton Theatre, Plattsburg |
| GEO. W. DAVIDS | Bardavon Theatre, Poughkeepsie |
| DOC SEAGLE | Elk Theatre, Pulaski |
| | Fay's Theatre, Rochester |
| WILLIAM BENTON | Congress Theatre, Saratoga Springs |
| THEO. JELLINK | Albany Theatre, Schenectady |
| JOHN J. WALKER | Barcli Theatre, Schenectady |
| WILLIAM SHIRLEY | Strand Theatre, Schenectady |
| MORRIS FITZER | Empire Theatre, Syracuse |
| | Keith's Theatre, Syracuse |
| HARRY GILBERT | Regent Theatre, Syracuse |
| EDGAR WEIL | Strand Theatre, Syracuse |
| LEW FISCHER | Playhouse Theatre, Ticonderoga |
| HARRY E. ROSE | Flash Theatre, Tonawanda |
| BEN APPEL | Americain Theatre, Troy |
| CASPAR BATTAGLIA | Palace Theatre, Troy |
| HARRY HALL | Strand Theatre, Troy |
| FRED HATHAWAY, Pub. Dir. | Alhambra Theatre, Utica |
| NATHAN ROBINS | Avon Theatre, Utica |
| MR. FOGELMAN | Colonial Theatre, Utica |
| MR. ROBBINS | De Luxe Theatre, Utica |
| CHAS. SESSENKE | Avon Theatre, Watertown |
| | Loomis Theatre, Waverly |
| DAVID SCHAEFER | Manor Theatre, Woodhaven, L. I. |
| NICHOLAS CHRISTMAS | Hamilton Theatre, Yonkers |
| GUY GRAVES | Strand Theatre, Yonkers |
| C. H. WUERZ | Academy of Music, New York |
| CHAS. FINE | Apollo Theatre, New York |
| H. M. S. KENDRICKS | Audubon Theatre, New York |
| MR. McDONALD | Moss's Broadway Theatre, New York |
| B. S. MOSS | Cameo Theatre, New York |
| S. L. ROTHAFEL | Capitol Theatre, New York |
| JOSEPH W. KLIGLER | Casino Theatre, New York |
| A. J. COBE | Central Theatre, New York |
| MAX COOPER | Criterion Theatre, New York |
| MORRIS KASHIN | Elsmere Theatre, New York |
| EDDIE BURNS | Keith's Hamilton Theatre, New York |
| MORRIS NEEDLES | Lyric Theatre, New York |
| HARMON YAFFA | Majestic Theatre, New York |
| LEO BRECHER | Plaza Theatre, New York |
| MORRIS WEISER | Regun Theatre, New York |
| JOHN C. INGRAM | Regun Theatre, New York |
| MR. STEINER | Regun Theatre, New York |
| DR. HUGO REISENFELD | Rialto Theatre, New York |
| DR. HUGO REISENFELD | Rivoli Theatre, New York |
| E. C. EMORY | Sheridan Theatre, New York |
| JOSEPH PLUNKET | Mark-Strand Theatre, New York |

## North Carolina

.....Arcade Theatre, Asheville
JOHN B. CARROLL.....Imperial Theatre, Asheville
O. A. SAVIN.....Princess Theatre, Asheville
J. C. DUNCAN.....Strand Theatre, Asheville
L. M. CADDISON.....Vance Theatre, Asheville
R. D. CRAVER.....Broadway Theatre, Charlotte
RAY BEALL.....Imperial Theatre, Charlotte
A. B. CHEATMAN.....Ottoway Theatre, Charlotte
DON NICHOLAS.....Paris Theatre, Durham
H. R. KISTLER.....Savoy Theatre, Durham
JACK CUNNINGHAM.....National Theatre, Greensboro
ALEX P. ROBERT.....Strand Theatre, Salisbury
V. C. SCHLEY.....Crescent Theatre, Statesville
ERNEST G. STELLINGS.....Grand Theatre, Wilmington
D. M. BAIN, Exp. Mgr.....Howard-Wells Amusement Co., Wilmington
GEO. W. BAILEY.....Victoria Theatre, Wilmington
.....Auditorium Theatre, Winston-Salem

## North Dakota

ARCHIE MILLER.....Grand Theatre, Devils Lake
W. C. CLAVIER.....State Theatre, Fargo
BENNIE BERGER.....Strand Theatre, Grand Forks

## Ohio

JAMES DUNLAVY.....Strand Theatre, Akron
C. A. BARBAIN.....Waldorf Theatre, Akron
MR. JOHNSON.....Majestic Theatre, Ashtabula
GEORGE R. MOORE.....Lion Theatre, Bellevue
JOHN KESSLER.....New Alhambra Theatre, Canton
A. H. ABRAMS.....Mozart Theatre, Canton
.....Valentine Theatre, Canton
.....Opera House, Centerville
F. HALL.....Illinois Theatre, Centralia
J. J. HUEBENER.....Twin City Theatre, Cheviot
MR. MEYER.....Royal Theatre, Chillicothe
I. LISBON.....Ascher's Capitol Theatre, Cincinnati
McMAHON & JACKSON.....Gift's Theatre, Cincinnati
CAPT. B. B. OSBORN.....New Liberty Theatre, Cincinnati
McMAHON & JACKSON.....Lyric Theatre, Cincinnati
I. LISBON.....Palace Theatre, Cincinnati
ROY HAINES.....Strand Theatre, Cincinnati
AL HYAMS.....Walnut Theatre, Cincinnati
S. BARRETT McCORMACK.....Allen Theatre, Cleveland
B. C. STEELE.....Capitol & Lucifer Theatres, Cleveland
HOFFMAN BROS.....Circle Theatre, Cleveland
MR. TAYLOR.....Doan Theatre, Cleveland
E. E. BLAIR.....Euclid Theatre, Cleveland
H. J. BURCH.....Knickerbocker Theatre, Cleveland
MR. MALANAY, Pub. Dir.....Loew's Park Theatre, Cleveland
E. A. PTAK.....Lyceum Theatre, Cleveland
C. F. LINNERT.....Orpheum Theatre, Cleveland
WILLIAM SMITH.....Park Theatre, Cleveland
W. H. RAYNOR.....Reade's Hippodrome Theatre, Cleveland
NORMAN PYLE.....Standard Theatre, Cleveland
GEORGE DUMOND.....Loew's State Theatre, Cleveland
C. C. DEARDOURFF, Pub. Dir.....Stillman Theatre, Cleveland
PAUL GUSDANOVIC.....Strand Theatre, Cleveland
.....Loew's Valentine Theatre, Cleveland
IKE LISBON.....Colonial Theatre, Columbus
DON ROBERTS.....Grand Theatre, Columbus
R. S. HAMILTON.....Knickerbocker Theatre, Columbus
H. FRANKEL.....Majestic Theatre, Columbus
JAMES A. MADDOX.....Southern Theatre, Columbus
H. M. ROUDA.....Auditorium Theatre, Dayton
.....Columbia Theatre, Dayton
HAROLD F. WENDT.....Rivoli Theatre, Defiance
OWEN BANNON.....Dreamland Theatre, Elyria
W. K. RICHARDS.....New Royal Theatre, Findlay
A. M. SMALL.....New Franklin Theatre, Franklin
.....Isis Theatre, Grand Rapids
FRED S. MEYER.....Palace Theatre, Hamilton
JOHN SCHWALM.....Rialto Theatre, Hamilton
GEORGE REA.....Forum Theatre, Hillsboro
LAW & BLAIR.....Opera House, Lebanon
C. C. DEARDOURFF, Pub. Dir.....Sigma Theatre, Lima
PETER THEOPOPOLIS.....Patheon Theatre, Lorain
AUGUST ILG.....Wonderland Theatre, Lorain
JIM PARTELLO.....Majestic Theatre, Mansfield
J. GREENMAN.....Opera House, Mansfield
.....Sigma Theatre, Massilon
H. V. SMOOTS.....Vine Theatre, Mt. Vernon
E. A. KEENE.....Oxford Theatre, Oxford
G. M. BERTLING.....Favorite Theatre, Piqua
HARRY W. KRASS.....May's Opera House, Piqua
A. W. KASPER.....Electric Theatre, Pomeroy
FRED N. TYNES.....Columbia Theatre, Portsmouth
GEORGE J. SCHADE.....Schade Theatre, Sandusky
HARRY SCHOUPP.....Mall Theatre, Sidney
NAT CHAKERES.....Majestic Theatre, Springfield
A. CONSTANT.....Strand Theatre, Steubenville
DOC HORATER.....Alhambra Theatre, Toledo
H. C. HORTER.....Pantheon Theatre, Toledo
EDDIA ZORN.....Temple Theatre, Toledo
C. C. DEARDOURFF, Pub. Dir.....Valentine Theatre, Toledo
CHAS. W. DENNINGER.....Capitol Theatre, Youngstown
C. C. DEARDOURFF, Pub. Dir.....Dome Theatre, Youngstown
MR. DIEBEL.....Liberty Theatre, Youngstown
FEIBER & SHEA.....Park Theatre, Youngstown
CALDWELL BROWN.....Liberty Theatre, Zanesville

## Oklahoma

W. L. BERRYMAN.....Liberty Theatre, Bartlesville
MR. TUNSTALL.....Rialto Theatre, Chickasha
MR. POWELL.....Sugg Theatre, Chickasha
T. MILLER DANIDGE.....Queen Theatre, Durant
D. S. CHANDLERS.....Criterion Theatre, Enid
H. C. BAAR.....Rialto Theatre, Enid
H. A. WILLIAMS.....Murray Theatre, Lawton
E. E. COLLINS.....Palace Theatre, McAlester
R. M. J. BETTIS.....Broadway Theatre, Muskogee
OLLIE BROWNLEE.....Palace Theatre, Muskogee
S. S. WALLACE.....Capitol Theatre, Oklahoma City
A. H. McLAUGHLIN.....Criterion Theatre, Oklahoma City
T. H. BOLAND.....Empress Theatre, Oklahoma City
J. C. HARTMAN.....Rialto Theatre, Oklahoma City
MR. KARF.....Hippodrome Theatre, Okmulgee
GEO. C. NAYLOR.....Orpheum Theatre, Okmulgee
W. E. ARTHUR.....St. Denis Theatre, Sapulpa
RALEIGH M. WILSON, Pub. Dir.....Broadway Theatre, Tulsa
RALPH TALBOT.....Majestic Theatre, Tulsa
W. M. SMITH.....Rialto Theatre, Tulsa

## Oregon

ED. HUDSON.....Globe Theatre, Albany
STEVE WILLITT.....Liberty Theatre, Astoria
THOS. C. GRINDLEY.....Liberty Theatre, Astoria
A. BETTINGEN.....Empress Theatre, Dallas
A. H. McDONALD.....Rex Theatre, Eugene
A. S. KOLSTED.....Rialto Theatre, Hood River
MEYERS & FORD.....Star Theatre, La Grande
F. M. HAMBERGER.....Circle Theatre, Portland
A. C. RALEIGH.....Columbia Theatre, Portland
CALVIN HELIG.....Heilig Theatre, Portland
PAUL E. NOBLE.....Liberty Theatre, Portland
FRANK A. LACEY.....Majestic Theatre, Portland
A. A. BRUCE.....People's Theatre, Portland
JOHN HAMRICK.....Rivoli Theatre, Portland
RALPH WINDSOR.....Star Theatre, Portland
FRANK BLIGH.....Liberty Theatre, Salem

## Pennsylvania

J. F. MALOY.....Colonial Theatre, Allentown
DR. B. H. STUCKERT.....Strand Theatre, Allentown
A. NOTAPULAUS.....Capitol Theatre, Altoona
BEN BURKEE.....Crystal Theatre, Braddock
.....Lyric Theatre, Butler
MISS E. H. PROFFIT.....William Penn Theatre, Chester
.....Cameraphone Theatre, East Liberty
.....Perry Theatre, Erie
PETE DEMAS.....Rialto Theatre, Erie
L. A. KINNEY.....Park Theatre, Franklin
R. JENNINGS.....Grand Theatre, Greensburg
WILMER & VINCENT.....Colonial Theatre, Harrisburg
J. LONG.....Family Theatre, Hazelton
DR. I. L. DE HASS.....Palace Theatre, Hillsboro
MR. BITTNER.....Cambria Theatre, Johnstown
L. W. BARCLAY.....Nemo Theatre, Johnstown
J. W. BARCLAY.....Parkview Theatre, Johnstown
GEORGE KRUPA.....Hamilton Theatre, Lancaster
I. BERNEY.....Pastime Theatre, Lewistown
.....Garden Theatre, Lock Haven
.....Capitol Theatre, McKeesport
WM. BERNKRAUS.....Globe Theatre, McKeesport
CHAS. F. EGGERS.....Lyric Theatre, McKeesport
JOHN BALICK.....Victor Theatre, McKeesport
RAY BROWN.....Aldine Theatre, Philadelphia
JACK FEASEL.....Arcadia Theatre, Philadelphia
MR. GRAVENSTINE.....Carmen Theatre, Philadelphia
JACK FEASEL.....Capitol Theatre, Philadelphia
WILLIAM J. GANE.....Coliseum Theatre, Philadelphia
MR. MADDEN.....Victoria Theatre, Philadelphia
CHAS. DUTKIN.....Grand Theatre, Philadelphia
.....Karlton Theatre, Philadelphia
J. MASTBAUM.....Palace Theatre, Philadelphia
JOSEPH MARTIN.....Regent Theatre, Philadelphia
ARTHUR TAYLOR.....Rivoli Theatre, Philadelphia
A. G. FORBES.....Stanley Theatre, Philadelphia
FRANK BUHLER.....Stanton Theatre, Philadelphia
MARTIN WOLF.....Victoria Theatre, Philadelphia
.....Aris Theatre, Pittsburgh
SAM DE FARIO.....Blackstone Theatre, Pittsburgh
CHAS. HOSKINS.....Cameo Theatre, Pittsburgh
R. J. LA VOISE, Pub. Dir.....Cameraphone Theatre, Pittsburgh
J. P. HARRIS.....Grand Theatre, Pittsburgh
HARRY THOMAS.....Liberty Theatre, Pittsburgh
THOS. SCHRADER.....Olympic Theatre, Pittsburgh
W. E. KIRSH.....Regent Theatre, Pittsburgh
ROWLAND & CLARK.....State Theatre, Pittsburgh
THOS. R. COOK.....Hippodrome Theatre, Pottstown
WALTER C. KANTNER.....Capitol Theatre, Reading
J. L. TREAT.....Hippodrome Theatre, Reading
R. A. ROBILLARD.....State Theatre, Scranton
.....Liberty Theatre, Sharon
FOSTE SEIWELL.....Arcade Theatre, Shenandcah
JESS BLANCHARD.....Strand Theatre, Sunbury
H. L. LARNED.....Victoria Theatre, Tamaqua
F. K. O'KELLY.....Main Theatre, Uniontown
C. H. McCLOSKEY.....William Penn Theatre, Uniontown
C. H. ELDER.....Capitol Theatre, Washington
WALKEN & BIXLER.....Casino Theatre, Washington
HARRY SULLIVAN.....Ambassador Theatre, West Philadelphia
S. POLI.....Poli's Theatre, Wilkes-Barre
.....Hippodrome Theatre, York
F. E. BARRY.....Jackson Theatre, York
MR. KELLY.....Wizard Theatre, York

## Rhode Island

WM. J. MAHONEY.....Rialto Theatre, Providence
VINCENT J. VOTOLATO.....Myrtle Hall, Thornton

## South Carolina

P. E. OSTEEN.....Strand Theatre, Anderson
.....Academy Theatre, Charleston
R. W. J. BETTIS.....Broadway Theatre, Charlotte
F. C. STROZIER.....Ideal Theatre, Columbia
WARREN IRWIN.....Imperial Theatre, Columbia
L. T. LESTER.....Rivoli Theatre, Columbia
GEO. B. HENDRICKSON.....Liberty Theatre, Darlington
PHELPS SASSEEN.....Lyric Theatre, Easley
M. F. SCHNIBBEN.....Opera House, Florence
E. LEE MARKS.....Liberty Theatre, Fountain Inn
MR. KINGMAN.....Strand Theatre, Gaffney
JOHN L. CROVO.....Garing Theatre, Greenville
MR. BYERS.....Liberty Theatre, Greenwood
A. C. COWLES.....Rex Theatre, Spartansburg
CHAS. H. AMOS.....Strand Theatre, Spartansburg
OSCAR WHITE.....Rex Theatre, Sumter

## South Dakota

C. F. HANSON.....Lyric Theatre, Redfield
TOOHEY BROS.....Jewel Theatre, Sioux City
MR. UPDERGAFF.....Paramount-Princess Theatre, Sioux Falls
MR. DUNDEE.....Strand Theatre, Sioux Falls

## Tennessee

JOHN B. CARROLL.....Imperial Theatre, Asheville
E. R. ROGERS.....Rialto Theatre, Chattanooga
E. R. ROGERS.....Tivoli Theatre, Chattanooga
C. S. TRAVIS.....York Theatre, Chattanooga
MOSE KLEIN.....Majestic Theatre, Clarksville
L. W. McCUAN.....Kozy Theatre, Dresden
T. W. YOUNG.....Frances Theatre, Dyersburg

W. G. CARTER.....Princess Theatre, Greenville
A. R. LYNCH.....Lyric Theatre, Jackson
GEORGE W. KEYS.....Majestic Theatre, Johnson City
W. E. DRUMBAR.....Majestic Theatre, Knoxville
W. E. DRUMBAR.....Queen Theatre, Knoxville
W. E. DRUMBAR.....Riveria Theatre, Knoxville
W. T. BROCK.....Strand Theatre, Knoxville
J. H. EVERETT.....Palace Theatre, Maryville
H. B. CLARK.....Majestic Theatre, Memphis
A. B. MORRISON.....Loew's Palace Theatre, Memphis
.....Pantage's Theatre, Memphis
H. B. CLARK.....Princess Theatre, Memphis
.....State Theatre, Memphis
THOS. G. COLEMAN.....Strand Theatre, Memphis
NAT L. ROYSTER.....Knickerbocker Theatre, Nashville
THOMAS MOUSSON.....Rialto Theatre, Nashville
MR. JACOBS.....Strand Theatre, Nashville
MR. VINSON.....Loew's Vendome Theatre, Nashville
E. C. OGG.....Imperial Theatre, South Pittsburg
ANDREW COX.....Reynolds Theatre, Union City

## Texas

.....Lyric Theatre, Aberdeen
HUGA PLATH.....Queen Theatre, Abilene
C. R. SULLIVAN.....Fair Theatre, Amarillo
ROSS ROGERS.....Mission Theatre, Amarillo
ROSS ROGERS.....Olympic Theatre, Amarillo
.....Palace Theatre, Amarillo
C. W. McCORMACK.....Crescent Theatre, Austin
GEORGE D. WATTERS.....Majestic Theatre, Austin
RAY WHITFIELD.....Palace Theatre, Austin
RAY WHITFIELD.....Liberty Theatre, Beaumcnt
ROBERT CLEMENS.....Tivoli Theatre, Beaumont
H. V. VICTOR.....National Theatre, Breckenridge
H. H. JACK HOLMAN.....Lyric Theatre, Burkburnett
W. W. HAYS.....Grand Theatre, Corsicana
H. J. ADAMS.....Palace Theatre, Corsicana
BUDDY STUART.....Hope Theatre, Dallas
.....Melba Theatre, Dallas
MR. ROBERTSON.....Old Mill Theatre, Dallas
EDGAR J. M. HART.....Palace Theatre, Dallas
CHAS. R. MITCHELL.....Queen Theatre, Dallas
LEWIS J. BISSINGER.....Washington Theatre, Dallas
E. E. COLLINS.....Rialto Theatre, Denison
DON BRADLEY.....Strand Theatre, Denton
A. C. STALCUP.....Connellee Theatre, Eastland
A. C. STALCUP.....Princess Theatre, Eastland
.....Rialto Theatre, El Dorado
J. R. McCUE.....Bijou Theatre, El Paso
V. B. ANDRESS.....Ellanay Theatre, El Paso
J. M. E. HART.....Palace Theatre, El Paso
J. M. HART.....Plaza Theatre, El Paso
ED. PHILLIPS.....Egypt Theatre, Fort Worth
H. J. GOULD.....Hippodrome Theatre, Fort Worth
BARRY BURKE.....Palace Theatre, Fort Worth
CHAS. E. SASSEN.....Queen Theatre, Galveston
CHAS. E. SASSEN.....Tremont Theatre, Galveston
H. D. STARK.....Capitol Theatre, Houston
E. M. McDAVITT.....Key Theatre, Houston
CHAS. McFARLAND.....Liberty Theatre, Houston
CHAS. McFARLAND.....Queen Theatre, Houston
J. M. STEWART.....Wonderland Theatre, Kaufman
MR. VALDEZ.....Royal Theatre, Laredo
MR. LINDSEY.....Lindsey Theatre, Lubbock
MR. BROCKMAN.....R. & R. Pope Theatre, McKinney
RAY STENNITT.....American Theatre, Mexia
T. H. NOBLE.....Gem Theatre, Palestine
W. W. GRIST.....Temple Theatre, Ranger
RAY WHITFIELD.....Lyric Theatre, San Angelo
L. SANTAKOS.....Rialto Theatre, San Antonio
JEAN WILDENSTEIN.....Royal Theatre, San Antonio
H. C. HOUSTON.....Gem Theatre, Sherman
FRED MINTON.....Travis Theatre, Sherman
WILLIS W. GRIST.....Crescent Theatre, Temple
J. P. HARRISON.....Hippodrome Theatre, Waco
ABE LEVEY.....Strand Theatre, Waco
E. J. BARNETTE.....Victory Theatre, Waco
MR. PAGE.....Empress Theatre, Wichita Falls
ROBERT SPARKS.....Olympic Theatre, Wichita Falls
F. W. DAY.....Strand Theatre, Wichita Falls

## Utah

B. G. THACHER.....Lyric Theatre, Logan
J. L. TIDWELL.....Cozy Theatre, Moroni
.....Murray Theatre, Murray City
.....Grand Theatre, Ogden
HARMON W. PERRY.....Ogden Theatre, Ogden
BILLY ASHTON.....Columbia Theatre, Provo
A. L. STALLINGS.....Kinema Theatre, Richfield
NORMAN E. BECK.....American Theatre, Salt Lake City
GEORGE CARPENTER.....Empress Theatre, Salt Lake City
.....Grand Theatre, Salt Lake City
NOBLE HEARNE.....Kinema Theatre, Salt Lake City
.....Loew's State Theatre, Salt Lake City

## Vermont

W. McNEIL.....Breezy Point Library, Charlotte
.....Auditorium Theatre, Concord

## Virginia

M. HARMON REED.....Richmond Theatre, Alexandria
COD GOEBEL.....Isis Theatre, Bristol
H. W. TWYMAN.....Lafayette Theatre, Charlottesville
.....Auditorium Theatre, Norfolk
H. C. FOURTON.....Gandy Theatre, Norfolk
.....Bijou Theatre, Richmond
K. E. FINLAY.....Broadway Theatre, Richmond
ELMER D. HEINS.....Rialto Theatre, Roanoke

## Washington

FRED WALTON.....American Theatre, Bellingham
AL FINKELSTEIN.....Liberty Theatre, Bellingham
MR. DUNHAM.....Rex Theatre, Mount Vernon
JOHN HAMRICK.....Blue Mouse Theatre, Seattle
WILLIAM CUTTS.....Clemmer Theatre, Seattle
FRANK STEFFY.....Coliseum Theatre, Seattle
JOHN DANZ.....Colonial Theatre, Seattle
WILLIAM CUTTS.....Columbia Theatre, Seattle
LEROY V. JOHNSON.....Liberty Theatre, Seattle
JOSEPH MULLER.....Palace Hip Theatre, Seattle
C. H. WOOLEY.....Princess Theatre, Seattle
H. B. WRIGHT.....Strand Theatre, Seattle
JAMES Q. CLEMMER.....Winter Garden Theatre, Seattle
ED. SCHAFFER.....Casino Theatre, Spokane
CLEMMER & LAMBACH.....Clemmer Theatre, Spokane
RAY GROMBACHER.....Liberty Theatre, Spokane
RALPH WINSOR.....Colonial Theatre, Tacoma
MR. MYSICK.....Rialto Theatre, Tacoma
R. L. DALY.....Liberty Theatre, Wenatchee
H. E. GILLESPIE.....Liberty Theatre, Yakima

## West Virginia

GEORGE W. BROWN.....Colonial Theatre, Bluefield
M. M. WEAR.....Rialto Theatre, Charlestown
FLOYD D. MORROW.....Nelson Theatre, Fairmcnt
C. E. TIPTON.....Lyric Theatre, Huntington
E. J. BAUMAN.....Plaza Theatre, Wheeling
CHAS. FEINLER.....Virginia Theatre, Wheeling

## Wisconsin

H. C. HOLAH.....Fischer's Appleton Theatre, Appleton
HARRY GOLDMAN.....Grand Theatre, Green Bay
FRANK COOK.....Saxe's Strand Theatre, Green Bay
.....Apollo Theatre, Janesville
CHAS. BORITIN.....Meyers Theatre, Janesville
HENRY H. FRANCISCO.....Terrace Theatre, Kendall
L. KLOPPELBERGER.....Majestic Theatre, La Crosse
.....Rialto Theatre, La Crosse
MR. DUNCAN.....Rivoli Theatre, La Crosse
LOUIS ST. PIERCE.....Majestic Theatre, Madison
H. C. HOLAH.....Parkway Theatre, Madison
A. P. DE SORMEAUX.....Strand Theatre, Madison
GEO. A. LANDAU.....Alhamabra Theatre, Milwaukee
RALPH A. WETTSTEIN.....Ascher's Merrill Theatre, Milwaukee
CHAS. BREWSTER.....Butterfly Theatre, Milwaukee
SAXE BROS.....Modjeska Theatre, Milwaukee
SAXE BROS.....Rialto Theatre, Milwaukee
MR. WEISFELDT.....Strand Theatre, Milwaukee
.....Trio Theatre, Milwaukee
MR. MEISER.....White House Theatre, Milwaukee
.....West Theatre, Oshkosh
MR. McKIVETT.....Bijou Theatre, Racine
A. FRIEDMAN.....Palace Theatre, Racine
TOM FOSTER.....Star Theatre, Stanley
H. C. BUCHANAN.....People's Theatre, Superior
N. C. LA PAGE.....Rialto Theatre, Superior
E. C. BOSTICK.....Stuart Theatre, Wausau

## Wyoming

G. R. STEWART.....America Theatre, Casper
JIM LYNCH.....Empress Theatre, Laramie

## Canada

MR. PRICE.....Allen's Palace Theatre, Calgary, Alta
MR. TUBMAN.....Allen Theatre, Calgary
JOHN HAZZA.....Capitol Theatre, Calgary
K. M. LEACH.....Regent Theatre, Calgary
S. A. BUCHANAN.....Allen Theatre, Edmonton
E. H. BENSON.....Empire Theatre, Edmonton
.....Orpheum Theatre, Edmonton
K. F. KERBY.....Empress Theatre, Lethbridge
M. P. WETHERELL.....Empress Theatre, Vernon, B. C.
J. M. McCLURE.....Allen Theatre, Winnipeg, Man.
ORAL CLOAKEY.....Capitol Theatre, Winnipeg
MR. WILSON.....Garrick Theatre, Winnipeg
J. J. RAYMOND.....Lyceum Theatre, Winnipeg
M. J. WILLIAMSON.....National Theatre, Winnipeg
.....Province Theatre, Winnipeg
.....Queen Theatre, St. John's, N. B., Can.
FRANK WINTER.....Empress Theatre, Moncton
R. J. MacADAMS & T. S. DALY.....Casino Theatre, Halifax, N. S.
.....Orpheum Theatre, Halifax
JOHN POWELL.....Opera House, Barrie, Ont.
HUGO PLATH.....Temple Theatre, Brantford
CHAS. DARWIN McGREGOR.....Princess Theatre, Chatham
MR. WHITE.....Scott's Opera House, Galt
C. J. OPPEL.....Lyric Theatre, Kitchener
T. LOGAN.....Allen Theatre, London
Mr. KENNEDY.....Allen's Theatre, Ottawa
BEN STAPLETON.....Centre Theatre, Ottawa
BARRY BROUSE.....Imperial Theatre, Ottawa
W. F. BROOKER.....Loew's Theatre, Ottawa
J. T. MOXLEY.....Regent Theatre, Ottawa
.....Allen Theatre, Stratford
BEN CRONK.....Allen Theatre, Toronto
A. J. SMALL.....Grand Opera House, Toronto
W. S. BRADY.....Madison Theatre, Toronto
NED MILLER.....Pantages Theatre, Toronto
N. ROBERTS.....Regent Theatre, Toronto
CLARENCE ROBSON.....Strand Theatre, Toronto
MR. ROSENTHAL.....Walkerville Theatre, Walkerville
MR. SINGERMAN.....M. P. Theatre, Joliette, Que.
GEORGE ROTSKY.....Allen Theatre, Montreal
H. M. THOMAS.....Capitol Theatre, Montreal
HOWARD CONOVER.....Imperial Theatre, Montreal
MR. GLADIANOS.....Midway Theatre, Montreal
E. H. MARCOUX.....Strand Theatre, Montreal
.....System Theatre, Montreal
H. A. BERCOVICH.....Allen Theatre, Regina, Sask.
HARRY DANN.....Capitol Theatre, Regina
D. P. LEACH.....Eagle Theatre, Swift Current

## Australia

MR. FINKELSTEIN.....York Theatre, Adelaide
.....Auditorium Theatre, Melbourne
.....Royal Theatre, Perth, Western Australia
.....Crystal Theatre, Sydney
MR. HOYT.....De Luxe Picadilly Theatre, Sydney
.....Globe Theatre, Sydney
STANLEY N. WRIGHT.....Haymarket Theatre, Sydney

## Foreign

CHAS. A. KING.....Campoamor Theatre, Havana, Cuba
EDWIN J. SMITH.....New Oxford Theatre, London, Eng.
A. L. PRATCHETT.....Fausto Theatre, Havana, Cuba
J. V. HIRSCH.....Empire Theatre, Port of Spain, Trinidad B. W. Indies
.....Odeon Theatre, Paris, France
.....National Theatre, Auckland, New Zealand
.....Cinematografo Esmeralda, Buenos Aires, Argentine, S. A.
GEORGE W. HISLOP.....Strand Theatre, Hobart, Tasmania
.....Lyceum Theatre, New South Wales

# PICTURES AND PEOPLE

THE Lackawanna Railroad started something a few months ago when it equipped its de luxe trains with the radio, enabling the passengers to listen in on the events of the wide, wide world, while speeding over the rails. The Lackawanna showed real initiative in giving its travelers such service.

But what of the Chicago & Alton Railroad? Their idea is so simple it is a wonder that it has not been thought of before. They have merely taken the tip from the ocean liners by equipping their best trains with a screen, a projection booth, an operator and plenty of pictures. And as the traveler journeys on through the night he may enter the theatre car and forget the monotony of the rails and the discomforts of his berth in watching Lloyd, Chaplin, Keaton, Fairbanks, Pickford, the Talmadges and others who bring us screen entertainment.

Who would not toss a magazine aside or give up tossing in a berth to use up an hour in the theatre car? We predict the Chicago & Alton idea will be widely imitated. The tourist and the steady traveler will hop aboard the train that provides them with the best service.

* * *

WITH all the publishers and book-dealers spreading themselves through alluring advertisements inviting the reading public to buy their wares, we are taking the tip from them and advising you to get the Christmas number of the NEWS—even if you have to steal it from your neighbor. You will want to read it, and so will your wife and children. And you and your folks will have all the time in the world to look it over Christmas afternoon. As *Life* would say: *Obey the Impulse.*

* * *

*PLEASE be advised that Charles Ray has some big operations under way just now. The expansion of his policy should interest every picturegoer. At present his plant has been turned into a shipyard to meet the demands of "The Courtship of Miles Standish," his next picture. Just outside the office door looms the Mayflower—an exact size replica of the historical sloop, 102 feet long. The star would have you understand that the framework of the ship was built of steel by the Baker Iron Works, and is the first all-steel motion picture set ever constructed.*

* * *

HAVE you been watching Ernest Torrence's pantomime the past year? Here is an actor who will bear watching—an actor whose mobile face and rugged physique belong on the screen and nowhere else. Would you know that Mr. Torrence is endowed with a splendid baritone voice and that it found expression in several musical comedies? This sterling actor is also a comedian, and is particularly adept in his portrayal of the canny Scot, but on the silversheet his distinct personality is best suited for heavy drama.

We all remember his superb pantomime in "Tola'ble David." Torrence is so much in earnest that he always gives his best. There is nothing lackadaisical about his acting. We have had "heavies" and "heavies" but never a heavy who can make you grip your seat like this big Scotchman. No matter what he essays he gives it breadth and substance. You will remember him in "Broken Chains" and his performance in "The Kingdom Within" will also live in the memory. Grim reality stalks across the screen when Torrence lends his presence to a pitcure.

* * *

*THE erstwhile dramatic critics, Louis Sherwin and Clayton Hamilton, believe in good titles. Mr. Sherwin has doubtless contributed a fine assortment for the Goldwyn production, "The Christian," while we know from having seen it that Mr. Hamilton has done a neat job of titling for Hodkinson's "The Kingdom Within."*

* * *

JOHN CECIL GRAHAM, managing director of Famous Players Film Company, Ltd., and Famous Players Film Service, Ltd., accompanied by Mrs. Graham and their daughter, Dorothy, is in New York on his annual visit to the home office of F. P.-L. C. Mr. Graham says the outstanding feature of the picture industry in Great Britain during the last twelve months has been the reduction in the length of time between the American and British release dates.

* * *

*J. I. SCHNITZER, vice-pres. of F. B. O., returned to the H. O. this week from a trip to the R-C studios in Cal.*

* * *

IT is Ferdinand Earle's opinion that the greatest ally of the motion picture art is just, intelligent criticism of pictures on the part of reviewers. Mr. Earle directed the "Rubaiyat" and will shortly begin work on "The Easiest Way," in which Theda Bara will be starred by Selznick.

* * *

*AFTER sentencing himself to thirty days on the Coast in the interest of his company's productions for the ensuing year, W. H. Shallenberger, president of Arrow, will return to New York.*

* * *

ELMER CLIFTON'S "Down to the Sea in Ships," has opened at the Orpheum in Detroit—following Doug's big show, "Douglas Fairbanks in Robin Hood." The whaling picture has already been shown in New Bedford, Providence, Philadelphia and Boston. The Detroit press should offer just as many encomiums as the press of the cities in the East.

* * *

LIST' to a tale of Alaska—of the far-off places where the muck called gold is mined. We have with us J. F. Spickett, owner and manager of the Palace theatre, Juneau, who tells of the troubles the Alaskan exhibitors are having in getting pictures. "I have to make this long trip to Seattle because I want to see the films I am booking. The people of Alaska are just as keen picture fans as you will find anywhere in the U. S. A. and, like the people in the States, they don't want any more 'shooting gallery' photoplays. They are willing to wait quite a time to get the high-class plays but they don't want to get out of date ones. They read the latest books and the newspapers and know what is going on.

"Business up in the north hasn't been so good because of the slump in mining and we must have high-class pictures to bring them at all. Because of the closing of some of the big mines the population of Juneau has decreased from 5,600 to 2,500 since the end of the war. Fishing, canning and government offices provide most of the industrial activities of the southern Alaskan cities."

Mr. Spickett built the Palace theatre in 1912. Back in 1896 he took a minstrel show to Alaska and he brought the first pictures up there in 1906. The theatre seats 640 and music is an important feature of his program.

It doesn't matter where you go you'll always find a picture show.

We'll wager an asterisk against a quotation mark that you'll find a picture show in the topmost reaches of Iceland.

* * *

*MYRON SELZNICK will arrive in New York the end of the week after a business trip to the Coast. His purpose at the western studios was to see that everything is progressing with "Rupert of Hentzau," and "The Common Law."*

# Federal Government to Work with M.P.P.D.A.

## President Harding in Letter to Will Hays Endorses Steps to Develop Pedagogic Films

PRESIDENT HARDING has accorded his unqualified approval to the efforts made by the Motion Picture Producers and Distributors of America, of which Will H. Hays is the head, working with the National Education Association, to develop pedagogic pictures for use in the classroom. The President's endorsement is contained in a letter addressed to Mr. Hays by the nation's chief executive. The communication from the White House also assures Mr. Hays the co-operation of the Federal Department of Education. The letter follows:

"My Dear Mr. Hays:

"Your most interesting letter concerning the plans for co-operation between the Motion Picture Producers and Distributors of America, Inc., and the educational leadership of the country is received, and I am pleased, of course, to note this progress and to assure you of the co-operation of the Federal Department of Education. I am mindful, too, of the efforts being made by your association for the general betterment of pictures which is a distinct contribution to the general good.

"Your letter has prompted me to a little thinking-out-loud about the educational value and possibilities of the screen. Possibly in my inexperience and lack of technical information I shall sound extremely amateurish, so I apologize in advance for rushing in where wiser folks might fear to tread.

"Your address to the National Educational Association has impressed me greatly; especially your conviction that the films represent an educational potentiality, despite that you are not quite sure how it is to be utilized. I have long been precisely of the same mind. Unquestionably, for the purpose of merely imparting information, the most effective approach to the mind is through the vision: "seeing is believing." Much of what we study rather mechanically and zestfully in youth and, therefore, rather futilely, might be made dramatically interesting if we could see it.

"It seems to me that the screen could be made an effective medium for illuminating our studies in history and geography. Next to studying geography by seeing the world, its people and its institutions, would be studying it with the aid of the moving picture. Next to studying history by the procedure of living through its epochs, its areas and its periods, would be that of seeing its actors and evolutions presented before our eyes.

"These things, it has long seemed to me, might be accomplished by a proper use of the moving picture. I do not want to be understood as assuming that education can or ought to be made a mere pleasure, a titillation of the fancy, by making it too easy. I would not by any means turn the school room into a moving picture theatre and save the pupil from serious, hard, disciplining mental effort. On the other hand, I would use the picture as a means to enlist the pupil's interest in the real work that must be involved in acquiring any education worthy of the name.

"Let me hasten to say that I have no formula for effecting a co-ordination of the printed page and the picture screen, in the process of education. I have some general ideas, however. I remember when I was quite young, somebody put into my hands a copy of Thackery's 'Henry Esmond.' I read it not merely as an absorbing interesting story but as a revelation of the life, manners and institutions of the early eighteenth century. I found myself hunting for books to illumine further the history of that period. I think the reading of that one novel did as much to give me a real interest in the study of history as any other experience of my boyhood years.

"I do not know whether anybody has presented 'Henry Esmond' in a screen drama. I do not even know whether, as a commercial proposition, it could be thus dramatized. I should think it could. Likewise I should think that if it were done in a series of reels, and if these, gradually unfolding the story, were interspersed with studies and lectures on the history of the period, it would constitute an ideal method not merely of imparting knowledge, but of inspiring a desire for more of it, to be gained through further reading and study.

"Let me take another of my favorites among the historical novels. If we are to understand the present and attempt to conjecture the future of the world, we need to know a good deal about its backgrounds in the past. The Europe of the later middle ages, of the period just before and at the beginning of the Renaissance, would be wonderfully portrayed in a similar series of pictures dramatizing 'The Cloister and the Hearth.' I do not know whether anybody reads 'The Cloister and the Hearth' any more, but I am sure that one family with which I am pretty well acquainted would be glad to patronize a combination of picture serials and really intelligent talks, with this story as the basis, and with the purpose of giving a real conception and understanding of the Europe of that epoch.

"The other day there came into my hands a copy of Irving Bacheller's 'In the Days of Poor Richard.' You know what it is; an historical novel of the pre-revolutionary and revolutionary period in our country. I think the author perhaps overcrowded its pages in the attempt to introduce about all the great figures of those times. We saw King George III as the incognito spectator of a duel on the outskirts of London; we were with Washington at the siege of Boston and during the campaigns in New York and New Jersey; we met Hamilton, and John Adams, and Benedict Arnold; we had a delightful picture of crossing the Atlantic in an old-time sailing ship; we saw the war between the Indians and the Whites in the great woods of what was then the Northwest; we listened to Mr. Adams's lectures on the political relations between the colonies and the mother country, and to General Washington's expressions of that wonderful, unswerving faith which he always maintained and which enabled him to lay the foundation of our republic.

"Now, it seems to me such a book, not slavishly reproduced on the screen, but used rather as inspiration and general theme, might be made the basis of a most inspiring and illuminating treatment, for educational purposes, of the revolutionary period. I may confess that ever since I read Mr. Trevelyan's History of the American Revolution, I have wondered if some genius of the movies might not arise who could take Trevelyan's History, Paul Leicester Fords' 'Janice Meredith,' Parkman's Histories of the Indians, and, now, this Bacheller book and various others of the same sort, and prepare out of them a combined screen and lecture presentation of the dramatic things in our country's history.

"It seems to me that I have read recently that somebody was movieizing Mr. Wells' 'Outline of History.' If I am mistaken I shall take the risk of saying, anyhow, that I think there must somewhere be a big enough genius of the movies to accomplish this, and to make it an extremely useful work. Along with it I would like to see Mr. Van Loon's 'Story of Mankind' handled in the same way. For the school room and the college, I would by no means confine the teaching of such subpects to the entertainment and incidental suggestion that the pictures would provide. I would supplement these with a great deal of very serious, very earnest, and perhaps to some people uninteresting study of books, maps and charts; with lectures and a carefully organized line of collateral reading.

"If I have thus far confined myself to the possibilities of the screen in the study of geography and history, it is not because I doubt its usefulness in other directions. I cannot help believing that a properly directed corps of camera men might make a series of films at, for example, the Bureau of Standards, which would be of the utmost assistance and inspiration in many scientific studies.

"I suspect that a competent moving picture producer who chanced also to be a reasonably good amateur geologist would have no great difficulty devising a series of pictures that would wonderfully illuminate studies in that fascinating department of natural science. Again let me say, I would by no means eliminate the studying; I would at all times keep in mind that there cannot be real education without those efforts that train and discipline the mind and develop its powers of analysis and correlation.

"Perhaps these rambling suggestions are without any value at all in connection with your efforts. Perhaps they will be rather amusing than useful; at any rate they represent the general notions of one who feels a real interest in the thing you are trying to do, and has a firm belief that somehow it can be done. I hope the co-operation of the moving picture people and the educators may find ways of producing the results which I know you have in mind.

"Very sincerely yours,

(Signed) "WARREN G. HARDING."

### "Welcome Prosperity Dinner" Scheme Brings Protests

**PROTESTS have reached this office against a "Welcome Prosperity Dinner" so called "of the Motion Picture Industry" to be held at the Hotel Astor the evening of January 11th. David R. Hochreich is treasurer. The names of Adolph Zukor, Marcus Loew, P. A. Powers and B. S. Moss appear among others on the dinner announcement. Inquiries at the office of Mr. Zukor and Mr. Loew indicate that their names were not authorized.**

**We are also informed that the tickets are offered at $25.00 each, and that the plot shows 345 tables with ten chairs each.**

Earl Metcalfe and June Elvinge in the Universal picture "The Power of a Lie," directed by George Archainbaud.

## New Fox Exchange Building Opens in Washington

At the formal opening last Thursday evening at the new Fox exchange building in Washington, D. C., prominent figures in the nation's life, including Senators Johnson of California and Harrison of Mississippi, were guests of the Fox Film Corporation. It was also the 19th anniversary of William Fox's connection with the industry.

Senator Hiram Johnson presented a flag to the building. Senator Harrison paid tribute to the Fox enterprise as evidenced in the new edifice, a $250,000 structure. Guests were received by district manager J. S. Hebrew, former manager here, and branch manager George A. Roberts.

## Feminine Texas Stars Organize Club

Six of the screen's best known feminine stars have organized a Texas Club for "purely social purposes." Florence Vidor, Bebe Daniels, Hope Hampton, Corinne Griffith, Jacqueli Logan and Madge Bellamy are the six charter members of Hollywood's latest organization.

Miss Bellamy, the Thomas H. Ince star, is the newest Texas arrival in the starry firmament.

## Wisconsin Organization Shows Good Results

DURING the past year the Motion Picture Theatre Owners of Wisconsin have demonstrated as never before, the necessity for a close-knit harmonious organization to carry on the work of the Motion Picture Theatre Owners.

In spite of adverse conditions the organization has made wonderful progress.

It successfully fought in the court the first, as well as many other attempts, of the W.C.T.U. to close up the theatres on Sundays.

It successfully fought nine adverse legislative bills which included Censorship, Sunday Enforcement, Regulation of Admission prices, the S. R. O. Bill including State and City license, Tax and other pernicious measures.

All complaints between exhibitors and film companies have been satisfactorily adjusted which cases involved the actual return or adjustment of over $7000.00 in deposits and approximately $1500.00 in disputed claims, which are still unadjusted due to circumstances over which the Association has no control.


# MOTION PICTURE NEWS

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## New Distributing Corp. Aid to Exhibitors

The Theatre Owners Distributing Corporation, launched in Chicago a few days ago, will prove a boon to the average motion picture exhibitor, according to the opinion of A. R. Pramer, president of the Motion Picture Theatre Owners Association of Nebraska and Iowa. Mr. Pramer attended the Chicago meeting with C. E. Williams, business manager of his organization.

"We are ready to go on a $5,000,000 basis," said Mr. Pramer. "Our association will give the exhibitors a more equitable chance on a variety of pictures. What I mean is, that the present monopoly enjoyed by the larger picture houses will be reduced. Under our plan, the smaller exhibitor will not be required to contract for a whole series of pictures in order to obtain what he wants. We have to meet the public who pay the freight. Our association will have 29 exchanges, one of which will be in Omaha. We will have a tie-up with the best directors."

## Love Making Rule Stirs Ohio Exhibitors

Cincinnati exhibitors and exchange men expressed great surprise on hearing of the new ruling of the Ohio Board of Censors whereby all love-making of an illicit nature is to be tabooed from the screen. Many of them stated that they knew nothing at all about this latest decision and had heard no rumors about its being contemplated by the Board. They were practically unanimous in their assertion that since the organization of the Board some time ago pictures had been judged with the utmost fairness and tolerance.

Roy Haines, district manager of the Associated First National Pictures of Ohio, expressed doubt as to whether such drastic orders would be rigidly enforced in view of the fact that heretofore each picture has been judged on its individual merit rather than by a set standard.

W. C. Bachmeyer, district manager of Metro, expressed his confidence that the ruling could not possibly be put into effect without modification from time to time.

Scene from "His Chased Bride," a Christie-Educational comedy.

## Picture Houses Destroyed in Astoria Fire

Every theatre in the city of Astoria, Oregon, was destroyed in the recent fire that razed the entire business district and caused a damage estimated at between $20,000,000 and $30,000,000 in the town of 20,000 population population.

The Blue Mouse, Liberty, and Star theatres, owned and operated in conjunction with the Blue Mouse circuit of Seattle, by John Hamrick, were entirely destroyed, with a loss of $100,000 fully covered by insurance. The Astoria theatre, a house devoted to legitimate stage productions, was also burned to the ground.

In less than a week after the fateful conflagration, the residents of Astoria were furnished with motion picture entertainment through the efforts of Mr. Hamrick, and B. H. Shearer Theatre Equipment Company of Seattle, and Arthur Hale, local representative and manager for the Blue Mouse circuit in the Oregon city.

## "Hungry Hearts" Selected for Children's Program

The National Motion Picture League selected Goldwyn's "Hungry Hearts" from a carefully compiled list of suitable photoplays to show to children during its Better Motion Picture Week. The showing was held at the Children's theatre in the Heckscher Building, New York City, at 4 o'clock on last Saturday following a parade in which pictures of half a dozen or more producing concerns were represented by floats.

## Assists the Small-Towner in Getting Results

THE small-town exhibitor realizes the value of exploitation. He also realizes that discretion must be used in the expenditure attendant an exploitation campaign when the population of his town is not very large and the seating capacity of his house rather small. Hundreds of small-town exhibitors have written us praising the BOOKING GUIDE because of its assistance in enabling them to follow the lead of other exhibitors in adapting their suggestions or in planning their campaigns.

E. W. Hoover of the Strand and Alhambra theatres, Knightstown, Indiana, writes in part: "Sure, BOOKING GUIDE is a help to the small town guy. I use it most every day with results. . . . Your reviewing service has improved wonderfully in the last year. Keep it up."

THE NEWS IS FILED THROUGHOUT THE FIELD.

# Ban on Roscoe Arbuckle Is Lifted

## Will Hays, Jesse Lasky and Joseph Schenck Issue Statements from Los Angeles

ACCORDING to an announcement from Los Angeles, by Will H. Hays, the ban on Roscoe Arbuckle is to be lifted. This is the gist of a series of statements given out Wednesday by Mr. Hays, Jesse Lasky and Joseph Schenck.

Mr. Hays last April requested the producers to withdraw the Arbuckle films and to make no more of them. He took that action after Arbuckle had been thrice tried on a charge of manslaughter arising from the death in San Francisco of Miss Virginia Rappe. Since then Arbuckle has lived quietly, taking an occasional trip away but keeping out of the public eye.

Mr. Hays announced Wednesday he saw no reason why Arbuckle should not be permitted to go back to work if he wished to do so. Mr. Hays said Arbuckle had been tried and acquitted; that he believed every man was entitled to a chance to redeem himself and that he did not wish to stand in Arbuckle's way. He made it plain that he neither sponsored Arbuckle's future nor his films, but that he was simply putting things into trim so the actor could work out his own future, unhampered by any restrictions from within the industry.

Arbuckle has declined to comment on the new conditions other than to say he would accept the chance and try to improve it. Neither would his employer, Mr. Schenck, comment on their plans. The only definite announcement in the matter other than that of Mr. Hays came from Mr. Lasky, who said his firm had no intention of putting existing Arbuckle films on the market now.

The statement of the case, as given out from the headquarters of Mr. Hays, said:

"Roscoe Arbuckle is to have another chance to go to work and make good, if he can. After the first of the year, he will be given this new opportunity.

"He has gone straight since he was barred from the films last April and he has pledged his word that he will keep on going straight. His conduct has satisfied Will H. Hays, adviser to the motion picture industry; Joseph M. Schenck, who will employ him, and the Paramount Company, represented by Jesse L. Lasky, which concern formerly distributed the comedies in which the fat fun-maker appeared.

"Every man in the right and at the proper time is entitled to his chance to make good. It is apparent that Roscoe Arbuckle's conduct since his trouble merits that chance. So far as I am concerned, there will be no suggestion now that he should not have his opportunity to go back to work in his profession.

"In our efforts to develop complete co-operation and confidence within the industry, I hope we can start the New Year with no yesterdays. Live and let live is not enough; we will try to live and help live.

"It became known that certain definite features figured in the action that will allow Arbuckle another opportunity to make good.

"First, perhaps, was the fact that he seems completely changed, and that his conduct since he was barred from the screen last April apparently has been exemplary.

"Then, too, the action was taken in the spirit of Christmas, and it was believed that the fullest co-operation in all branches of the motion picture industry would be best advanced by clearing the slate as far as possible.

"Again, it is known that Arbuckle never made a picture to which any exception possibly could be taken, and he never will.

"Still again, it was felt that, inasmuch as a jury acquitted him of the charges upon which he was tried, he is constitutionally entitled to the right of any citizen—especially the right of work at the only thing he knows how to work at.

"No plans are in contemplation for the release of the three comedies in which Arbuckle appeared before his trial."

Roscoe Arbuckle said:

"I want to say that I am very grateful to all those who are helping me, and I will prove myself worthy of their faith in me."

Joseph Schenck, producer, said:

"Roscoe will go to work for me. I am glad to help give him his chance."

Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, said:

"We are sure Arbuckle will prove worthy of the trust. No thought has been given to the matter of releasing the pictures already made, and we have no plans in this connection."

## Wm. Beaudine Will Direct New Viola Dana Subject

William Beaudine has been engaged by Metro to direct Viola Dana in "Her Fatal Millions," a story by William Dudley Pelley. Its production is scheduled to begin this week.

"Her Fatal Millions" is a comedy-drama, adapted for the screen by Arthur Statter.

## Will Hays Extends Christmas Greeting to Motion Picture Industry

CHRISTMAS of 1922 brings to me, and I am sure it brings to everyone in the Motion Picture industry a sense of joy born of the certain realization that we are working with each other in a great service to Mankind.

The motion picture has carried the silent call for virtue, honesty, ambition, patriotism, hope, love of country, and of home to audiences speaking twenty different languages, but all understanding the universal language of pictures; it has brought to narrow lives a knowledge of the wide, wide world; it has clothed the empty existence of far-off hamlets with joy; it has lifted listless laboring folk till they have walked the peaks of romance and adventure like their own Main Street, with laughing lips and healthy hearts; it has been the benefactor of uncounted millions.

To the men and women who are actually doing this great service of Motion Pictures I would voice the sincerest appreciation.

To every one in the industry I send Christmas greetings, and the earnest hope that their happiness may be as great as is my gratitude for their splendid cooperation.

WILL H. HAYS

## "Catch My Smoke" Is Fox Release for Week

THE week of December 25 is marked by the release of only one Fox production, "Catch My Smoke," according to an announcement from the New York offices of the organization.

This picture stars Tom Mix, and was directed by William Beaudine.

It is the story of a young western rancher who after two years of service in the A. E. F., returns to his home only to find it in the possession of strange hands. His many trials in finally regaining his property and winning the beautiful young girl, takes him through a series of thrilling scenes.

## First Nat'l Executive Committee Meeting Closes

The meeting of the executive committee of Associated First National Pictures, Inc., held in Los Angeles, was officially brought to a close on Thursday of last week, December 14th. Immediately following the adjournment, President Robert Lieber, Secretary-Treasurer H. O. Schwalbe, General Manager Richard A. Rowland, and Moe Mark left for New York.

Before officially terminating the conference, the First National officials issued the following statement:

"We have carefully gone over the entire production situation in Los Angeles, both with respect to our company and others. We have satisfied ourselves that Los Angeles is the logical production center of the universe and we have decided that the majority of our pictures will be made in this city.

"A great many independent stars, directors and producers have submitted propositions to us, many of which are under serious consideration and a few of which have already been accepted.

"We have decided, however, that we will not make any statement of our new acquisitions until we return to our home office in New York.

"The outlook for the future of our company, both from a distributing and exhibition standpoint, is exceedingly bright. We have lined up for our 1923-24 season the greatest number of box office attractions ever assembled under one company's banner.

"We want every independent star, director and producer to know and appreciate that Associated First National Pictures, Inc., has been and always will be, principally a distributing and exhibiting company and will always be receptive to making contractorial relations for high class film productions.

(Signed) "H. O. SCHWALBE."

## Maryland Exhibitors Help with Auto Licenses

The Exhibitors' League of Maryland again has evidenced its desire to cooperate with city and state officials by agreeing to aid in a campaign being carried on by E. Austin Baughman, Maryland Motor Vehicle Commissioner, to get the public to obtain automobile licenses promptly and with as little inconvenience to owners of machines as possible.

The League was asked to suggest that exhibitors show on their screens slides telling the procedure to be followed in obtaining licenses and asking that the step be taken as soon as possible. Exhibitors throughout the state have promised their cooperation, and the slides are being prepared.

## Service Exchange May Go to New Organization

The Exhibitors' Direct Service Exchange of St. Louis may be taken over by the $5,000,000 Theatre Owners' Distributing Corporation, which was formed in Chicago last week.

Fred Wehrenberg, president of the St. Louis exchange, was one of the theatre men summoned to Chicago by Sidney Cohen and his association and with Joseph Mogler, president of the St. Louis Motion Picture Exhibitors' League, agreed to take stock in the new company. Wehrenberg is vice president of the St. Louis league and owns the Cherokee and Melba theatres. Mogler has three houses, the Bremen, Excello and Mogler, all in North St. Louis.

The Exhibitors' Direct Service Exchange was formed by the owners of twenty-seven independent houses of St. Louis almost a year ago to bring about a reduction in the cost of their shows.

It is believed that a majority of the members of the Exhibitors' League will join the new company. The League members control about seventy-five of the 106 houses in St. Louis.

## Censorship Amendment Loses in Missouri

The Constitutional Convention last week voted to reject the proposed amendment to the bill of rights which would have prohibited motion picture censorship legislation in Missouri. The convention sitting as a committee of the whole, tentatively adopted the free speech section of the bill of rights virtually as it appears in the present constitution. Film men of the state were hopeful to have the constitutional body eliminate for all time the repeated efforts of the "blue-nosed" reformers to force censorship on the state.

## Walker Talks on Censors at Cleveland

Senator James J. Walker was the honor guest and speaker at the Cleveland City Club last Saturday. His subject was "Censorship —100 Per Cent Unamerican." Walker spoke with his usual force and made each point of his address stand out either by reason of an apt simile or by a well directed laugh. The Senator pointed out the inconsistency of picking on the movies for censorship, when all other methods of disseminating information is uncensored.

## The Year's Best Picture— How Many Did You Run?

ELSEWHERE in this issue is a story of the year's best pictures as selected by Laurence Reid, MOTION PICTURE NEWS' veteran reviewer. Check over the list and see how many of these productions you used. Good prints are available on those you failed to book. You can still "cash in" on them. It is a safe guess that many of them are ideally suited to your territory.

Refer to your copies of the BOOKING GUIDE and learn what they are all about.

THE NEWS IS FILED THROUGHOUT THE FIELD.

## Twelve Best Pictures of the Year—and Why

(*Continued from page 3347*)

Rudolph Valentino catches the true psychology of a man's vanity and passion in "Blood and Sand." Marion Davies brings a charming caprice and a wistful naivete to the figure of Mary Tudor, and Lyn Harding is a living Holbein as Henry the Eighth.

We could continue giving emphasis to the various notes found in these pictures and the excellent studies contributed to them. But other productions are crowding for attention. After paying our respects to the companies which produced the dandy dozen—to the stars and players and to the fine direction of such artists as Griffith, Frank Lloyd, Dwan, Robertson, Vidor, Ingram, Vignola, Franklin, Barker and Niblo—men of vision and ideas—we turn to the less great of the year.

Honorable mention must be given to this representative class, some of which are conspicuous for their box office values, others for noteworthy performances, while all possess qualities which spell entertainment. Included in this number are "Hungry Hearts" (Goldwyn), "The Eternal Flame" (First National), "The Ruling Passion" (United Artists), "East Is West" (First National), "Brothers Under the Skin" (Goldwyn), "Outcast," (Paramount), "The Cradle Buster" (American Releasing), "Fools First" (First National), "Shadows" (Lichtman), "The Trap" (Universal), "The Glory of Clementina" (F. B. O.), "The Little Minister" (Vitagraph), "The Sign of the Rose" (American Releasing), "The Stroke of Midnight" (Metro), "Forget-Me-Not" (Metro), "The Bachelor Daddy" (Paramount), "In the Name of the Law" (F. B. O.), "Just Tony" (Fox), "The Grey Dawn" (Hodkinson), "The Three Must-Get-Theres" (Allied Distributors), "Sonny" (First National).

Also "Oliver Twist" (First National), "Enter Madame" (Metro), "Rags to Riches" (Warner Bros.), "Quincy Adams Sawyer" (Metro), "Turn to the Right" (Metro), "The Town That God Forgot" (American Releasing), "Sherlock Holmes" (Goldwyn), "Our Leading Citizen" (Paramount), "Clarence" (Paramount), "Too Much Business" (Vitagraph), "The Old Homestead" (Paramount), "Trifling Women" (Metro), "Sky High" (Fox), "Minnie" (First National), "Reported Missing" (Selznick)), "A Real Adventure" (Associated Exhibitors), "Nice People" (Paramount), "To Have and to Hold" (Paramount), "Good Men and True," (Hodkinson), "Nero" (Fox), "A Front Page Story" (Vitagraph), "The Five Dollar Baby" (Metro), "The Man Who Played God" (United Artists), "Trouble" (First National), "One Week of Love" (Selznick), "Missing Husbands" (Metro), "The Good Provider" (Paramount), "Manslaughter" (Paramount), "My Wild Irish Rose" (Vitagraph), "If You Believe It, It's So" (Paramount), "Head Hunters of the South Seas" (Associated Exhibitors), "Silas Marner" (Associated Exhibitors), "The Masquerader" (First National), "Monte Cristo" (Fox), "The Toll of the Sea" (Metro), "Kick In" (Paramount), "Foolish Wives" (Universal), "The Hottentot" (First National), "The Loves of Pharoah" (Paramount), "Fascination" (Metro), and "Ebb Tide" (Paramount).

## Suits Would Set Aside Knickerbocker Sale

Sale of the Knickerbocker theatre property last June would be set aside if the District Supreme Court concurs in the petition of attorneys for William J. Forsyth, Josephine T. Lyman and Mary Young. Mary Ann Forsyth and David Lyman were killed in the theatre disaster, while Miss Mary Young is a survivor. The petitioners also seek to compel an accounting by the company and Mr. Crandall, its former president of a loan of $150,000 made on the property by the National Savings and Trust Company.

The court was also asked to require the trust company to show how much of the money was turned over by it, to whom and how much remains in its hands. Attorneys Archer, Chamberlin and Smith, and Godfrey L. Munter filed for the three plaintiffs, separate suits on the law side of the court for $10,000 damages each, on account of the death of Miss Forsyth and Mr. Lyman, and for the personal injury suffered by Miss Young, the Knickerbocker Theatre Company being made defendant in all these suits.

## Massachusetts Yeggs Rob Picture Houses

A "can-opener" cracksman with a decided penchant for motion picture theatres has been running wild in Massachusetts during the past week. He began his operations in Lynn Monday night, turned his attention to various towns and cities through the week, and finished the week by cracking the safe in a Boston house. To date the elusive yegg has seven theatres to his credit, with a total haul of $2.397.44.

Among the houses robbed and amounts taken were the following: Comique theatre, Lynn, $200; Strand theatre, Newburyport, $312.44; Palace theatre, Lawrence, $325; Broadway theatre, Lawrence, $450; Modern theatre, Lawrence, $300; Plaza theatre, Salem, $580; Dudley Street theatre, Boston, $250.

## Operator Is Held for Theft of Funds

Following thefts of considerable sums from the office safe of the Avon theatre in Watertown, N. Y., Arthur Wells, a motion picture operator, was arrested last week in Watertown, and held for the grand jury.

During the absence of Charles Sesonske, it is alleged that Wells learned the combination of the safe, and took considerable sums from time to time. In order to reach the office, it is alleged, Wells was obliged to walk along a narrow ledge for some distance.

## Watt Parker Joins Staff of Warner Bros.

WATT L. PARKER, for the past four years connected with the Select Pictures Corporation, most recently as Advertising Manager, has resigned to accept the position of advertising manager of Warner Brothers. He assumes his new duties Tuesday, December 26th.

Mr. Parker was a guest at an informal dinner given in his honor Thursday evening, December 21st, by a score or more of his associates, including members of the Select organization and others in the trade with whom Mr. Parker has been actively associated.

# Paramount's Dec. 24th Releases

## Meighan in "Back Home and Broke" and Ayres in "Daughter of Luxury"

THOMAS MEIGHAN in George Ade's "Back Home and Broke," and Agnes Ayres in "A Daughter of Luxury" are the features on the Paramount release schedule for December 24.

As in the case of "Our Leading Citizen," the author's first direct contribution to the screen, America's foremost humorist, George Ade, wrote "Back Home and Broke" expressly for Mr. Meighan. The scenario was written by J. Clarkson Miller, but most of the subtitles are the author's own. Alfred E. Green was the director.

The story of "Back Home and Broke" has for its theme the story of a young man who left home to find success in the West. The story has not only been vested with human interest and humor but has been given a novel twist. Usually the youth either returns home broke or not at all. One might judge from the title that the hero in this story came home broke, but there's where the surprise comes in.

It is said to have more well known small town characters crammed into it in true Ade style than most pictures of a more or less rural type. And it has a banquet, not the Broadway variety with professional dancers and cigarette-smoking women, but a small town banquet to celebrate the hero's homecoming to Bradford. Tom Redding, having proved himself a success in spite of the gloomy predictions of his townsmen, has invited all his friends and enemies to a feast, so that he may repay each according to his deserts. The assemblage includes the newly appointed chief of police, the town banker, the leading merchant, the friendly newsboy, the editor of the paper, the unofficial news gatherer, Aggie Twaddle; the fickle sweetheart and her new "crush," the factory foreman, and Tom's faithful sweetheart, Mary Thorne.

Lila Lee is Mr. Meighan's leading woman, and the supporting cast also includes Frederick Burton, Cyril Ring, Charles Abbe, Florence Dixon, Gertrude Quinlan, Richard Carlyle, Maude Turner Gordon, Laurence Wheat and Ned Burton.

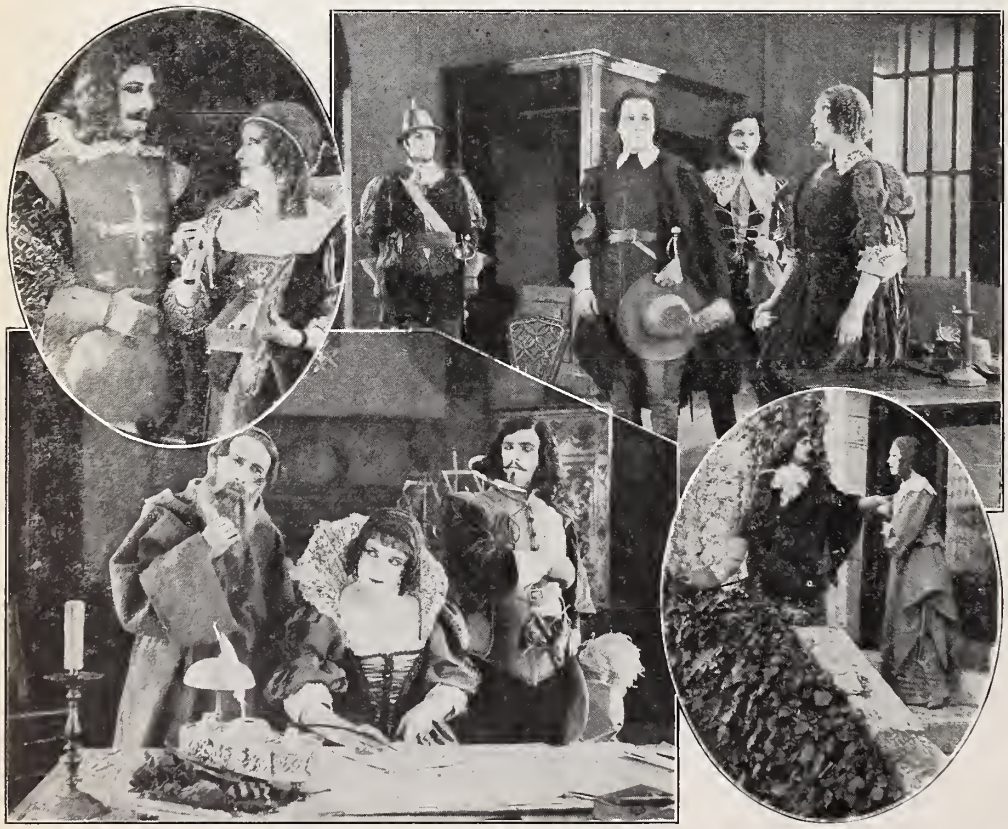
Paul Powell directed the Agnes Ayres picture, "A Daughter of Luxury." The scenario was written by Beulah Marie Dix and is an adaptation of the stage play, "The Imposter," by Leonard Merrick and Michael Morton.

"The picture," says Paramount, "conveys no moral message, but it fulfills the prime purpose of any good picture—entertainment and amusement of its audience. The story has situations that might easily be interpreted as melodrama, but they are so handled as to keep them in the lighter vein."

The supporting cast is headed by Tom Gallery, leading man, and includes Edith Yorke, Howard Ralson, Edward Martindel, Sylvia Ashton, Clarence Burton, ZaSu Pitts, Robert Schable, Bernice Frank, Dorothy Gordon and Muriel MacCormic.

## Private Screening of "Peg o' My Heart" in N. Y.

A private showing of Metro's screen version of "Peg o' My Heart" was held at the Hotel Astor, New York, December 10th. Laurette Taylor, the star of both the stage and the film production; J. Hartley Manners, author of the story, and a number of their friends were on hand for the screening. The picture was given an enthusiastic reception by the small but select audience.



Scenes from "Milady," a Henri Diamant-Berger production distributed through American Releasing Corp.

Scenes from "Making a Man," a Famous Players-Lasky picture in which Jack Holt is the featured player.

## Exploitation Stunt Brings Ban in Oswego, N. Y.

What seems to be poor judgment in the way of an attempt to exploit "The Outcast" in Oswego, N. Y., resulted in Mayor Neal issuing a statement that he would not tolerate any such sensational advertising as had characterized the exploitation of "The Outcast." The picture was finally cancelled by the Schine theatre. The whole trouble started when an exploitation man visited the city and left a suitcase on the river bank. In the case were some clothes, one or two photographs and a pathetic letter from a girl to her sweetheart, saying that she was an outcast and had decided to end it all.

No sooner was the suitcase discovered than the story of the supposed suicide spread over the city. The police spent some time trying to learn the identity of the supposed suicide, and later on discovered that they were the victims of exploitation and that a picture known as "The Outcast" had been booked at one of the motion picture theatres. The police took the matter up with the Mayor, with the result that the latter, in a statement, made it very plain that no such exploitation would be allowed in his city.

## Conference of Governors Sees "Minnie"

Marshall Neilan's picture, "Minnie," a First National release, was shown to the governors in conference at White Sulphur Springs last week. They had much serious business to discuss at the conference, but Neilan's comedy drama helped to keep them in good humor.

An additional attraction for the governors was the fact that Miss Leatrice Joy was in White Sulphur Springs at the time. Leatrice and Matt Moore have the leading roles in "Minnie." She made what exhibitors would call a "personal appearance." The governors congratulated her on her fine work.

## Alleged Embezzler Not with Educational Film

IN a letter addressed to Motion Picture News, Earl W. Hammons, president of Educational Film Exchanges, Inc., requests that the trade be informed that Norman E. Cameron, charged with the embezzlement of $15,000 in alleged violation of the California Blue Law, is in no way connected with Educational Film Exchanges, Inc., or its subsidiary companies. Cameron has been quoted as president of an Educational Films Corporation. Mr. Hammons' statement follows:

"That before reading this article I never heard of this Norman E. Cameron, nor has he ever had any connection whatsoever with any of our companies or subsidiary companies. It is possible, as stated in some of these newspaper clippings, that he organized an Educational Films Company, but I never heard either of him or his company before reading this article."

## *Recent Incorporations in New York State*

Motion picture companies incorporating in New York State during the past week showed the following capitalization and incorporators, according to papers filed in the secretary of state's office at Albany:

Richard Bartlett, Inc., $5,000, Sylvia Schwartzman, Alibel Corey, David Schneer, New York City; D. & L. Productions, $5,000, having the same incorporators as above; Waverly Photoplay Corporation, $100,000, J. J. Jansen, Jr., Thomas E. Halle, Robert A. MacLean, New York; Ex Fin Company, Inc., $10,000, Harry Glengy, Edward Silton, Albert Lewis, New York; Bewtex Products Corporation, $100,000, James B. Bateman, Arlington, N. J.; S. D. Cowl, I. L. Dreeben, New York; Schine-Oneonta Corporation, Gloversville, $5,000, J. M. Schine, L. W. Schine, Martha Schine, Gloversville; Oneonta-Strand Corporation, $50,000, Gloversville, J. M., Martha and L. W. Schine, Gloversville; The Movad Corporation, $75,000, Rochester, William H. Wilson, Edwin Allan, M. G. Ellenbogen, Rochester; Jack Raymond Comedies Corporation, $50,000, Alibel Corey, Sylvia Schwartzman, Alfred Worsnop, New York City; Jacques Tyrol Productions, $250,000, A. H. Kurland, Leo Linker, Jack Acks, Brooklyn; Bert Green, Inc., $50,000, Bert Green, Bayside; L. B. Cornwall, Port Washington; F. W. Green, Bayside.

## *Maxson R. Doolittle Dies in Minneapolis*

Maxson R. Doolittle, former publicity director of the Criterion theatre, New York, and lately Paramount exploiteer at Minneapolis, died the afternoon of Friday, December 15th, at Minneapolis of complications following a siege of pneumonia.

The funeral was held Sunday in Eau Claire, Wisconsin, his birth place. He was thirty-one years old and is survived by his wife and mother.

Doolittle early in his film career acquired the Orpheum, Eau Claire, which he later sold to join Finkelstein and Rubin's art staff in the Twin Cities. Later he became associated with the regional staff of Goldwyn, and early in 1921 joined the Paramount exploitation staff at the Des Moines office. The same year he was made publicity director of the Criterion, New York, and later served as exploiteer at the Cleveland and Minneapolis offices.

Scenes from Constance Binney's "A Bill of Divorcement," to be released through Associated Exhibitors.

# *Plan Eight New Lichtman Subjects*

### *Exploitation Is Set for Four Forthcoming Releases; Chief Pleased at Results on Coast*

AL LICHTMAN, president of the Al Lichtman Corporation, returned this week from the Coast with news of his organization's future production activities. During his three weeks' stay in California, Lichtman conferred with B. P. Schulberg, president of Preferred Pictures, on a production schedule that is due to keep the Gasnier and Forman producing units busy for some months to come. The plans discussed covered the making of eight new subjects, the titles of which are "Mothers-in-Law," "The Broken Wing," "The Parasite," "Frivolity," "The Aristocrat," "The Satin Woman," "My Lady's Lips" and "A Mansion of Aching Hearts."

Another accomplishment was the signing of Gaston Glass under a three-years' contract to appear as leading man in future productions of Preferred Pictures. Exploitation plans for the next four pictures were also mapped out. These four subjects are "The Hero," "Are You a Failure?" "Poor Men's Wives" and "The Girl Who Came Back." Olga Printzlau, for a long time on the Lasky staff of scenarists, has been secured to write the scenario for Gasnier's next production, titled "Mothers-in-Law." Mr. Lichtman also spoke enthusiastically of the studio developments put through by Schulberg and said he was most favorably impressed by the display of loyalty, enterprise and industry on the part of the production staff.

"I found my coast visit a profitable one," said Lichtman this week. "While there, Mr. Schulberg and I did some things that definitely place Preferred as a power to be reckoned with in the production field. I am going to state some plain facts that sound extravagant, I know, but mark my words well and time will show how true these words were.

"I predict that the next four releases of the Lichtman Corporation, namely 'The Hero,' 'Are You a Failure?' 'Poor Men's Wives' and 'The Girl Who Came Back,' will establish a new high level in the production annals of the business and will place Preferred in the first rank of producers. I saw two of them in the projection room and saw most of the other two shot in the studio. I know what I am talking about when I predict that they will make box-office history. Were it possible to draw the line any finer, I would say in all honesty that 'Poor Men's Wives' and 'The Girl Who Came Back' will hit new high levels. They are being produced with every deliberate effort to include sure-fire box office touches."

## *Theatres Offered for Showing of Postal Service*

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, has offered Postmaster General Work the free use of all the picture houses of the country belonging to his organization in presenting films to the public showing the operations of the postal service. In making his offer Mr. Cohen said:

"The Post Office Department intimately affects and is closely allied to the business and personal interests of the entire population of the United States and indirectly all the people of the world. For this reason we desire to extend the free use of the screen in the 12,000 theatres of our association. Carefully arranged films and slides can and will convey any message from the Post Office Department to the twenty million people who daily visit these motion picture theatres."

# Universal Lists 12 "Jewel" Releases of 1923

## Three Finished; Six in Production; Remainder in Scenarists' Hands; "Flirt" Heads List

ONE Universal-Jewel a month during the year 1923; that's the schedule laid down by Universal Pictures Corporation fror the release of its big productions during the coming year.

Three of these Universal-Jewel productions are already completed and will shortly be placed in the exchanges; six are now in various stages of production; and the remaining three are being translated into screen form by the scenario department at Universal City. Each of the twelve will be completed far enough ahead of release date to admit of thorough exploitation and special exhibitor service, declares a statement from the Universal home office announcing the twelve "Jewels." The Universal announcement follows:

"The first release for the New Year will be 'The Flirt,' directed by Hobart Henley. It was adapted by A. P. Younger from Booth Tarkington's well-known novel of American life by that name.

"The two leading roles are taken by Eileen Percy in the title role, and Helen Jerome Eddy as her unassuming sister. Others in the cast are George Nichols, Lloyd Whitlock, Edward Hearn, Dorothea Wolbert, Nell Craig, Buddy Messenger, Harold Goodwin, Bert Roach, Lydia Knott, William Welsh and Tom Kennedy.

"The February Jewel release will be 'The Flame of Life,' a new Priscilla Dean feature. It is a stirring picture of life and adventure in the Welsh coal mining district. It was adapted from a strong story by Frances Hodgson Burnett, the popular novelist.

"'The Flame of Life' is another Hobart Henley production. Elliott J. Clawson adapted it for the screen, and Virgil Miller filmed it. The big thrill of the feature is a coal mine disaster which has been characterized by survivors of actual underground holocausts as the most startling and accurate reproduction ever made.

"A strong cast supports Miss Dean in this special. Robert Ellis is her leading man, and the chief heavy role is played by Wallace Beery. Others in the cast are Kathryn McGuire, Beatrice Burnham, Fred Kohler, Emmet King, Grace DeGarro, Evelyn McCoy, Richard Daniels and Nancy Caswell. Henley is said to have reproduced the atmosphere of the English coal mining districts with remarkable fidelity. The picture will be released February 5.

"The March release will be a Universal-Jewel starring Lon Chaney. It is called 'The Shock,' and is a powerful screen adaptation by Charles Kenyon from a story by William Dudley Pelley. 'The Shock' is laid in the San Francisco underworld and shows the regeneration of a deformed underworld character through the love of a pure woman. The picture comes to a vivid and terrifying climax with the San Francisco earthquake and fire.

"Virginia Valli, a Universal star in her own right, supports Chaney in 'The Shock.' Others in the cast include Christine Mayo, Jack Mower, William Welsh, Walter Long, Henry Barrows, James Wong and a score of other nationally known players. The feature will be released March 5.

"Universal's super feature for April will be a screen adaptation of Jack London's powerful story, 'The Abysmal Brute.' It stars Reginald Denny, with Mabel Julienne Scott in the leading supporting role. It is another Hobart Henley production.

"Reginald Denny was chosen to interpret London's cave-man character because of his popularity as the hero of 'The Leather Pushers' series, the celebrated H. C. Witwer prize ring stories filmed by Universal. The company, now in the Big Bear valley of California, is putting Denny through a rigorous course of training under winter conditions. 'The Abysmal Brute' will be released April 2.

"In May, Universal will release another Priscilla Dean Jewel. It is 'White Tiger,' written and directed by Tod Browning. This picture will present Miss Dean in one of her 'adorable crook' roles. It was written especially for her by Browning.

"Wallace Beery again plays the heavy opposite Miss Dean. Ray Griffith and Matt Moore also are to be seen opposite the star, Moore as the leading man and Griffith in an intricate role as the star's brother. The picture is a crook story laid in New York and London. In order to obtain certain sequences Browning brought his company all the way from Los Angeles to New York for several weeks' work. May 7 has been set as the release date for this feature.

"'The Attic of Felix Bavu,' a striking screen adaptation of Earl Carroll's spectacular play, is scheduled for June release by Universal. It is said to be one of the most unusual stories ever screened. It deals with a mixture of romance and adventure in Soviet Russia. Stuart Paton is making this feature.

"A strong cast, headed by Wallace Beery as the chief villain, now is engaged at Universal City in its production. He takes the role of 'Bavu,' a part which is said to tax his proven ability as a remarkable character actor. Forrest Stanley, Estelle Taylor, Sylvia Breamer, Martha Mattox, Joseph Spickard, Harry Carter, Jack Rollens and Nick de Ruiz also have important roles. This feature was prepared for the screen by Albert G. Kenyon. It will be ready for release June 4.

"For July release, Lois Weber has returned to Universal City and is making a superproduction of 'Jewel,' the popular novel by Clara Louise Burnham. Eight years ago Miss Weber made this as a Bluebird picture for Universal. It was a big success. Today, with modern directorial and photographic methods, Universal expects it to be one of the big hits of the year.

"Production already has been started on it. Miss Weber is assisted by Arthur Forde. Ben Reynolds, who filmed 'Foolish Wives,' is her camera-man. The cast includes Jane Mishkinin, a 10-year-old 'discovery'; Claude Gillingwater, Robert Frazer, Jacqueline Gadsden, Ernest Yeardsley, Beth Raynon, Frances Raymond and Eva Thatcher. Unusual color photography is being projected for this feature, as well as many new and novel camera effects. It will be placed in the hands of exhibitors July 2.

"August will see another Priscilla Dean Jewel. It will be 'Drifting,' adapted from John Colton's popular play, produced in New York by William A. Brady with his daughter, Alice Brady, as the star. Tod Browning is directing the Universal screen version of 'Drifting' from a continuity by Lucien Hubbard. The picture is laid in China and will have all the exotic atmosphere of the Far East, it is promised. Matt Moore will be Miss Dean's leading man in this Jewel. The picture will be released August 6.

"September will see the release of 'Merry-Go-Round,' the Erich von Stroheim successor of 'Foolish Wives' and which Rupert Julian is completing after von Stroheim's break with Universal. The story, credited to von Stroheim, is laid in Vienna before, during and after the World War. It is said to be a remarkable reproduction of the life and gayety of that famous pleasure mart and to portray the social break down which followed the war.

"The leading roles are taken by Norman Kerry, Mary Philbin, Wallace Beery, Maude George and others. Dale Fuller, Spottiswoode Aitken, Al Edmundson, Cæsar Gravina, Colonel Waverka and Captain Conti, two Austrian officers; Earl Talbot, Fay Holderness and George Hackathorne are also in the cast. Many Viennese streets are being reproduced at Universal City for the filming. It will be released September 3.

"Universal's October release will be 'Up the Ladder,' starring Virginia Valli. It has been adapted from the stage play by Owen Davis. Hobart Henley may direct it, if he completes 'The Abysmal Brute' in time to get it ready. A strong cast is promised in support of Miss Valli for this feature. 'Up the Ladder' will hit the screen on October 1.

"The following month Universal will release 'The Hunchback of Notre Dame,' an adaptation of Victor Hugo's world-famed novel, 'Notre Dame de Paris.' It is now in production under the direction of Wallace Worsley, who was chosen because he played for many years in the stage version of the celebrated story.

"This Jewel is being made with a special all-star cast, including Lon Chaney, Raymond Hatton and Patsy Ruth Miller. E. T. Lowe, Jr., and Perley Poore Sheehan recently finished putting the novel into continuity form.

"Chaney as the Hunchback will have the supreme part of his screen career, it is said Present indications promise that it will be more gorgeous even than 'Foolish Wives' and more dynamic than 'The Storm.' It will reach the screen on November 5.

"The last Universal-Jewel production to be released in 1923 will be a Priscilla Dean special adapted from Frances Hodgson Burnett's famous novel and play, 'A Lady of Quality.' No director has been chosen for this picture, as it will be several months before Miss Dean can start work upon it. She will play the role made popular on the stage by Julia Arthur. This Jewel will be released December 3."

## Associated Sales Staff Is Enlarged

SINCE Arthur S. Kane assumed the presidency and took charge of the organization's activities, last March, Associated Exhibitors has become known as among the fastest growing of motion picture enterprises.

Following many other such announcements which he has issued from time to time, W. B. Frank, Associated's general sales manager, made known this week the following recent appointments as sales representatives, reinforcing the staffs already at these branches: Milwaukee, Paul Lawler; Kansas City, J. C. McClure; Cleveland, R. E. Bishop; St. Louis, W. M. Light; Philadelphia, R. A. Burdge; Double "I," Harry H. Lasker; Minneapolis, A. E. Bernstein and Howard Carey; Buffalo, R. B. Matson; Milwaukee, H. A. Terry; Dallas, C. Berk.

## *Grossman Special Representative for Lichtman*

Edward Grossman this week joined the Al Lichtman Corporation as a special representative, with headquarters in New York, but with assigned duties that will take him into the field often.

Grossman has been identified with various activities with which Mr. Lichtman has been associated since 1916. It was then that Grossman first came to know Lichtman when Artcraft was formed by Adolph Zukor to exploit the Mary Pickford pictures. Later when Lichtman joined Associated Producers, Inc., as general manager in charge of distribution, Grossman went along and was given the managership of the Denver office. Later he went to Chicago, where he acted as special representative for the Al Lichtman Corporation.

## *D. W. Griffith Signs Mae Marsh for Lead Role*

Mae Marsh has signed a contract with D. W. Griffith by the terms of which she will play a leading role in Griffith's new production, titled "The White Rose." The closing of this agreement marks the return of Miss Marsh to the Griffith organization after a lapse of six years. Her first claim to fame on the screen came with her appearance as the little sister of the Cameron family in "The Birth of a Nation." The intervening years have added greatly to her experience as a screen actress, and, according to an announcement from United Artists this week, Miss Marsh is back with Griffith "to face one of the most interesting experiments" the industry has ever offered.

## *John P. Goring Appointed Riesenfeld's Assistant*

John P. Goring has been promoted to the staff of the Rivoli and Rialto theatres, where he will have an executive position. Goring is a showman of twenty years' standing. For the last year he has been exploiteer in the Los Angeles exchange. Previously he was exploiteer in Kansas City, St. Louis and Omaha.

Claud Saunders also announces the appointment of Arthur G. Pickett to fill the Los Angeles post vacated by Goring. Pickett was publicity manager for the Rickard and Nace string in Phoenix, Arizona.

"A Front Page Story," as the name indicates, is a newspaper story and a Vitagraph special. The cut shows scenes from the production.

# *12 on American Releasing Schedule*

## *"The Bohemian Girl" and "The Prince and The Pauper" Are Included on List*

TWELVE productions are announced for release during the next three months by the American Releasing Corporation. Two of these, Hampton del Ruth's comedy-drama, "The Marriage Chance," and a picturization of Mark Twain's "The Prince and the Pauper," have already been given a number of pre-release showings in certain of the larger cities. These subjects now become available for national release. In the group are included Harley Knoles' screen production of "The Bohemian Girl," and Nell Shipman-Bert Van Tuyl's "The Grub Stake," a romantic melodrama laid in Alaska.

For Christmas week Wm. H. Strauss, in "Solomon in Society," with Brenda Moore, previously titled "The House of Solomon," will be the attraction at the Cameo theatre, and will be ready for general release shortly afterward. Written by Val Cleveland and directed by Lawrence C. Windom, the cast includes Nancy Deaver, Charles Delaney, Fred T. Jones and Lillian Herlein.

"The Marriage Chance" includes in its cast Alta Allen, Milton Sills, Henry B. Walthall, Tully Marshall, Mitchell Lewis and Irene Rich. Written and directed by Mr. del Ruth in person, "The Marriage Chance" is the first of four big special productions to be made by him for American Releasing.

The cast of "The Bohemian Girl" includes Ivor Novello, Ellen Terry, Constance Collier, C. Aubrey Smith and Gladys Cooper. Novello became widely known in America in the previous Harley Knoles' production "Carnival." "The Bohemian Girl" has been set for January 14th release.

Miss Shipman and Mr. Van Tuyl have been at work on "The Grub-Stake" for the past sixteen months up in the Priest Lake country of Idaho and in and around Spokane. The story is written by Nell Shipman herself, who is the star and co-director as well. Supporting Miss Shipman in "The Grub-Stake" are Alfred Allen, Walt Whitman, George Berrell, Hugh Thompson, George Hernandez and C. K. Van Auker. This picture will have its pre-release engagement in New York and certain eastern cities early in January, and the national release date has been set for February 18th.

"The Danger Point," another of the productions announced, is made by Victor Hugo Halperin and directed by Lloyd Ingraham. It features Carmel Myers, Joseph Dowling and W. P. Carleton, and is being played at the Cameo theatre, New York, this week.

An M. C. Mims' production, "That Woman," starring Catherine Calvert and directed by Harry O. Hoyt, is announced as the release for December 31st. This is a story of a stage beauty who married a millionaire's son and went through poverty to prove that she really loved him.

The release for January 7th is "As a Man Lives," an Achievement Film's production, directed by J. Searle Dawley, with an all-star cast, including Robert Frazer, Gladys Hulette and Frank Losee. This picture was given a pre-release presentation at the Cameo theatre in New York the week of December 10th.

The January 21st release is "The Web of the Law," a Gibson-Dyer production, directed by Tom Gibson. "A swift-moving, rapid and thrilling western picture," is American Releasing's description of the subject.

On January 28th will be released "Milady," which is the famous Dumas story, "Twenty Years After." This is a Diament-Berger production of romance, intrigue, loyalty and treachery.

"A Son of the Desert" is the release for February 4th. This is an F. W. Kraemer production, featuring Marin Sais, supported by William MacCormick.

J. P. McGowan is said to have made a smashing melodrama and jewel-smuggling story for release by American on February 11th. This production is "One Million in Jewels," written and directed by Mr. McGowan, who himself plays the role of Burke of the Secret Service, supported by Helen Holmes, Elinor Faire and Charles Craig. This production was photographed in New York, Havana, Key West and Miami.

## George Archainbaud Signs Again with Selznick

George Archainbaud has signed a new contract with Myron Selznick to direct pictures under the Selznick banner. The director has been with the Selznick organization almost exclusively for the past three years. His latest works include "One Week of Love," featuring Elaine Hammerstein and Conway Tearle, and "Evidence" and "Under Oath," Elaine Hammerstein productions.

Upon the completion of "One Week of Love" he journeyed over to Universal City, where he held the megaphone on two productions. Director Archainbaud, under his new contract, will be assigned to the making of a Selznick special, the full details of which will be announced in a few days.

## Christmas Premier for "The Hottentot"

Thomas Ince's racing picture, "The Hottentot," a First National release, with Douglas MacLean and Madge Bellamy in the big roles, will have its premier showing at the Balaban and Katz Chicago theatre on Christmas day, and after playing there Christmas week will be seen during the New Year week at the Tivoli and the Riviera, also Balaban & Katz houses. The feature is booked to show at the Strand, New York, late in January.

## "Something for Nothing" Enters Production

Daniel Carson Goodman's second production for Equity Pictures, to follow "What's Wrong with the Women?" was put into production last week by Mr. Goodman in New York. The title, "Something for Nothing," which was announced several weeks ago, has been retained and the picture will probably be released under that name.

In the cast are Robert Edeson, Hedda Hopper, Elinor Fair and Vincent Coleman.

## Wm. Hurst Made Business Manager for Pyramid

William O. Hurst has been appointed as business manager of Pyramid Pictures, Inc., and has already entered upon his duties. Mr. Hurst is a stage and screen "vet" of over twenty years' experience. He was formerly on Paramount's staff of production managers, and later occupied the post of general manager for Whitman Bennett.

## Three F. B. O. Managers Are Tied in Sales Contest

THREE F. B. O. branch offices finished in a dead heat in the recent contest staged by Harry M. Berman, general manager of distribution of the Film Booking Offices of America. Charles Rozensweig, of New York; Earl W. Kramer of Buffalo and Harry Hart of Milwaukee finished within three tenths of a point of each other and instead of awarding the diamond ring to the highest, a prize of $250 was awarded to each branch manager.

The winners showed the greatest increase of cash collections of all F. B. O. exchanges over a period of one month.

Two scenes from "The Law of the Sea." Hobart Bosworth is the featured player and Anchor the releasing company

## "Prodigal Daughters" Cast Completed

Gloria Swanson, Paramount star, has been surrounded by an exceptional cast in "Prodigal Daughters," a Sam Wood production. Ralph Graves is the leading man and Vera Reynolds plays the part of a young pleasure-loving girl who is plunged into tragedy through her love of a good time. Theodore Roberts, veteran character actor, has the role of a successful American business man who suddenly finds his home involved in moral chaos. Others in the cast are Louise Dresser, Charles Clary, Robert Agnew, Maude Wayne and Julia Faye.

## Dustin Farnum Release Due January 14

On January 14, William Fox will release the first of the 1923 Dustin Farnum series of new pictures, "Three Who Paid," from the story by George Owen Baxter, and directed by Colin Campbell. Opposite the star is Bessie Love. Others in the cast are Frank Campeau, Fred Kohler, Robert Daly, William Conklin and Robert Agnew.

January 7 Fox will release "The Footlight Ranger," starring Charles Jones, hero of western melodrama.

It was directed by Scott Dunlap from the story and scenario by Dorothy Yost.

In the cast are Fritzi Brunette, James Mason, Lillian Langdon, Lydia Yeamans Titus and Henry Barrows.

## Lupino Lane Feature for Early Release

"A Friendly Husband," the second on the list of six new special productions which Fox Film Corporation recently announced as a supplement to the original set of eight for the season of 1922-23, stars Lupino Lane in his first multiple-reel feature.

Jack Blystone, who directed the first three comedy specials of Lane, namely, "The Reporter," "The Pirate," and "My Hero," also directed "A Friendly Husband," which is in five reels and will be released early in 1923 following the preparation or distribution of "The Village Blacksmith."

## Geo. Dumond Special Representative for Warners

George H. Dumond, former manager of Clune's Auditorium, Los Angeles, has been engaged by Warner Brothers as special representative. Mr. Dumond, who recently managed Wesley Barry, the Warner star, across the country in a vaudeville act, left last week on a tour of the exchanges handling the Warner productions.

Dumond has been allied with the theatrical world for more than twenty years, and he has a large acquaintance among the members of the industry.

## Fox Exchange in New York Preparing for Drive

Fox Anniversary Week will be celebrated January 28th to February 3rd. The New York exchange of the Fox Film Corporation is preparing to establish new sales records in bookings for that week's program of Fox attractions. A larger number of bookings than ever before attained in the New York territory by the Fox exchange is already assured, according to advance reports.

Louis Rosenbluh, manager of the New York exchange, was cordially received by the staff on his recent return to duty, following an enforced absence due to illness. The tri-weekly meetings held by the sales force for an interchange of ideas are said to be proving highly successful.

## "Oh Ye Fools" Title for Burr Picture

"Oh Ye Fools" is the title of the next picture which Edgar Lewis will make for Mastodon Films, Inc., for distribution in the independent market.

C. C. Burr has already announced that "Fires of Youth," the first picture which Mr. Lewis made for Mastodon, is nearly completed, and will be released at an early date.

Both stories were written by Mr. Lewis.

## E. Jensen Transferred to F. B. O. Home Office

E. C. Jensen, who has been Western Division manager for Film Booking Offices of America, has been transferred to the home office by Harry M. Berman, general manager of distribution. Mr. Jensen will retain his division managership, operating from the home office, and will assist Mr. Berman in the sales department.

## Goldwyn Branch at Albany; S. Eckman, Jr., Promoted

GOLDWYN DISTRIBUTING CORPORATION is opening a branch exchange in Albany, N. Y. It will be located at No. 679 Broadway and will be opened on January 8. Charles Walder has been appointed resident manager.

S. Eckman, Jr., who has been manager of Goldwyn's New York exchange for a number of years has been appointed District manager supervising the territory covered by the New York, Albany and New Haven exchanges. His headquarters will remain at the New York exchange, 729 Seventh Avenue.

The Goldwyn exchange in Washington, D. C., has been removed from 714 Eleventh Street, N. W., to 924 New Jersey Avenue, N. W.

NEWSY BRIEFS FROM CENTRAL FILM BELT

# Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

## Around the Trade

INDUSTRY continues to pick up, and, according to reports from all parts of the central west, employment conditions are better than at any time since the slump appeared two years ago, and motion picture theatre owners believe that this spells increasing prosperity for the moving picture business.

The come-back of business and industry has reached the point where it is hampered in many centers by inadequate rail facilities and in many places there is also a labor shortage, despite cold weather, that is sending some transient workers into the cities. The tendency of wages is still upwards.

Barney Cohen, district manager of the Federal Employment Service, states that industrial employment in Illinois is better than at any time in the past two years, and the Illinois Department of Labor, in its surveys, shows that one thousand, four hundred and nine-two plants increased forces two per cent. in November, while pay rolls increased four per cent.

In the Chicago industrial district, reports show that industry and employment are increasing. Wire and alloy steel plants are operating at capacity. Manufacturing and building lines are active, and increased shipments to the stock yards have resulted in the employment of more men. Steel mills are operating at eighty per cent. of capacity and construction activities in Illinois did not close with cold weather and work is going ahead more extensively than in former years. In Indiana industry is humming; Michigan is breaking all employment records, and from Milwaukee come reports of an increase in employment in practically all lines.

Chicago retailers also report the Christmas buying has surpassed all past records, both as to volume and value of merchandise.

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While Adolph Bolm is busy with his Chicago opera season, Jones, Linick & Schaefer have secured the services of Boris Petroff, as director of the dance, which forms an important portion of each week's entertainment at the new McVicker's theatre. Petroff comes to Chicago after a successful two years as ballet director at the California and Granada theatres in San Francisco.

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A. N. Robertson and R. N. Shobe, who are partners in an important chain of Indiana theatres, were in Chicago this week on a booking trip. They report business good, and that conditions in rural communities are showing considerable improvement. From their experience they believe that the public in the smaller towns, as well as the large cities, is demanding big pictures and widely advertised pictures, and state that only the theatres showing the best class of pictures can hope to make money under the present conditions.

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Manager Burns, of Brunhild & Young's Shakespeare theatre, was exhibiting some interesting pieces of film this week, which were given to him by the veteran operator of the house, Bert Anderson. The films were part of the titles of some old timers and started exhibitors of many years experience reminiscing. "The Adventures Of Kathlyn," and "Mike McDermott In Her Proper Place," the feature which the leader announced was in three parts, were the interesting souvenirs of the industry's early days.

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Lubliner & Trinz have closed a long time contract with Paul Sternberg and his orchestra of twenty-seven syncopators, and the orchestra will be installed at the Pantheon theatre, starting the day before Christmas.

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The Central Park theatre has a new first violinist, Victor Young, one of the most sensational of the younger Chicago violinists, and a frequent star at concerts. Mr. Young recently made his Chicago debut after study abroad for some time.

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Ray A. Grombacher, of the Liberty Theatre, Spokane, Washington, who is one of the executive committee of the Motion Picture Theatre Owners of America, was a Chicago visitor this week and stopped in at the NEWS office to get recent issues of the NEWS, which, he states, he cannot be without if he wants to keep up with what's going on in the industry. Mr. Grombacher had planned to attend the Chicago meeting at which the Theatre Owners Distributing Corporation was launched, but was prevented by the sudden death of his father at Cleveland, Ohio. He states that exhibitors of the northwest are deeply interested in the new organization and are eagerly awaiting further details.

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Twenty-five thousand orphans, destitute children, grown-ups from various institutions and convalescing soldiers, were the guests of Balaban & Katz, at their various, big theatres during the two weeks preceding Christmas. They were conveyed to the theatres in street cars, automobiles, supplied by volunteer organizations, buses, and every means of transportation, and were admitted free and given a real bit of Christmas cheer through the generosity of Chicago's famous showmen. Many others of the leading circuits and individual theatres also displayed the Christmas spirit and added to the happiness of the city in various ways, among them being Lubliner & Trinz, who entertained thousands of children from charitable institutions in their seventeen theatres, and Ascher Brothers, who did likewise. Brunhild & Young who, for five consecutive years have distributed toys to every child attending one of their four houses on the day before Christmas including children in arms, did so again this year and the gifts that Santy distributed were worth while and brought pleasure to the youngsters.

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Berney Russell, west coast manager of Russels Productions, is scheduled to spend the holidays in Chicago, visiting his father, W. D. Russell, who is president of Russells Productions. Berney left Los Angeles, accompanied by his wife, Tuesday, and will receive a warm welcome from his many Chicago friends.

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## Among the Exchanges

DICK WALLACE has been appointed office manager and assistant to the exchange manager of the American Releasing Company's Chicago branch. Mr. Wallace is a newcomer to the film business, having recently been associated with the Central & Commercial Oil Company.

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Herman Stern, of Universal, spent the week in New York, conferring with President Carl Laemmle and other home office officials.

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T. R. Gilliam has been appointed assistant to W. W. Bromberg, country sales manager of Associated First National at Chicago, the business in this department having expanded to such an extent that Manager Bromberg could not handle it alone.

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P. J. Morfa has left Associated Exhibitors to accept a position with one of the financial houses on La Salle Street. The vacancy caused by his resignation, has been filled by E. P. Pickler, who is now covering the south side for Manager Willard. Mr. Pickler formerly was manager of Select at St. Louis and Kansas City.

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O. H. Wooden, formerly connected with Select, is now covering the south side for the American Releasing Corporation.

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President Zambreno, of Progress Pictures, has booked the big Arrow special, "The Streets Of New York," into Barbee's, where it will open the day before Christmas. An unusually strong advertising and exploitation campaign will back up the feature, including billboards and tie-ups with newspapers and the Art Institute. A private showing of this picture was held at Barbee's on Thursday at midnight for the press, exhibitors, and others.

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M. Whitmoyer, of Associated First National, left for his home in Nebraska, where he will spend Christmas with his aged mother, who is suffering with a broken hip as the result of a fall which she sustained recently.

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Chicago salesmen made a splendid record in the recent Associated First National sales contest, taking five out of six first places in the district race. Jacob Jacobs was first and was awarded a three hundred dollar prize, and also had the honor of having the highest average of any salesman in the United States. Jack Howland won second and two hundred dollars; Clyde A. Pratt, Des Moines, third, one hundred dollars; William C. Cook, Chicago, fourth prize; Ed Brichetto, fifth and T. R. Gilliam was sixth.

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District Manager George A. Hickey, of Goldwyn, was back at his Chicago headquarters this week, after making Milwaukee and Minneapolis, and expressed himself as much pleased with the business outlook. It is understood that Goldwyn already is showing greatly improved business.

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J. C. McGinnis has resigned from his position with Fox exchange to become an assistant in the office of the state's attorney.

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Cecil Maberry stopped off in Chicago last week, en route to the west coast, where it is reported he will organize a producing company.

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George F. Bromley, one of the best known exchange men in the country, is now making his headquarters in Chicago, having been appointed middle west representative of the C. B. C. Film Sales Corporation.

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United States Marshal Bob Levy, former active exhibitor, and one of the most popular men in Chicago motion picture circles, was the winner of the first prize in the Elk's membership contest. A number of exchange men and exhibitors were among the recent class which took the B. P. O. E. degrees, including I. Leserman, Walter Hyland, Paul Ruteshauser, of the Virginia Theatre; F. Ishmael, L. Berling, Charles Kamp, of the Madeline Theatre; David Hellman, Ike Van Ronkel, Henry and Herman Schoenstadt, Adolph Powell, H. K. Jesselson, Abe Herman and J. L. Friedman.

# Exhibitors' Reports on Pictures

NOTE:—Exhibitors' Reports on Pictures is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features. This department is presented this month in a new and enlarged form, which makes it possible for the exhibitor to see even more closely what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third column, the number who considered it "Average"; the fourth, the number who considered it "Good"; and the fifth column, those who considered it "Big."

The last column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Average," 50%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

| Title of Picture | Number Exhibitors Reporting "Poor" | Number Exhibitors Reporting "Fair" | Number Exhibitors Reporting "Average" | Number Exhibitors Reporting "Good" | Number Exhibitors Reporting "Big" | Average Percentage Value |
|---|---|---|---|---|---|---|
| **AMERICAN RELEASING CORP.** | | | | | | |
| Belle of Alaska | 2 | 1 | 1 | 16 | — | 63 |
| Great Alone, The | 3 | — | — | 13 | — | 61 |
| His Wife's Husband | — | 1 | — | 9 | — | 67 |
| Jan of the Big Snows | 1 | 1 | 1 | 11 | — | 63 |
| My Old Kentucky Home | 1 | 2 | 1 | 26 | — | 66 |
| Queen of the Moulin Rouge | — | — | — | 15 | — | 70 |
| Sign of the Rose, The | — | — | — | 15 | — | 70 |
| Sisters | — | 1 | — | 27 | — | 69 |
| **ASSOCIATED EXHIBITORS** | | | | | | |
| Don't Doubt Your Wife | 1 | — | — | 9 | — | 65 |
| Grandma's Boy | — | — | — | 78 | 6 | 73 |
| Lady Godiva | — | 1 | — | 9 | — | 67 |
| Real Adventure, The | — | 2 | — | 11 | — | 67 |
| Silas Marner | — | — | — | 10 | 1 | 73 |
| Woman Wake Up | 1 | 4 | 2 | 26 | — | 64 |
| **FAMOUS PLAYERS** | | | | | | |
| Across the Continent | — | 3 | — | 53 | 1 | 67 |
| Bachelor Daddy, A | — | 3 | — | 62 | 1 | 66 |
| Beauty Shop, The | 3 | 2 | — | 8 | 1 | 57 |
| Beauty's Worth | — | 1 | — | 22 | 1 | 70 |
| Beyond the Rocks | 3 | 5 | — | 66 | 6 | 64 |
| Blood and Sand | — | 1 | — | 62 | 9 | 73 |
| Bobbed Hair | 15 | — | 1 | 10 | — | 41 |
| Bonded Woman, The | 1 | 1 | 1 | 21 | — | 66 |
| Borderland | — | — | — | 24 | 1 | 71 |
| Bought and Paid For | — | 3 | — | 33 | 2 | 70 |
| Burning Sands | 1 | 1 | — | 25 | 1 | 69 |
| Clarence | — | — | — | 11 | — | 70 |
| Cowboy and The Lady, The | — | 2 | — | 14 | — | 66 |
| Cradle, The | — | 2 | — | 23 | — | 68 |
| Crimson Challenge | 1 | 2 | — | 20 | 1 | 67 |
| Dictator, The | — | 1 | — | 37 | 1 | 70 |
| Face in the Fog, The | — | 1 | — | 13 | — | 68 |
| Find the Woman | 2 | 2 | — | 19 | — | 63 |
| Fools Paradise | 1 | 2 | — | 71 | 20 | 75 |
| For The Defence | — | 6 | — | 14 | — | 61 |
| Ghost Breaker, The | — | — | — | 30 | — | 70 |
| Good Provider, The | — | 2 | — | 42 | 3 | 73 |
| Green Temptation, The | — | 3 | 2 | 42 | 1 | 68 |
| Heart Specialist, The | 1 | 3 | — | 12 | — | 61 |
| Her Gilded Cage | — | 3 | — | 43 | — | 68 |
| Her Husband's Trade Mark | — | 3 | — | 43 | 3 | 70 |
| Her Own Money | — | 1 | 1 | 24 | 1 | 69 |
| If You Believe It, It's So | — | 2 | — | 34 | 1 | 69 |
| Is Matrimony A Failure? | — | 4 | — | 35 | 2 | 69 |
| Loves of Pharoah | — | 1 | — | 22 | — | 69 |
| Man From Home, The | — | 1 | — | 28 | — | 69 |
| Manslaughter | — | — | — | 61 | 15 | 76 |
| Man Unconquerable, The | — | 2 | — | 28 | 2 | 70 |
| Man Who Saw Tomorrow | — | 3 | — | 18 | — | 66 |
| Nice People | — | 1 | 1 | 54 | 2 | 70 |
| North of the Rio Grande | 1 | 3 | — | 41 | 1 | 67 |
| Old Homestead, The | — | 1 | — | 55 | — | 70 |
| On The High Seas | 1 | 1 | — | 11 | — | 64 |
| Ordeal, The | 3 | 5 | 1 | 28 | — | 61 |
| Our Leading Citizen | — | 3 | — | 27 | 3 | 70 |
| Over the Border | 2 | 8 | — | 29 | 1 | 62 |
| Pink Gods | — | 2 | — | 25 | — | 68 |
| Siren Call | 1 | 2 | — | 21 | — | 65 |
| Sleep Walker | — | 1 | 2 | 15 | — | 66 |
| South of Suva | 2 | — | — | 17 | — | 65 |
| Three Live Ghosts | — | 2 | — | 46 | 2 | 70 |
| Through a Glass Window | 1 | 1 | — | 11 | 1 | 66 |
| To Have and To Hold | — | — | — | 24 | — | 70 |
| Top of New York | — | 4 | — | 18 | 1 | 66 |
| Travelin' On | 3 | 6 | — | 26 | — | 61 |
| Truthful Liar, The | 1 | 3 | 1 | 8 | — | 58 |
| Valley of Silent Men | 1 | 2 | — | 24 | 1 | 67 |
| When Knighthood Was in Flower | — | — | — | 23 | — | 70 |
| While Satan Sleeps | — | 4 | — | 25 | 1 | 67 |
| Woman Who Walked Alone | — | 2 | — | 43 | — | 69 |
| World's Champion, The | 2 | 8 | — | 35 | 2 | 64 |
| Young Diana, The | 2 | — | — | 24 | — | 66 |
| Young Rajah, The | — | — | — | 16 | — | 70 |
| **FILM BOOKING OFFICE** | | | | | | |
| Boy Crazy | — | 2 | — | 23 | — | 68 |
| First Woman, The | — | — | — | 10 | — | 70 |
| Gay and Devilish | — | 2 | 1 | 15 | — | 66 |
| Glory of Clemintina | 3 | 2 | — | 15 | — | 60 |
| In the Name of the Law | — | 1 | — | 45 | 1 | 70 |
| Kick Back, The | — | — | — | 14 | — | 70 |
| My Dad | — | 1 | — | 15 | — | 68 |
| Queen of the Turf | 8 | 1 | 1 | 22 | — | 56 |
| Sheik of Araby, The | 1 | 1 | 1 | 12 | — | 64 |
| Son of the Wolf, The | 1 | 5 | — | 14 | 1 | 62 |
| Understudy, The | — | 1 | — | 10 | — | 67 |
| Up and At 'Em | 1 | 1 | 1 | 7 | — | 60 |
| Vermillion Pencil, The | — | 3 | — | 17 | — | 66 |
| **FIRST NATIONAL** | | | | | | |
| Bond Boy, The | — | — | — | 33 | 1 | 71 |
| Cross Roads of New York | 1 | 3 | — | 25 | 2 | 67 |
| Deuce of Spades, The | 2 | 1 | 2 | 12 | — | 60 |
| Domestic Relations | — | 3 | 1 | 13 | — | 64 |
| East is West | 1 | — | — | 15 | — | 67 |
| Eternal Flame, The | — | 1 | — | 37 | 4 | 74 |
| Gas Oil and Water | 5 | 2 | — | 14 | — | 56 |
| Hurricane's Gal | — | — | — | 39 | — | 70 |
| Infidel, The | 2 | 3 | — | 12 | — | 59 |
| Invisible Fear, The | 4 | 7 | 2 | 20 | 1 | 57 |
| Kindred of the Dust | — | 2 | — | 23 | — | 67 |
| Lorna Doone | — | — | — | 11 | — | 70 |
| Masquerader, The | — | — | — | 28 | 4 | 74 |
| One Clear Call | — | 4 | 1 | 40 | — | 67 |
| Polly of the Follies | 1 | 1 | — | 57 | 8 | 72 |
| Primitive Lover, The | — | 1 | 1 | 33 | — | 69 |
| Question of Honor | — | 3 | 1 | 24 | 2 | 68 |
| Rose of the Sea | 3 | 1 | 1 | 16 | — | 61 |

| Title of Picture | Number Exhibitors Reporting "Poor" | Number Exhibitors Reporting "Fair" | Number Exhibitors Reporting "Average" | Number Exhibitors Reporting "Good" | Number Exhibitors Reporting "Big" | Average Percentage Value |
|---|---|---|---|---|---|---|
| Seventh Day, The | 1 | 9 | — | 31 | 1 | 63 |
| Skin Deep | — | 2 | — | 23 | 1 | 69 |
| Smilin' Thru | — | 1 | — | 83 | 30 | 79 |
| Smudge | 1 | — | 1 | 8 | — | 63 |
| Sonny | — | 1 | — | 48 | 3 | 71 |
| Trouble | — | 1 | — | 42 | 1 | 70 |
| Wife Against Wife | 6 | 3 | — | 14 | — | 53 |
| Woman He Married, The | — | 5 | — | 21 | — | 64 |
| Woman's Side, The | 3 | 7 | — | 15 | — | 56 |
| **FOX** | | | | | | |
| Arabian Love | — | 2 | 1 | 39 | 1 | 69 |
| Fast Mail, The | — | 1 | — | 39 | 1 | 70 |
| Fighting Streak, The | 1 | 1 | — | 30 | — | 68 |
| Fool There Was, A | — | 1 | — | 28 | — | 69 |
| For Big Stakes | 1 | — | — | 28 | — | 68 |
| Honor First | 2 | 1 | — | 11 | — | 61 |
| Iron to Gold | — | 5 | — | 30 | — | 66 |
| Just Tony | — | 1 | — | 22 | 1 | 70 |
| Light of the Desert | 1 | 1 | — | 12 | — | 64 |
| Men of Zanzibar, The | — | — | — | 10 | — | 70 |
| Money to Burn | — | 2 | — | 10 | — | 65 |
| Monte Cristo | — | — | — | 49 | 2 | 70 |
| Moonshine Valley | — | 2 | — | 11 | — | 65 |
| My Friend the Devil | — | — | — | 10 | — | 70 |
| Nero | — | — | — | 13 | 2 | 74 |
| Oath Bound | — | 3 | — | 14 | 1 | 67 |
| Pardon My Nerve | — | — | — | 29 | — | 70 |
| Ragged Heiress, The | 1 | 1 | 1 | 12 | — | 64 |
| Rough Shod | — | 1 | — | 24 | — | 69 |
| Self Made Man, A | 4 | 1 | — | 6 | — | 50 |
| Shackles of Gold | 3 | 3 | — | 17 | — | 60 |
| Silver Wings | 1 | — | — | 19 | — | 68 |
| Stage Romance | 14 | 2 | — | 26 | 1 | 53 |
| Strange Idols | 3 | 4 | — | 18 | — | 60 |
| Strength of the Pines | — | 2 | 1 | 12 | — | 65 |
| Trooper O'Neil | — | — | — | 18 | — | 70 |
| Up and Going | 1 | 2 | 1 | 38 | — | 67 |
| Western Speed | 1 | — | — | 22 | — | 68 |
| Without Fear | 1 | 5 | — | 8 | — | 57 |
| **GOLDWYN** | | | | | | |
| Always the Woman | 5 | 2 | — | 10 | — | 52 |
| Come on Over | — | 1 | — | 46 | — | 69 |
| Dust Flower, The | 1 | — | 1 | 19 | 1 | 68 |
| Golden Dreams | 2 | 1 | — | 15 | — | 63 |
| Head Over Heels | 1 | 4 | — | 13 | — | 61 |
| Mr. Barnes of New York | 4 | 1 | — | 12 | — | 56 |
| Remembrance | 2 | 2 | — | 31 | — | 66 |
| Sherlock Holmes | — | 1 | — | 19 | — | 69 |
| Sin Flood, The | — | — | — | 12 | — | 70 |
| Wall Flower, The | — | 3 | 1 | 19 | — | 65 |
| When Romance Rides | — | — | 1 | 34 | — | 70 |
| Yellow Men and Gold | — | 1 | — | 34 | 2 | 71 |
| **HODKINSON** | | | | | | |
| Free Air | — | — | — | 16 | — | 70 |
| Gray Dawn | 1 | — | 1 | 14 | — | 66 |
| Heart's Haven | — | 1 | — | 12 | — | 73 |
| Slim Shoulders | — | 1 | — | 21 | — | 68 |
| **METRO** | | | | | | |
| Broadway Rose | — | 4 | 1 | 35 | 1 | 67 |
| Don't Write Letters | 4 | 1 | — | 10 | — | 55 |
| Face Between, The | 1 | 1 | — | 9 | — | 62 |
| Fascination | 1 | 1 | — | 51 | 2 | 69 |
| Forget Me Not | — | — | — | 11 | — | 70 |
| Glass Houses | — | 1 | — | 31 | 2 | 71 |
| Hands of Nara | 2 | 1 | — | 7 | — | 57 |
| Hate | 2 | 2 | — | 7 | — | 56 |
| I Can Explain | 5 | 2 | — | 4 | — | 42 |
| Kisses | 3 | 2 | — | 11 | — | 57 |
| Missing Husbands | 3 | — | — | 10 | — | 59 |
| Prisoner of Zenda | — | — | — | 41 | 2 | 70 |
| Seeing's Believing | 3 | 1 | — | 10 | — | 58 |
| Sherlock Brown | 1 | 1 | 1 | 12 | — | 64 |
| They Like 'Em Rough | 2 | 1 | — | 14 | 1 | 65 |
| **PATHE** | | | | | | |
| Isle of Zorda, The | — | 1 | — | 17 | 1 | 70 |
| Nanook of the North | 1 | — | — | 47 | 1 | 70 |

| Title of Picture | Number Exhibitors Reporting "Poor" | Number Exhibitors Reporting "Fair" | Number Exhibitors Reporting "Average" | Number Exhibitors Reporting "Good" | Number Exhibitors Reporting "Big" | Average Percentage Value |
|---|---|---|---|---|---|---|
| **PLAYGOERS** | | | | | | |
| Hills of Missing Men | 2 | 3 | — | 9 | — | 56 |
| **PREFERRED PICTURES** | | | | | | |
| Rich Men's Wives | — | — | — | 40 | — | 70 |
| **SELZNICK** | | | | | | |
| Channing of the North West | 2 | — | — | 15 | — | 64 |
| Evidence | — | 1 | — | 16 | — | 68 |
| John Smith | — | — | — | 10 | — | 70 |
| Love is An Awful Thing | — | 2 | — | 16 | 1 | 71 |
| Love's Masquerade | — | 1 | — | 12 | — | 68 |
| Reckless Youth | 1 | — | — | 14 | 1 | 69 |
| Referee, The | — | 1 | — | 9 | — | 67 |
| Reported Missing | 1 | 1 | 1 | 76 | 2 | 70 |
| Under Oath | — | — | — | 24 | 1 | 71 |
| Wide Open Town | — | — | 1 | 14 | — | 69 |
| Woman of No Importance | 1 | 4 | — | 9 | 1 | 61 |
| **STATE RIGHTS** | | | | | | |
| Determination | 1 | 1 | — | 8 | — | 62 |
| I Am The Law | — | 2 | 1 | 22 | 2 | 70 |
| Man From Hell's River | — | — | 2 | 10 | — | 66 |
| Rags to Riches | — | 1 | 1 | 16 | — | 67 |
| What's Wrong With the Women | — | 2 | — | 8 | — | 64 |
| Worldly Madonna, A | 3 | 1 | — | 18 | 11 | 62 |
| Your Best Friend | — | 2 | 1 | 9 | — | 63 |
| **UNITED ARTISTS** | | | | | | |
| Fair Lady | — | 1 | 2 | 16 | — | 67 |
| Orphans of the Storm | — | 5 | — | 52 | 12 | 73 |
| Tailor Made Man | — | — | — | 21 | — | 70 |
| **UNIVERSAL** | | | | | | |
| Afraid to Fight | — | 1 | 1 | 35 | — | 68 |
| Bear Cat, The | 3 | — | — | 26 | — | 65 |
| Black Bag, The | 1 | 2 | — | 20 | 1 | 67 |
| Caught Bluffing | — | — | — | 14 | — | 70 |
| Confidence | — | 1 | 2 | 9 | — | 70 |
| Dangerous Little Demon | 2 | — | 1 | 23 | 1 | 67 |
| Delicious Little Devil, The | 1 | 1 | — | 26 | 1 | 68 |
| Don't Shoot | — | — | — | 16 | — | 70 |
| Galloping Kid, The | — | 2 | — | 9 | — | 64 |
| Her Night of Nights | 1 | 4 | — | 11 | — | 60 |
| Human Hearts | — | 1 | — | 41 | — | 70 |
| Kissed | — | — | — | 14 | — | 70 |
| Loaded Door, The | — | — | — | 17 | — | 70 |
| Long Chance, The | — | 1 | — | 9 | — | 67 |
| Man to Man | — | 1 | — | 56 | 2 | 71 |
| Man Under Cover, The | — | 2 | — | 22 | — | 67 |
| Man Who Married His Own Wife | — | — | — | 25 | — | 70 |
| Married Flapper, The | — | — | — | 19 | — | 70 |
| Out of the Silent North | — | 2 | — | 17 | — | 67 |
| Paid Back | — | — | — | 13 | — | 70 |
| Second Hand Rose | 1 | 3 | — | 23 | — | 65 |
| Step On It | 1 | 1 | — | 27 | — | 69 |
| Storm, The | — | — | 1 | 70 | 2 | 71 |
| Top O' The Morning | 1 | — | — | 9 | — | 65 |
| Tracked to Earth | — | — | — | 25 | — | 70 |
| Trap, The | — | 8 | — | 41 | 1 | 66 |
| Trimmed | — | — | 1 | 25 | — | 70 |
| Trouper, The | 4 | 2 | 1 | 11 | — | 55 |
| Under Two Flags | 1 | — | — | 19 | — | 68 |
| Wild Honey | 2 | 5 | 2 | 66 | 3 | 67 |
| Wise Kid, The | — | 2 | 1 | 20 | — | 66 |
| Wonderful Wife, The | 2 | 3 | — | 14 | — | 60 |
| **VITAGRAPH** | | | | | | |
| Angel of Crooked Street, The | — | 2 | — | 14 | 1 | 68 |
| Divorce Coupons | — | 1 | — | 11 | 2 | 72 |
| Island Wives | 1 | 2 | — | 17 | — | 65 |
| Man From Downing Street, The | 1 | 3 | — | 6 | — | 56 |
| My Wild Irish Rose | — | 1 | 1 | 14 | — | 67 |
| Sheik's Wife, The | 5 | 1 | — | 34 | 2 | 65 |
| Silent Vow, The | 1 | — | — | 12 | — | 69 |
| Too Much Business | 1 | — | 1 | 22 | 1 | 69 |

PROGRAMS FOR THE WEEK OF DECEMBER 17 TH

# With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

## NEW YORK CITY

**Capitol Theatre—**
Overture—"Herbertiana," Capitol Grand Orchestra.
Specialty — Capitol Ballet Corps and Solos in series of numbers.
Current Events—Capitol Magazine.
Prologue—Especially staged to introduce feature.
Feature—Quincy Adams Sawyer.
Recessional—Organ.

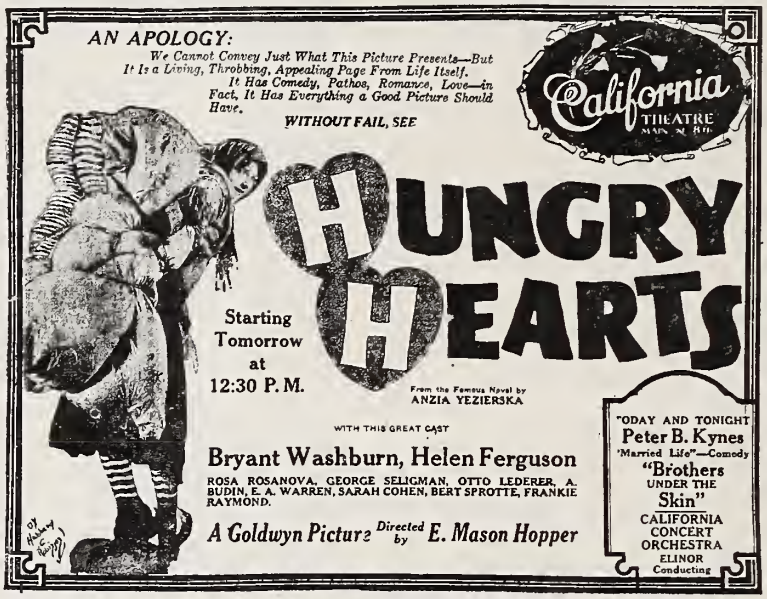
**Rivoli Theatre—**
Overture—Sicilian Vespers—Orchestra.
Current Events—News Weeklies.
Specialty—Schubertiana—a Dance Fantasy.
Feature—Kick in—Paramount.
Vocal—"Arioso de Bevenuto"—cel Saleco, baritone.
Comedy—Birthday—Inkwell Cartoon.

**Rialto Theatre—**
Overture—"Zampa" and Riesenfeld's Classical Jazz.
Current Events—Rialto Magazine.
Vocal—"I Hear a Thrush at Eve" duet.
Feature—Making a Man, Jack Holt—Paramount.
Specialty—Tunisian Dance.
Comedy—Faint Hearts.

**Mark-Strand Theatre—**
Overture—"La Forza del Destino"—Orchestra.
Novelty—Bird Life.
Specialty—Fokine Ballet.
Current Events—Mark-Strand Topical Review.
Prologue — "Dear Little Boy of Mine"—Baritone.
Feature—Heroes of the Street, Wesley Barry—Warner Bros.
Comedy—Crash, Jimmie Adams.
Recessional—Organ.

THE CLINTON SQUARE
Entire Week Starting Tomorrow, Monday, Dec. 4
Will Hays' Protection
of dangerous amusements
NOTORIETY
Added Attractions
Selznick News and Fun From the Press
Overture and Accompaniments by the
CLINTON SQUARE ORCHESTRA
Afternoons, 15c Evenings, 25c Plus War Tax

*The Clinton Square Theatre of Albany used this art ad on "Notoriety"*


AN APOLOGY:
We Cannot Convey Just What This Picture Presents—But It Is a Living, Throbbing, Appealing Page From Life Itself. It Has Comedy, Pathos, Romance, Love—in Fact, It Has Everything a Good Picture Should Have.
WITHOUT FAIL, SEE
California THEATRE
HUNGRY HEARTS
Starting Tomorrow at 12:30 P.M.
From the Famous Novel by ANZIA YEZIERSKA
WITH THIS GREAT CAST
Bryant Washburn, Helen Ferguson
ROSA ROSANOVA, GEORGE SELIGMAN, OTTO LEDERER, A. BUDIN, E. A. WARREN, SARAH COHEN, BERT SPROTTE, FRANKIE RAYMOND.
A Goldwyn Picture Directed by E. Mason Hopper
TODAY AND TONIGHT
Peter B. Kynes
"Married Life"—Comedy
"Brothers UNDER THE Skin"
CALIFORNIA CONCERT ORCHESTRA
ELINOR Conducting

*Attractive copy used by the California theatre, Los Angeles, for its showing of Hungry Hearts."*

## BROOKLYN

**Mark-Strand Theatre—**
Overture—Selections from "Il Trovatore" (Verdi)—Mark-Strand Symphony Orchestra.
Specialty—Costume-Dance Spectacle "Valse Bluette" (Drigo).
Current Events—Mark-Strand Topical Review.
Vocal Specialty—Criterion Quartette with Mark-Strand ballet group in an old-fashioned costume ball.
Music—Symphonized Jazz "Where the River Volga Flows," played by symphony orchestra.
Feature—The Beautiful And Damned—Warner Bros.
Comedy—Aesop Fable, A Dog's Day.
Recessional—Organ Solo March—"Queen of Sheba," (Gounod) George Crook and Harold Smith.
Next Week—Wesley Barry in Heroes of the Street.

## LOS ANGELES

**California Theatre—**
Overture—Symphony Concert—"Orpheus in Hades," Dvoraks "Humoresque," and "Around the Christmas Tree."
Current Events—Topics of the Day.
Feature—Herocs of the Street—Warner Brothers.
Recessional—Christmas Music.

**Symphony Theatre—**
Overture—Symphony Orchestra.
Current Events — International News.
Comedy—Movie Queen-Plum Center.
Feature—If I were Queen—Ethel Clayton—F. B. O.

**Kinema Theatre—**
Overture—Kinema Orchestra.
Comedy—Re-issue—A Dogs Life—Charles Chaplin.
Feature—White Shoulders—Katherine McDonald—First Nat'l.
Recessional — Organ — "If She Comes Back From Dixie."
Next Week—Dangerous Age.

**Loew's Theatre—**
Overture—"Aida."
Current Events — International News.
Cartoon—Mutt and Jeff.
Specialty—Jim Jams Dance—five people and jazz band.
Prologue—Reproduction of Prize Party Sequence from Feature—Eight People—Twelve minute run.
Feature—Quincy Adams Sawyer—Metro.

**Grauman's Rialto Theatre—**
Feature—When Knighthood Was In Flower, Marion Davies—Paramount—tenth week.

**Grauman's Hollywood Theatre—**
Feature — Douglas Fairbanks in Robin Hood—U. A.—Ninth week.

**Mission Theatre—**
Feature—Dr. Jack—Harold Lloyd—Pathe—Seventh week.

**Miller's Theatre—**
Feature—Tess of the Storm Country, Mary Pickford—U. A.—Seventh week.

**Grauman's Theatre—**
Overture—Grauman's Orchestra.
Current Events—Pathe News.
Novelty—Pathe Review and Fun From the Press.
Specialty—Physical Speed Organ with Slides "Toot Toot Tootsie Goodbye."
Cartoon—Felix Minds the Kind.
Added Attraction—Christmas Eve in Toyland—Twelve children representing dolls in various dance numbers.
Musical—Twenty Piece Jazz Orchestra in Twenty Minutes of Jazz.
Feature — The Face in the Fog, Lionel Barrymore—Paramount.

**Pantages Theatre—**
Feature — The Love Gambler — Seven acts of vaudeville.

**Hill Street Theatre—**
Overture—Hill Street Musical.
Current Events — International News.
Serial—In the Days of Buffalo Bill.
Comedy—A Lot of Bull.
Cartoon—Aesop's Fable.
Feature — Shadows of the Sea, Conway Tearle—Selznick.

## NEWARK

**Branford Theatre—**
Overture — Branford Symphony Orchestra.
Current Events—Selected News Weeklies.
Novelty—Topics of the Day.
Specialty—Leona La Mar (the Girl with the Thousand Eyes).
Comedy—Christmas, Mr. and Mrs. Carter DeHaven.
Vocal—Soprano.
Feature — What's Wrong with the Women?
Recessional—Organ.

## WASHINGTON

**Crandall's Metropolitan—**
Overture—"La Tosca."
Current Events—Pathe News, Fun from the Press.
Novelty Reel—Railroading.
Feature—My Friend the Devil—Fox.
Next Week—The Hottentot.

LIBERTY STARTING TOMORROW
Presents
WESLEY BARRY
IN
RAGS TO RICHES
A Harry Rapf Production
A wonderful compelling human interest drama with comedy and pathos in profusion — thrilling scenes, beautiful romance, lovable characters.
Enacted by a distinguished supporting cast including Niles Welch, Ruth Renick, Russell Simpson, Richard Tucker and Eulalie Jensen.
ADDED ATTRACTION
Man vs. Beast

*A Wesley Barry "Rags to Riches" ad run by the New York Liberty*

Hello Folks! — I've come to town and I've brought the greatest cast ever seen in one photoplay production.
Quincy Adams Sawyer
VICTOR POTEL LOUISE FAZENDA MARK MANN ELMO LINCOLN IRA CHINEY
QUINCY ADAMS SAWYER
BARBARA LA MARR BLANCHE FRIDAY
JUNE ELVIDGE JOHN BOWERS GALE HENRY
TEMPLE
Prices

*Art ad on "Quincy Adams Sawyer" used by the Temple theatre, Toledo.*

### Loew's Palace—
Overture—"The Prince of Pilsen."
Current News — Pathe News — Topics of the Day.
Cartoon—A Dog's Paradise (Aesop's Fables).
Feature (first four days) — The Young Diana — Paramount; (last three days) The Top of New York—Paramount.

### Loew's Columbia—
Overture—"The Emerald Isle" (Langey).
Current Events—Universal News.
Feature—Peg o' My Heart—Metro.
Next Week—Peg o' My Heart—Metro.

### Moore's Rialto—
Current Events—Fox News.
Feature—Brothers Under the Skin—Goldwyn.
Next Week—Heroes of the Street.

## BUFFALO

### Shea's Hippodrome—
Overture — "Natoma" — Victor Herbert.
Organ Recital — Albert Hay Malotte.
Current Events — Hippodrome Review.
Feature—The Pride of Palomar—Paramount.
Comedy—Dandy Dan—Sunshine.
Next Week—The Impossible Mrs. Bellew.

### Lafayette Square Theatre—
Overture — Concert orchestra — Organ recital — C. Sharpe-Minor.
Feature — Singed Wings — Bebe Daniels—Paramount.
Comedy—Snub Pollard.
Current Events—Fox News.
Novelty—Starland Revue.
Next Week—The Light in the Dark.

### Loew's State Theatre—
Overture—Medley of Popular Airs.
Current Events—Pathe News.
Feature — June Madness — Viola Dana—Metro.
Comedy—Hallroom Boys.
Next Week—The Cowboy and the Lady.

### Olympic Theatre—
Overture—"Eileen"—Victor Herbert.
Organ Recital—"Songs of the Southland," played by William F. Wirges, Jr.
Feature — All Night—Jewel Carmen.
Comedy—A Small Town Derby—John Fox.
Short Subject — New Leather Pusher series—Reginald Denny.

### Mark-Strand Theatre—
Overture—"Pique Dame."
Organ Recital—Prof. Herbert Alvin Houze.
Feature—Our Mutual Friend.
Comedy—Hallroom Boys.
Current Events—Kinograms.
Next Week—Remembrance.

### Palace—
Feature—The Kentucky Derby—Universal.

### Shea's North Park—
Feature—Pride of Palomar—Paramount.

## CHICAGO

### Tivoli Theatre—
Overture—Selected.
Current Events—Weekly.
Specialty—Coster and Clements singing "Songs My Mother Used to Sing."
Scenic.
Music—Organ solo, Milton Charles, organist.
Novelty—Literary Digest.
Specialty—A Night in Venice.
Feature—The Woman Conquers, Katherine MacDonald.
Comedy—Choose Your Weapons.
Coming Feature—Rags to Riches.

### Chicago Theatre—
Overture—Selected.
Novelty—Literary Digest.
Specialty—Dennis Sisters singing "Silent Night."
Scenic.
Organ Solo—"Coal Black Mammy."
Current Events—News Weekly.
Specialty—Frank and Deiterich in duet.
Feature—Rags to Riches, Wesley Barry—Warner Bros.
Comedy—Blazes.
Next Week—The Hottentot.

### Riviera Theatre—
Overture—Selected.
Novelty—Literary Digest.
Specialty—Ralph Errolle singing "Lolita."
Current Events—Weekly.
Scenic.
Specialty—A Pantomimic Fantasy.
Feature—The Woman Conquers, Katherine MacDonald.
Comedy—Choose Your Weapons.
Next Week—Rags to Riches.

### Roosevelt Theatre—
Feature—Lorna Doone—First National—2nd week.
Next Week—Tess of the Storm Country, Mary Pickford.

### McVicker's Theatre—
Overture—"Hungroise."
Current Events—McVicker's News.
Specialty—One Arabian Night.
Organ Solo—"An Old, Old Song."
Specialty — Lydia Van Gilder, former opera star, soloist.
Feature—Kick In—Paramount.
Next Week—Making a Man.

### Woodlawn Theatre—
Overture—Woodlawn Grande Organ—Selected.
Scenic—Pathe Review.
Novelty—The Mirror, Fun From the Press, Literary Digest.
Current Events—Woodlawn News and Views.
Cartoon—Aesop's Fables.
Musical—"A Dinner or Musical Number," compiled by the Woodlawn Orchestra Chef.
Feature—The Man Who Saw Tomorrow—Thomas Meighan.
Next Week—The Impossible Mrs. Bellew, Gloria Swanson.

### Randolph Theatre—
Organ Selections.
Current Events — International News.
Comedy—New Leather Pushers—Reginald Denny.
Feature—All Night (third week).

## PHILADELPHIA

### Stanley Theatre—
Overture—Christmas Carols.
Current Events—Pathe News—Kinograms—Topics of the Day—Fox News.
Comedy—The Electric House.
Musical feature—Pietro A. Yon, assistant organist at the Vatican in a program.
Feature—The Outcast, Elsie Ferguson—Paramount.
Next Week—Oliver Twist.

### Stanton Theatre—
Feature—When Knighthood Was in Flower, Marion Davies—Cosmopolitan. Indefinite run.

### Aldine Theatre—
Current Events—International News—Fun from the Press—Pathe review.
Comedy—The Week End Party.
Feature—The Forgotten Law—Metro.
Next Week—Trifling Women.

### Karlton Theatre—
Current Events—Pathe News—Kinograms—Movie Chats.
Comedy—Lazy Bones.
Feature—'Till We Meet Again—Asso. Ex.
Next Week—East Is West.

### Palace Theatre—
Current Events—Pathe News—Topics of the Day.
Comedy—The Two Flappers.
Feature—The Young Rajah, Rodolph Valentino—Paramount.
Next Week—The Impossible Mrs. Bellew.

### Arcadia Theatre—
Current Events—Pathe News—Broadcasting.
Comedy—Thrills and Spills—Fox.
Feature—Brothers under the Skin—Goldwyn.
Next Week—Domestic Relations.

### Regent Theatre—
Comedy—The Show.
Feature—Rose O' the Sea, Anita Stewart—First National.
Next Week—Affinities.

### Capitol Theatre—
Current Events—Kinograms—Topics of the Day.
Comedy—Choose Your Weapons.
Feature—John Smith—Selznick.
Next Week—The Young Rajah.

## SEATTLE

### Coliseum Theatre—
Overture — "Remembrances of Coliseum," compiled by Conductor Beaucaire.
Current Events—Pathe News and Kinograms.
Comedy—Choose Your Weapons.
Specialty — Esther Pressman in Dance Interpretation of Marcellonie.
Feature—The Light in the Dark, Hope Hampton—First National.
Recessional—Organ.
Next Week—From Rags to Riches.

### Columbia Theatre—
Overture — "Tales from Vienna Woods" and "After Every Farty."
Current Events—International News.
Novelty—Third Mirror Drama—He Raised Kane.
Feature—One Wonderful Night.
Recessional—Organ.
Next Week—The Flirt.

### Strand Theatre—
Overture—The Fortune Teller—Selections.
Current Events—Kinograms.
Novelty—Graphic—Educational.
Cartoon—Railroading.
Feature—Trifling Women—Metro.
Recessional—Organ.
Next Week—One Week of Love.

### Blue Mouse Theatre—
Overture—Dirigo Serenade.
Current Events—Fox News.
Musical—Organ, "Black Mammy."
Comedy—Faint Heart.
Vocal—Montana Varsity Five in Popular Selections.
Feature—Thelma.
Recessional—Organ.
Next Week—One Exciting Night.

### Liberty Theatre—
Overture—Orchestra.
Current Events—Liberty and Selznick News.
Scenic—Sky Riders.
Comedy—The Chased Bride.
Vocal — Duet, "Sunset Trail of Gold."
Feature—On the High Seas, Dorothy Dalton—Paramount.
Recessional—Organ.
Next Week—Oliver Twist.

### Winter Garden Theatre—
Overture—Orchestra.
Current Events — International News.
Novelty—Screen snapshots.
Comedy—Rail Birds.
Added Attraction—Style Show.
Feature—Other Women's Clothes—Hodkinson.
Recessional—Organ.
Next Week—The Half Breed.

*Advertising copy used by the Blue Mouse Theatre, Tacoma, Wash., to announce George Arliss in "The Man Who Played God"*

*Art ad used for Wally Reid in "30 Days" by the Missouri theatre, St. Louis*

## SAN FRANCISCO

**California Theatre—**
Overture — "After Every Party," Organ.
Current Events—News Review.
Novelty — Sense and Nonsense, Hodge Podge.
Specialty—Ben Black's Band Singing and Whistling Special Numbers.
Feature—Singed Wings.
Recessional—Organ.

**Granada Theatre—**
Overture—"Maritana."
Current Events—News Film.
Comedy—Chop Suey.
Novelty — Selections from Pathe Review.
Musical—Special music, "In Russia," by voice and instrumental.
Novelty—Fun From the Press.
Feature—The Call of New York.
Recessional—Organ.

**New Portola Theatre—**
Overture—"Whistling."
Current Events—News Weeklies.
Novelty—San Francisco Fire pictures.
Comedy—The Ropin' Fool.
Specialty—Musicale, soprano and four instruments during scenic colored photography.
Feature—Dr. Jack, Harold Lloyd—Pathe.
Recessional—Organ.

**Loew's Warfield Theatre—**
Overture — "Tannhauser" by Orchestra.
Current Events—Minute Views.
Specialty — Thirteen Sherwoods presenting singing and dancing act playing Sunset Burrud Plychrome Dream of the Sea.
Cartoon—The Bull Fight.
Novelty—Topics of the Day.
Feature—Quincy Adams Sawyer.
Recessional—Organ.
Next Week—Peg O' My Heart.

**Tivoli Theatre—**
Overture—Orchestra.
Current Events—News Weeklies.
Feature Comedy—Sure Fire Flint, Johnny Hines—Affiliated.
Feature—The Song of Life—First National.

## DALLAS

**Palace Theatre—**
Overture — Fifty-First Symphony Concert, Palace Orchestra.
Cartoon—Aesop's Fable.
Specialty — A Fantasie Originale in the Reincarnation of the Graces.
Feature—Law and the Woman.
Comedy—High Power.
Recessional—Organ.
Next Week—On the High Seas..

**Old Mill Theatre—**
Feature—On the High Seas, Dorothy Dalton, Jack Holt—Paramount.
Comedy—Stolen Glory.
Specialty—Old Mill Melody Men.

**Melba Theatre—**
Overture—Melba Grand Orchestra.
Feature — Brawn of the North, Strongheart—First National.
Comedy—Christmas, the DeHavens.
Feature — Beginning with Thursday—Oliver Twist, Jackie Coogan—First National.
Recessional—Organ.

## ATLANTA

**Howard Theatre—**
Overture—"Cavalleria Rusticana" including the famous intermezzo, the Howard Orchestra.
Current Events — Howard News and Views.
Pithy Paragraphs—A reel of wit produced locally.
Prologue—The Song of the Moth, featuring Miss Nell Howze in a special presentation of "When You Look into the Heart of a Rose."
Feature — Singed Wings, Bebe Daniels.

**Metropolitan Theatre—**
Overture—"The Chocolate Soldier" excerpts from Straus' opera with Buel B. Risinger directing the Metropolitan Symphony Orchestra.
Current Events—Kinograms.
Novelty—Fun From the Press.
Instrumental—"Loving Sam, the Sheik of Alabam" by the Saxophone Quintette.
Comedy—Christmas, Mr. and Mrs. Carter DeHaven.

**Rialto Theatre—**
Overture—"Faust" Rialto Melody Artists under direction of Whitney Hubner.
Current Events — International News.
Comedy—Ranch Romeo—Fox Sunshine Comedy.
Feature—Elsie Ferguson in Outcast—Paramount.

## BALTIMORE

**Century Theatre—**
Overture — Century Symphony Orchestra.
Current Events—Century Topical Review.
Comedy—Dutch Country Fair.
Specialty—Organ solo.
Musical Interlude—Century Symphony Orchestra.
Scenic—Gypsy Land.
Prologue—Christmas Fantasy, by Frank Rehsen.
Feature—Outcast, Elsie Ferguson—Paramount.
Next Week—Back Home and Broke.

**Rivoli Theatre—**
Overture — Poet and Peasant, Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Vocal—Solo.
Feature—Brothers Under the Skin —Goldwyn.
Novelty—Screen Magazine.
Comedy — Bow-Wow, Louise Fazenda.
Recessional—Organ solos.
Next Week—Oliver Twist.

**New Theatre—**
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Scenic—The One-Union Man.
Comedy—Monkey Shines.
Prologue—Special Christmas number.
Feature—Stolen Moments—Rodolph Valentino.
Next Week—Nero.

**Wizard Theatre—**
Overture—Wizard Orchestra.
Comedy — The Frozen North — Buster Keaton.
Novelty—Aesop's Fables.
Feature—The Valley of Silent Men—Paramount.

**Metropolitan Theatre—**
Overture — Metropolitan Concert Orchestra.
Current Events — Metropolitan Topical Review.
Novelty — Moonlight Sonata — Prizma.
Vocal—Solo.
Feature — One Week of Love, Hammerstein-Tearle—Selznick.
Next Week—The Headless Horseman.

Lon Chaney
PRESENTING HIS MOST VIVID CHARACTER PORTRAYAL, OF
"SHADOWS"
A Picturization of WILBUR DANIEL STEELE'S Famous Story— "CHING, CHING CHINAMAN!"
The Greatest Story Ever Told In Motion Pictures
—WITH—
Harrison Ford, Marguerite De-LaMotte, John Sainpolis, Walter Long, Priscilla Bonner, Frances Raymond and Buddy Messenger in the cast.
JOHNNY JONES
IN
"BROADCASTING"
A Comedy Based on the Radio Craze.
"FUN FROM THE PRESS"
FOX NEWS WEEKLY
Virgil Moore's Synco-Orchestra
Hoosier Harmony Three
Entire Week
Apollo

*This attractive ad appeared for "Shadows" at the Apollo, showing in Los Angeles*

**Parkway Theatre—**
Overture—Parkway Orchestra.
Current Events—Parkway Topical Review.
Comedy—Selected.
Specialty—Vocal solo.
Feature — Kisses, Alice Lake — Metro.
Next Week—Thelma.

**Blue Mouse Theatre—**
Comedy—Fair Week.
Feature — Queen of the Moulin Rouge—American Releasing.
Recessional—Organ solo.

## OMAHA

**Sun Theatre—**
Feature—Brothers Under The Skin —Goldwyn.
Scenic—Northwest Mounted.
Current Events—Pathe News.
Next Week—Hungry Hearts.

**Moon Theatre—**
Feature—Sage Brush Trail.
Comedy—Tailor-made Chauffeur.
Current Events — International News.
Next Week—Forbidden City.

**Strand Theatre—**
Overture — Slovische rhapsodie — Orchestra.
Feature—To Have and To Hold—Paramount.
Current News—Selznick.
Feature Next Week—Back Home and Broke—Paramount.

**World Theatre—**
Feature—Mysterious John Smith—Selznick.
Six vaudeville acts.
Feature Next Week—Song of Life —First Nat'l.

**Empress Theatre—**
Features—The Talk of New York —Paramount—A Woman of No Importance—Selznick.
Four acts of vaudeville.

**Rialto Theatre—**
Features—Rose of the Sea—First Nat'l—White Shoulders—First Nat'l.

## ST. PAUL

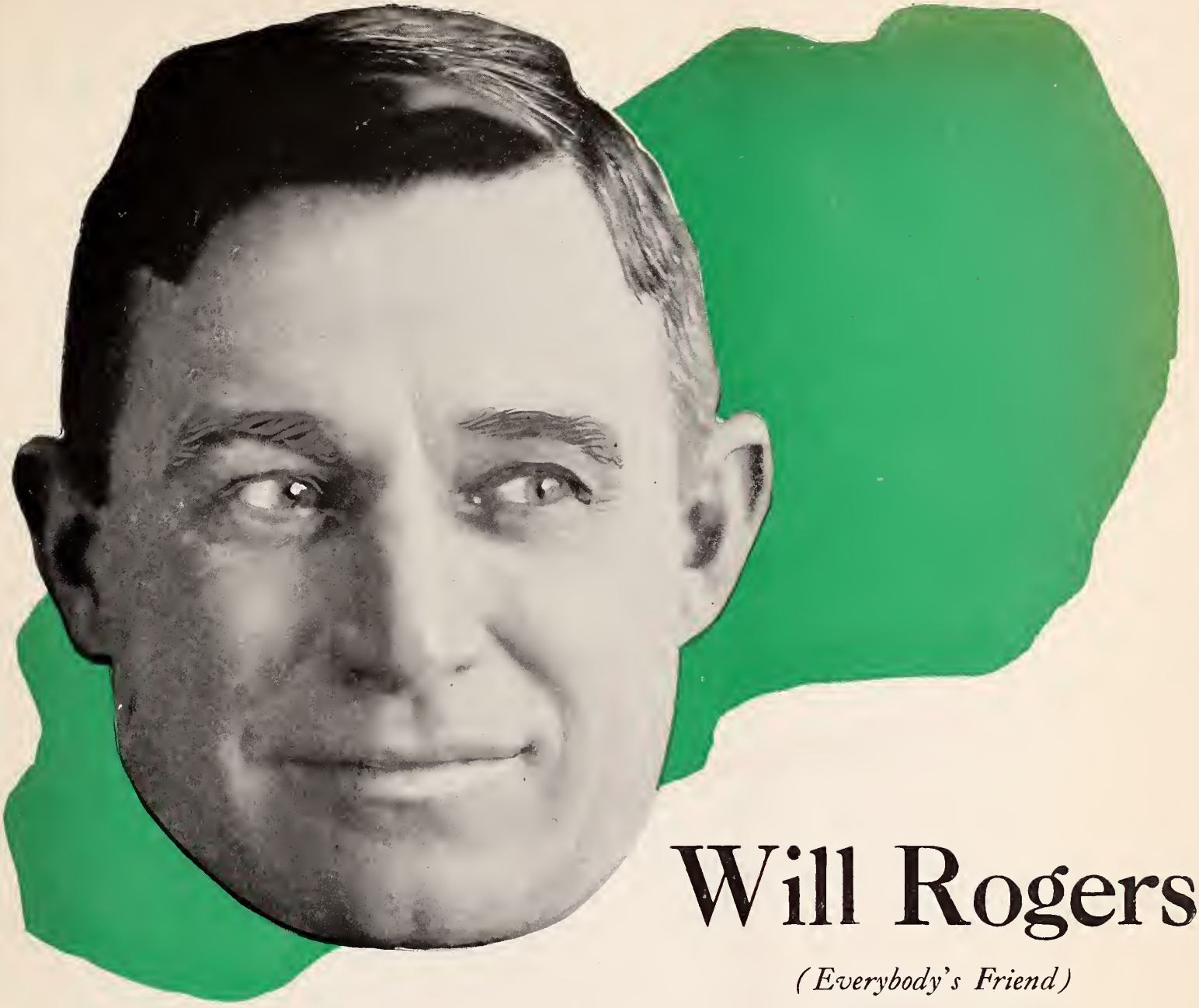
**Capitol—**
Overture—"Dance of the Hours," Ballet Music from the Opera "La Giaconda" (Ponchiello).
Novelty—Radianna.
Current Events — International News and Daily News Pictorial Weekly.
Novelty — Urban Movie Chats, Starland Revue.
Specialty—A Wheatfield Fantasy.
Novelty—Here and There.
Feature — Omar the Tentmaker, Guy Bates Post.
Comedy—Railroading—Earl Hurd Cartoon.
Recessional—"Chicago"—Organ.

## KANSAS CITY

**Newman Theatre—**
Overture—Selections.
Musical—Organ Selections.
Current Events—Newman News and Views.
Comedy—High Power, Jimmy Adams.
Novelty—The Cello and the Child.
Specialty—Coon-Sanders Novelty Singing Orchestra.
Feature—The Outcast, Elsie Ferguson—Paramount.
Next Week—Impossible Mrs. Bellew.

**Liberty Theatre—**
Overture—Selections.
Current Events—Pathe and Fox News.
Musical—Organ Selections.
Short Subject—The Leather Pushers, serial.
Novelty—Capitol Shots—Fun from the Press.
Specialty—Kuhn-Chaquette Musical Entertainers.
Feature—Conquering the Woman, Florence Vidor — Associated Exhibitors.
Next Week—Lorna Doone.

**Royal Theatre—**
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy—Blazes—Mermaid Comedy.
Feature—A Daughter of Luxury, Agnes Ayres—Paramount.
Next Week—The Dangerous Age.



# Will Rogers

*(Everybody's Friend)*

*in*

## TWO COMEDIES

### "A Ropin' Fool"

*Two Parts*

Will Rogers says;

"A great many so-called wise guys have said, 'Isn't it kinder goin' back to go from five reels to two?' I say No, not when you can tell the same story in two reels. I made 14 two-reel pictures which were released in five. I'd rather have the credit of making a split reel if it was any good than to make the longest picture ever made."

### "Fruits of Faith"

*Three Parts*

"In 'Fruits of Faith' to be sure of some natural acting we have a baby and a donkey, with which no actor can compete on the screen.

The reason why I made a three-reeler and one of the reasons why they'll like it is because it can only be 3-5ths as bad as a feature."

Pathécomedy

TRADE MARK

HAL ROACH
*prescribes*

# Harold

# Lloyd *in* "Dr. Jack"

## Little Wires That Tell of *Big* Business

### *After nine days still breaking box-office records at Portland, Ore.*

"Dr. Jack has upset all my previous knowledge of picture value. I am glad now to have paid you highest rental for any production ever shown this city. Jack after nine days still breaking box-office records. Looks like I can forget booking worries for number weeks. Drawing this Jack enabled me to complete a royal flush and pull in the dough."

J. J. Parker, Majestic Theatre, Portland, Ore.

### *Phenomenal crowds in Indianapolis*

"Dr. Jack opened Apollo Theatre yesterday. Business phenomenal crowds clamoring to get in, in spite of miserable weather rain, snow, cold and damp all day."

Mac D. Weinberger, Indianapolis

### *Holding picture over in Madison, Wis. because of unusual demand*

"Dr. Jack playing Majestic Madison Wisconsin breaks all house records for attendance. Theatre taxed to capacity this seventh night. Holding picture over two extra days account unusual demand."

C. W. McDaniels

### *Largest attendance in history of Criterion Theatre, Oklahoma City*

"Dr. Jack opened Criterion Theatre, Oklahoma City today. Playing largest attendance in history of theatre. Five thousand paid admissions. Over 1000 children proving Lloyd's popularity with old and young. Nothing but praise from all attending performances."

Henle, Oklahoma City

### *Sensational success in Spokane*

"Dr. Jack Liberty Theatre, Spokane yesterday broke all matinee and evening records. Cash volume largest in the history of house thus breaking a heretofore unbelievable record established three years ago. We claim can prove Dr. Jack to be better audience picture stronger box-office attraction than Grandma's Boy."

Christopher, Spokane

**Dr. Jack is the greatest attraction in the country today!**

Pathépicture

TRADE MARK

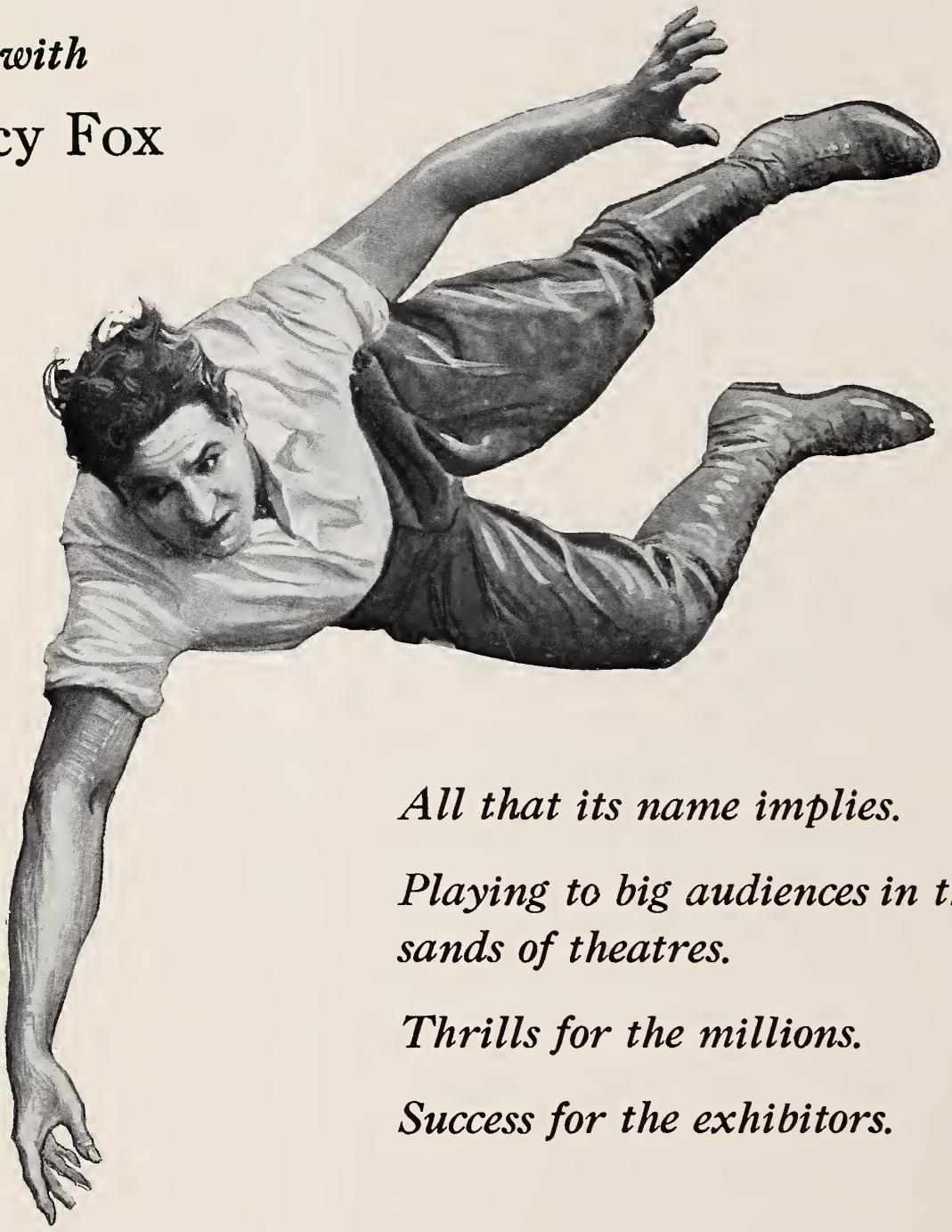
# Charles Hutchison

*in*

# "SPEED"

*with*

Lucy Fox



*All that its name implies.*

*Playing to big audiences in thousands of theatres.*

*Thrills for the millions.*

*Success for the exhibitors.*

*Produced and Directed by*
GEO. B. SEITZ

Pathéserial

TRADE MARK

**Twelfth Street Theatre—**
Overture—Selections.
Current Events—Twelfth Street Screen Magazine.
Musical—Organ Selections.
Comedy — Aesop's Fables and Christie Comedy.
Feature—The Sin Flood—Goldwyn.
Next Week—On the High Seas.

## ST. LOUIS

**Missouri Theatre—**
Overture — "The Bohemian Girl," Missouri Symphony Orchestra.
Current Events—Missouri News—Fun From the Press.
Organ Solo—"Lovin' Sam," "The Sheik of Alabam'," Stuart Barrie at the Wurlitzer.
Musical Special — Yerkes U. S. Flotilla Band in popular selections.
Feature—Singed Wings, Bebe Daniels.
Cartoon—Flies, an Out of the Inkwell comedy.

**New Grand Central—**
Overture — Gene Rodemich's Orchestra.
Current Events—News and Views.
Novelty—Topics of the Day.
Musical Special—Washington University Glee Club and Mandolin clubs.
Comedy—Golf, Larry Semon.
Feature — Enter Madame, Clara Kimball Young—Metro.
Cartoon—Aesop Fable.

**Delmonte Theatre—**
Overture — Humfeld's Delmonte Orchestra.
Current Events—News and Views—Fun From the Press.
Novelty—Screen Snapshots.
Special — The Bashful Suitor, a film based on Josef Israel's famed painting.
Musical—Joseph Sheehan and opera company singing Christmas carols.
Feature—Heart's Haven, Hodkinson.

**Rivoli Theatre—**
Overture—Jansen's Rivoli Orchestra.

The Dazzling and Beautiful
CORINNE GRIFFITH
"DIVORCE COUPONS"
And the best on the side just as right, as come as necessary for the here-tofore-mentioned Mitchell and Offenbach finales
She went to the woman who loved her husband and asked that woman to help her win back his love. There was a tragedy and then the dawn of a new day.
A tale of the South with a mistletoe sentiment blended with life in New York. The best dressed woman of the screen in wonderful creations that will appeal to all.
THE AMERICAN HARMONISTS
"MUSIC THAT CHARMS"
COMING DEC. 24—ROYAL FILIPINO SEXTETTE
COLONIAL

*An attractive newspaper ad used by the Indianapolis Colonial on "Divorce Coupons"*

Current Events — International News.
Comedy—Century.
Feature—All Night.

**William Fox Liberty Theatre—**
Overture—Liberty Concert Orchestra.
Current Events — Fox News and Views; Educational and Mutt and Jeff Cartoon.
Comedy — Double Trouble, Lee Kids.
Feature—All Night.

**Columbia Theatre—**
Overture — Columbia Concert Orchestra.
Current Events — Fox News and Views; Educational.
Novelty—A Day in the Movies.
Serial—Speed, Chas. Hutchinson.
Feature — Fortune's Mask, Earl Williams—Vitagraph.
Comedy — Double Trouble, Lee Kids.

**West End Lyric and Capitol Theatres—**
Overture.
Current Events—News and Views.
Novelty—Topics of the Day.
Comedy—Mud and Sand.
Feature—In the Name of the Law—F. B. O.
Cartoon—Aesop Fable.

*The Leland of Albany ran this ad on "Under Two Flags"*

## CLEVELAND

**Stillman—**
Overture—"Foet and Peasant."
Comedy—Chop Suey.
Feature — Burning Sands — Paramount.
Next Week—Peg O' My Heart.

**Allen—**
Overture — "Les Preludes" by Liszt, with grand chorus.
Current Events — International News—Fun From the Press—Plain Dealer Screen Magazine.
Comedy—That Son of a Sheik.
Feature—Kick In—Paramount.
Next Week—Heroes of the Street.

**Park—**
Overture—"I Pagliacci," by Leoncavallo.
Current Events—Kinograms—Fun From the Press.
Comedy—Little Red Robin Hood.
Feature—The Light in the Dark, Hope Hampton — First National.
Next Week — Back Home and Broke.

**Standard—**
Current Events—International News.
Comedy—A Small Town Derby—Century comedy.
Feature—The Altar Stairs—Universal.

BIG DOUBLE BILL
ALHAMBRA
RODOLPH VALENTINO
& CARMEL MYERS
in a romance of love youth and of splendid adventure
"All Night"
WHAT A TREAT! BEAUTIFUL CARMEL MYERS—AND RODOLPH VALENTINO—IN ONE OF THE GREAT LOVER ROLES—WHICH WILL FIGURE UNDER THEM TO EVERY
on the same program
"The SON OF THE SHEIK"
A Christie Comedy
Popular Prices

*An art ad for "All Night" at the Los Angeles Alhambra*

Next Week—Riding Wild—Hoot Gibson.

**Reade's Hippodrome—**
Overture—Popular Medley.
Current Events—Pathe News—Pathe Review.
Feature — The Kentucky Derby—Universal.
Specialties—9 acts of vaudeville.
Next Week—The Third Alarm.

## INDIANAPOLIS

**Circle Theatre—**
Overture—"Masaniello."
Current Events—Pathe News and Kinograms.
Stage Specialty—David Pesetzki in auto-piano demonstration.
Cartoon—Railroading.
Feature—Omar the Tentmaker, Guy Bates Post—First Nat'l.
Next Week—The Man Who Played God.

**Palace Theatre—**
Current Events—Pathe News.
Novelty—Literary Digest Topics, Sport Review.
Cartoon—Aesop Fable.
Vaudeville—Six acts—Keiths.
Feature—'Till We Meet Again—Asso. Ex.
Next Week—The Sin Flood.

**Colonial Theatre—**
Current Events—Pathe News.
Cartoon—Aesop Fable.
Comedy—The Agent, Larry Semon.
Feature—Sherlock Brown, Bert Lytell—Metro.
Next Week—Divorce Coupons.

**Apollo Theatre—**
Current Events—Fox Weekly.
Novelty—Fun from the Press.
Comedy—Fire Fighters, Our Gang.

*An art ad used by the California Theatre in Los Angeles on "Broken Chains"*

Feature—What's Wrong with the Women?
Next Week—Shadows.

## DES MOINES

**Des Moines Theatre—**
Current Events — International News.
Comedy—The Educator, Lloyd Hamilton.
Novelty—The Mirror, the earthquake of San Francisco in 1906.
Special Music — "Old Fashioned Girl," organ solo.
Feature—Skin Deep, Florence Vidor and Milton Sills—First National.
Next Week—Clarence.

**Strand Theatre—**
News—Educational Kinograms.
Special Music — "I'm Through Shedding Tears Over You," organ solo.
Comedy—My Hero, Lupino Lane.
Feature—To Have and to Hold—Paramount.
Next Week—The Impossible Mrs. Bellew.

## CINCINNATI

**Walnut Theatre—**
Current Events—Pathe News.
Cartoon—Aesop's Fables—Pathe.
Novelty—Topics of the Day—Literary Digest.
Feature—Brothers Under the Skin—Goldwyn.
Added Feature—Fruits of the Earth, Will Rogers.
Next Week—Lorna Doone.

**Strand Theatre—**
Current Events—Pathe News.
Comedy—The Electric House, Buster Keaton.
Feature—The Forgotten Law—Metro.
Next Week—Minnie.

**Lyric Theatre—**
Current Events—Selznick News.
Comedy—Tailor-Made Chauffeur—Hallroom Boys.
Feature—The Headless Horseman—Hodkinson.

**Capitol Theatre—**
Current Events—Capitol News.
Comedy—Once Over—Christie.
Feature—Ebb Tide—Paramount.
Next Week—Back Home and Broke.

# Some Master Craftsmen of the Fading Year

WITH the New Year will come new pictures, players, scenarists, cinematographers, who will ultimately claim their places, just as those who now stand as acknowledged leaders, gained their enviable positions in the several branches of the motion picture profession.

Making individual success in one's chosen profession is largely a matter of making success a goal, refusing to accept less. Living object lessons lend toward making such argument more convincing and fortunately, there are those among motion picture artists who have commanded recognition via that route, assisted by serious personal application. In order to imitate the successful it becomes necessary to imitate, also, the efforts of such examples of achievement as occupy the limelight, who did not enjoy altogether easy sailing while becoming leading directors, or stars, or at the top of the ladder in any particular branch of the work.

The year of 1922 has seen some splendid photoplays, and among the best of these is Mary Pickford in "Tess of the Storm Country," directed by John S. Robertson. It was a foregone conclusion that the reproduction of one of Miss Pickford's early successes would be a tremendous triumph. But it was scarcely believed that even Mary Pickford, directed by John S. Robertson, would achieve anything like the charming accomplishment delivered in the finished product. Mr. Robertson's previous successes, including "Dr. Jekyll and Mr. Hyde," with John Barrymore; "Footlights," with Elsie Ferguson, and "Sentimental Tommy," with May McAvoy and Gareth Hughes, were marked sufficiently to entitle him to directorial honors, suggesting, also, that he was one of only a few directors who might be trusted with the reproduction of "Tess of the Storm Country," with the eyes of the world upon him.

JOHN S. ROBERTSON has achieved striking success with his public and favor with screen critics, as a direct result of "character building" in his screen players rather than resorting to sudden changes with swift moving action developments. He has other ideas, too, each decidedly individual, and in connection with his recent move in signing with Inspiration, to direct Charles Duell's stars, Richard Barthelmess, Lillian and Dorothy Gish, the director will have a charter as free as the wind upon which to base his future directorial activities.

Directors who achieve fame are usually obliged to apply themselves diligently. We are not unfamiliar with the "over night star," but where is "an over night director?"

THE efforts of Robert G. Vignola to become a leading director, dates back to the old Kalem days. His success is founded upon the slow process of building a reputation, step by step. Pictures he has made for Cosmopolitan Productions mark results of his persistency as well as his consistency. "The World and His Wife," "Straight Is the Way," "The Woman God Changed," "Enchantment," and his work in connection with "The Young Diana" laid the foundation for his great triumph "When Knighthood was in Flower." With so perfect a picture meeting with approval everywhere, it is not surprising that he has accorded himself a six months' vacation, which he is at present spending abroad.

TOM FORMAN is a director who can look back upon the old year with pride, and look hopefully toward the future. His picture "Shadows" was unanimously acclaimed as an artistic achievement and his reputation as a splendid actor indicates his ability to become even more expert in the kindred art of directing. Among pictures directed by Mr. Forman previous to his affiliation with the Al Lichtman Corporation, were "If You Believe It, It's So," with Thomas Meighan; "White Shoulders," with Katherine MacDonald; also, "Money, Money, Money," and a number of other successful productions. His more recent efforts include "Are You a Failure?" He has lately completed "The Girl Who Came Back," and will begin on "The Broken Wing" (as soon as the working continuity is ready), a Tom Forman Production, for distribution by Al Lichtman Corporation.

THE American director and scenarist, Denison Clift, is still in England. It is only necessary to refer to his recent achievements to illustrate his progress during the past two years he has spent abroad. His first production over seas was "The Diamond Necklace," followed by "Demos." It was of great interest to his friends and former associates to see "A Woman of No Importance," when it was booked over the United States. Then came "Sonia," "The Old Wives' Tale," "Bentley's Conscience," "Diana of the Crossways" and more recently, "A Bill of Divorcement," about which a picture critic of the London Daily Graphic says: "There are two things to be said of this Ideal production—it is the best English photoplay that has ever heen made, and is the first photoplay I have seen which is of greater appeal than the stage play on the same subject."

At present Director Clift is husily engaged in producing "This Freedom," to he followed by "Out to Win." A super production, "Mary, Queen of Scots," is also in the offing, described in advance as "an enthralling story to he set amidst the great old castles of England and Scotland, to he directed by Denison Clift."

Another director whose career beginning as a short story writer, carried him into prominence as an American director and holds fast while he spends his time abroad directing pictures for the Ideal Films, Ltd.

Scene from "The Flirt," the Universal-Jewel production, directed by Hobart Henley, adapted from Booth Tarkington's novel of the same title

AMONG the newcomers making rapid strides toward directorial fame is Mal St. Clair, who became a director after he had won a place for himself as one of the leading cartoonists in the West. He made the first five comedies for F. B. O., starring Mr. and Mrs. Carter DeHaven, and attracted sufficient attention as to be selected by P. A. Powers to direct George O'Hara in a new "Fighting Blood" series. These will be adapted from stories widely read and justly famous, from the pen of H. C. Witwer, made in two reels. "Fighting Blood" is also the main title of the first of a group of twelve, at present being prepared, also for release through Film Booking Offices of America.

William A. Seiter has enjoyed a prosperous year, but judging from the favorable reception accorded his picture for Warner Brothers, "The Beautiful and Damned," may look forward to another busy one. It was Director Seiter, also, who made "The Little Church Around the Corner" for Warner Brothers and he is at present engaged in directing Madge Bellamy in "The Tinsel Harvest" for Regal-Pictures, Inc.

THE beginning of the new year will see the inauguration of a period of expansion and activity for the Hunt Stromherg Productions, with efforts centered on the production of the Bull Montana comedies for Metro release at the present time.

Although one of the youngest producing organizations in Hollywood, the Hunt Stromherg Productions have already been firmly established as a very definite factor in the industry.

Because of his intimate touch with the public and the exhibitors of America during the time Hunt Stromberg was in charge of the publicity departments of several of the industry's largest companies, he brought to the producing of pictures a freshness of ideas and ideals that have already found commendable expression.

Following a period of close association with Thomas H. Ince, Mr. Stromberg resigned to make a noteworthy advent in the ranks of producers with Doris May as his star. "The Foolish Age" the young producer wrote and directed himself.

"A Ladies' Man" firmly established Bull Montana as a comedy star and at the same time substantiated Mr. Stromberg's judgment. "A Punctured Prince," the second Montana release, was as great a success as the initial offering.

The most ambitious effort of the Bull Montana series to date directed by Hunt Stromberg is "Rob 'Em Good," a hilarious burlesque of the Douglas Fairbanks feature.

"Glad Rags," an early release, is an adaptation by Hunt Stromberg of the magazine story, "Silk Purses and Cauliflower Ears," hy Rene Revierre, and offers "the caveman comedian" the appealing role of Frisco Flash.

Actual production on the fifth Stromberg-Montana comedy, "They Call It Dancing," is now taking place at the Metro studios in Hollywood.

SOME of the critics, reviewing the most recent work of Charles Ray, particularly his fine United Artists' production, "A Tailor-Made Man," have spoken of his having "come back." As a matter of fact Ray, with the

exception of one or two slips in his progress—a not unusual event in the life of all stars—has not been "away." He has gone forward in his art with steady progress.

There is not to the credit of any star a more varied lot of roles well done than his, and no artist has spanned with more general esteem the whole range of impersonation from the tragic, as in "The Coward," which lifted him to fame, down through the melodramatic, as in "Scrap Iron"; the broadly humorous, as in "Alias Julias Caesar," to the subtlest high comedy, as in portions of "A Tailor-Made Man."

Next he shifts in his second United Artists' picture to the most passionate romance as he depicts James Whitcomb Riley's own love story in "The Girl I Loved," which is to be released in February or March. Now he turns to the most ambitious work of his career, a big-sweep historical drama of the Pilgrim Fathers, based upon Longfellow's epic narrative in verse, "The Courtship of Myles Standish," himself portraying John Alden in the first American love story and the most popularly idealized in our history.

Mr. Ray's research department has found a wealth of highly dramatic material in the adventures of the Pilgrims, and begins his story in mid-Atlantic during the famous voyage which ended at Plymouth Rock, only to take up a new phase of exciting events.

Mr. Ray has picked his ideal director for "The Courtship of Myles Standish" in Frederic Sullivan, who has proved his mettle in handling large masses of people in spectacular outdoor productions of "Midsummer Night's Dream" in St. Louis, Boston, Washington, Chicago and other cities. Mr. Sullivan is a nephew of Sir Arthur Sullivan, England's great composer. On the stage he has been actor and producer, and his experience in pictures dates back to the old Reliance, the first company to have a studio in the east.

DOROTHY PHILLIPS is one of those screen stars who, by her serious regard for her work, has mapped out a busy time for herself and established a precedent that requires constant effort to live up to. Her success in "Hurricane's Gal" was her triumph in 1922, although she was much in evidence in connection with other photoplays in which she starred. Therefore it is not surprising that "The White Frontier," now being made to serve as a starring vehicle for Miss Phillips, is creating a goodly amount of interest, and exacting expectations, which, however, the star is perfectly capable of gratifying. She enjoys popularity of which she may well be proud, for she has earned it by gradually manifesting a previously unrecognized talent, in each succeeding picture.

WHEN the serial, "Speed," was announced as one in which Charles Hutchinson would star, those familiar with his work declared he was just the "speedy" artist who could personify the role. He had won merited laurels for his splendid work in previous serials, including "The Double Adventure," "Hurricane Hutch" and "Go Get 'Em Hutch." Anyone who has seen a single episode of any of the above chapter plays will agree that Charles Hutchinson is entitled to his popularity and identity as perhaps the most daring motion picture star in his field. It is hoped, in his sojourn abroad, he will not encounter any of the hazardous situations he meets in his work. But should he do so in reality, it is safe to say the athlete-actor will not be found wanting in finding his way to a safe return.

THOMAS MEIGHAN remains as a star ever entitled to the distinction. In the past twelve months his entire list of pictures come under the head of the year's successes, and it is doubtful if there is another masculine star with so long a list of altogether satisfactory characterizations to his credit. If he chose to do so, it would take him years to become forgotten as "The Bachelor Daddy," or lose his identity as "The Man Who Saw Tomorrow." Long will he be remembered in "If You Believe It, It's So," "Our Leading Citizen," "Manslaughter" and pictures previous to these in which he scored an individual success.

In "Back Home and Broke" he has maintained his consistent ability to thoroughly characterize a role, and his first picture for the New Year is promising, "The Ne'er Do Well," from the story by Rex Beach about just such a regular fellow as is Thomas Meighan himself.

WITH his busiest year now well behind him, E. K. Lincoln, popular screen star and leading man (and also "a man with a hundred varied interests"), looks forward to 1923 as even more interesting, because he may step out of the familiar role of actor and become a producer of motion pictures "on his own."

The year that is closing found Mr. Lincoln in the studios with various directors and stars at work on such productions as "Women Men Marry," "Devotion," "The Light in the Dark," "The Woman in Chains" and "The Little Red Schoolhouse," representing a full year.

It is known, however, that production activities have been calling E. K. Lincoln more insistently of late, and it will not come as a surprise when announcement of his joining the ranks of the producers is made.

E. K. Lincoln is also the owner of Greenacre Kennels, near Fairfield, Conn., where there are housed more than one hundred and fifty prize canines, including more than a hundred Chows, to say nothing of numerous blooded Pekinese, Japanese Spaniels and Boston Bulls.

Heading the list is Champion Greenacre Li Ping Tow, an unbeaten champion, a great red Chow with a lion like mane.

The master of Greenacre, the son of a Western business man, made his first appearance on the stage in a stock company. He ventured into the steel business, but became interested in motion pictures, joined Vitagraph, being starred or co-starred in several photoplays, including "A Million Bid," the first of Vitagraph's big features.

He has gone right on successfully alternating business deals with motion picture work, meanwhile breeding prize winning Chows.

ESTELLE TAYLOR has traveled rapidly toward stardom since her early days at Fox. One of the first pictures wherein she scored heavily was "While New York Sleeps,"

Grace Darmond in a scene from "The Wheel of Fortune," to be released through Anchor

and interest in her progress revived perceptibly when she appeared in a difficult role in "Footfalls." However, from the many pictures she did under the Fox banner perhaps her greatest triumph was the role of the vampire in "A Fool There Was." She was widely acclaimed also when she was seen opposite John Gilbert in "Monte Cristo." Recently she has appeared in varied roles, illustrating her acknowledged versatility, and at present is engaged for a prominent role in the Universal attraction, "The Attic of Felix Bavu."

JOHNNY HINES danced his way to honors in years gone by, and claimed more as the star of "Torchy Comedies," but not until 1922 did it become generally known that he could also deliver a splendid characterization. His starring vehicle, "Sure Fire Flint," spread the good word. He may not have surprised everybody, but it is safe to assert that he startled many into a recognition of his histrionic ability, apparently in reserve.

"Sure Fire Flint" was deserving of the title—and in the title role Johnny Hines was "sure fire." It is predicted, upon the strength thereof, that his new picture, "Luck," will be "lucky" for all concerned if it is on a par with his first feature production, a 1922 surprise.

A MOTION PICTURE player can have no greater recommendation than a list of successful productions, one after the other, in which that player's name figures prominently. By way of illustration, Fritzi Ridgeway, who has scored individually in such productions as "The Old Homestead," "The Abysmal Brute," "His Good Name" and in "The Branded Man." Miss Ridgeway is a favorite player of long standing, who came out of the far west and has devoted time and effort to her work, which possibly explains one of the reasons why she is in demand for new pictures, and has earned her success in those of the past.

KENNETH HARLAN, one of the most popular leading men of the screen, has anchored for the beginning of the new year at least, having been signed by Preferred Pictures Corporation to appear in the Tom Forman production, "The Broken Wing," following his success in the leading male role of "The Girl Who Came Back." He was long identified with productions starring Norma and Constance Talmadge, and by reason of his splendid work remains a popular leading man, whose name in a cast meets with hearty welcome.

ONE branch of the profession, and one of great importance, has enjoyed great development during the past twelve months that stands as perpetual praise to those clever cinematographers who have brought improved motion picture photography to the fore, such as Henry Cronjager.

Everyone who saw a picture of some time ago, "The River's End," should remember who was responsible for the expert photography and credit Henry Cronjager, among the foremost cinematographers of the industry.

His artistry was repeated when he photographed Richard Barthelmess' successes of 1922, "Tol'able David" and "Sonny," and it is said that among the most worthy specimens of his work is one recently completed, "Back Home and Broke," starring Thomas Meighan.

These clever men are due for increased recognition during the years to come. A good camera man might make a picture without a director, but what kind of a picture could a director make—without a camera man?

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

# Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

## Around Metro Studios

The Clara Kimball Young subject, "The Woman of Bronze," is completely edited.

Hunt Stromberg is casting the next Bull Montana comedy, called "They Call It Dancing."

Fred Niblo is filming the final scenes of "The Famous Mrs. Fair."

Huntley Gordon, a newcomer in the West Coast motion picture ranks, has been signed for a leading part n "Your Friend and Mine," which S-L (Sawyer-Lubin) are producing for Metro.

## At Universal City

Director Harry Pollard is filming "His Good Name," with an all-cast including Rockcliffe Fellowes, Fritzie Ridgway, Hayden Stevenson, Buddy Messenger and Frederick Stanton.

Herbert Blache is directing Herbert Rawlinson in "Nobody's Bride" by Evelyn Campbell, scenario by Albert G. Kenyon. Edna Murphy, Alice Lake and Harry Van Meter are the principal supports.

Ralph Yearsley and Robert Frazier have been added to Lois Weber's cast for "Jewel."

Stuart Paton is about half finished with the filming of "The Attic of Felix Bavu."

In production are: "Drifting," direction of Tod Browning, stars Priscilla Dean; "When Carey Came to Town," direction of King Baggott, stars Gladys Walton; "Oregon Trail" serial; Edward Laemmle-Art Acord "Around the World" serial, William Desmond; William Campbell animal comedies featuring the monkey, Napoleon; Major Jack Allen series.

## R-C Production Notes

James Horne is directing Ethel Clayton in "The Greater Glory," from an original by Wyndham Gettins. The cast includes Malcolm McGregor, Al Hart, Fred S. Milton, Kate Lester, Wilfred Lucas, Baby Muriel, Anderson Smith, Victory Bateman, Theodore von Eltz, Clara Clarkward and Madge Hunt.

Emory Johnson is preparing the story for his third production, which will feature a locomotive engineer role.

The cast supporting Johnny Walker in "The Fourth Musketeer" includes Eileen Percy, Edith Yorke, William Scott, George Stone, James McElhern and Eddie Gribbon.

The DeHavens are finishing "The Waggin' Tale."

Emile Chautard will direct Derelys Perdue, the new Powers star, featured in "The Bishop of the Ozarks."

Robert Eddy is filming the final scenes of the eleventh of the series of Plum Center Comedies starring Dan Mason that he is producing for F.B.O. release.

## With Paramount Units

In production are: "The Trail of the Lonesome Pine," starring Mary Miles Minter under the direction of Charles Maigne; "The Law of the Lawless," starring Dorothy Dalton under the direction of Victor Fleming; "Prodigal Daughters," a Sam Wood production starring Gloria Swanson; "The Tiger's Claw" starring Jack Holt and directed by Joseph Henabery; "Bella Donna," starring Pola Negri, directed by George Fitzmaurice; "Mr. Billings Spends His Dime," Walter Hiers, directed by Wesley Ruggles.

"The White Flower," starring Betty Compson, directed by Julia Crawford Ivers, and "Racing Hearts," Agnes Ayres, directed by Paul Powell, are completed.

"The Covered Wagon" has had a studio showing without final titles.

William de Mille starts "Grumpy" next week.

Preparatory to filming the opening episode for Thomas Meighan's next production "The Ne'er-Do-Well," Director Alfred E. Green is rehearsing a dozen beauties from Ned Wayburn's new musical show, "The Little Kangaroo." The dancers are to stage a football dance number in a lavish cabaret setting which is to be a feature of the production, and which is now in the course of construction at the Paramount Long Island studio.

Henry Kolker, who will direct Alice Brady in her next picture, "The Snow Bride," by Sonya Levien and Julie Herne, has gone to Montreal, Canada, to select locations for the exterior scenes of the picture which will be "shot" in the wilds of Quebec. Miss Brady and a company of players were to leave some time this week for the North.

Preliminary preparations for the production of "The Ne'er-Do-Well" under the direction of Alfred E. Green with Thomas Meighan in the role of Kirk Anthony, have been completed at the Paramount Long Island studio, and work will begin on the picture next week. Lila Lee will have the chief feminine role of Chiquita and Gertrude Astor will play the part of Mrs. Cortland. The male members of the cast that have been chosen so far are John Miltern, Jules Cowles, Cyril Ring, Cid Shith, Laurance Wheat and George O'Brien.

## On the Goldwyn Lot

Additions to Rupert Hughes' cast for "Souls for Sale" include Sylvia Ashton, William Orlamond, Snitz Edwards, William Haines, David Imboden, Aileen Pringle, Auld Thomas, Leo Willis, Tale Boss, Walter Berry, Sam Damen, R. H. Johnson, Jack Richardson, Rush Hughes, Fred Kelsey, L. J. O'Connor. The Hughes subject will have eleven selected beauties, including Carmelita Gerahty, Helen Kessler, Joan Lowell, Rhea Le Fort, Grace Coleman, Miska Aldrich, Ruth Mitchell, Sarah Thomas, Rita Gilman and Roberta Hewston.

Von Stroheim has gone to San Francisco, the locale of "McTeague," by Frank Norris, where he will write the continuity.

Ancient Jerusalem is being rebuilt for "Ben Hur" under the supervision of Cedric Gibbons, art director.

A. L. Erlanger has returned east after conferring with Godsol, Bowes, Lehr and June Mathis concerning "Ben Hur."

Hugo Ballin is using 500 men showing the British soldiers marching through Brussels to meet Napoleon for the screening of the battle of Waterloo for his screen version of Thackeray's "Vanity Fair," starring Mabel Ballin. The photography on this film will be completed within a few days.

## Century Cut-Backs

It is reported that Stern Brothers have purchased the screen rights to "Buster Brown" and will feature Brownie, the dog, as Tige.

Edith Grant has been selected to play opposite Buddy Messenger in his next comedy.

The Century Comedy Club has been organized by the employees of the Century studio. David Bader has been elected acting president, with Julius Stern as honorary president.

## With Roach Comedians

Hal Roach has sent a company in charge of Fred Jackman to Yellowstone National Park to make exteriors for "The Call of the Wild."

Harold Lloyd has shipped his next release, titled "Safety Last," east.

Roach and his staff are now assembling and editing a Cannibal Island picture.

## Here and There

Florence Vidor has completed "Alice Adams," and the subject was given a preview on Friday.

Harry Cohn of C. B. C. has assigned Jean Havez to prepare the screen version of "Temptation," their next special, which will go into production in January.

Jack Mulhall, Helen Ferguson and Joseph Kilgore are the principals selected to support Norma Talmadge in "Within the Law," now in production under the direction of Frank Lloyd at the Metro studios.

Selznick's cast for "The Common Law," being directed by George Archainband, includes Corinne Griffith, Conway Tearle, Elliot Dexter, and Phyllis Haver. Leo McCary is assistant to Archainbaud.

Gasnier is making a masked ball sequence for "Poor Men's Wives," using a set that completely fills one big stage and requires more than 300 in fancy costumes. All of these scenes are being shot from six angles.

Tom Forman has begun the direction of "The Girl Who Came Back" from a story by Charles Blaney and John Golding, with screen version by Evelyn Campbell and continuity by Eve Unsell. The cast includes Kenneth Harlan, Gaston Glass, Miriam Cooper, Mary Culver, Ethel Shannon, Joseph Dowling and Fred Malatesta.

Victor Schertzinger is making the final scenes for the Katherine MacDonald subject, "Refuge."

John Stahl is expected this week from New York to begin preparations for his next subject, temporarily titled "Money, Love and the Woman," from an original story.

John Hawkes is writing the continuity for "The Law Bringers" and Marion Fairfax is writing the continuity for "The Valley of Content," one of which will be the next subject for Reginald Barker, starting about the first of the year.

Harold J. McCord, of the Selznick staff of film editors and cutters, left New York on Saturday for the company's West Coast studios in Los Angeles on call of President Myron Selznick to assist in the work now in progress at the studios on "Rupert of Hentzau" and "The Common Law." Mr. McCord's endeavors will be confined largely to the editing and cutting of "The Common Law" as it is being produced.

Marion Abbot has been engaged by Director Edward Sloman to play the part of Mrs. Whidden in "Backbone," the all-star production which he is now directing for Distinctive Pictures Corporation at the Biograph Studios in New York.

Harry J. Howard, formerly auditor for William S. Hart, has been appointed to fill a similar position in the office of Morris R. Schlank, president of the Anchor Film Distributors, Inc., of Hollywood, Cal.

James Young, who has returned to Los Angeles to direct "Trilby" for Richard Walton Tully, was taken seriously ill a few days ago. He is reported better but is still confined to his bed.

Hedda Hopper, stage and screen artist, is playing a prominent role in the Daniel Carson Goodman production "Has the World Gone Mad?"

Arthur Maude, after considerable preliminary arrangements, is finally ready to start production on his series of two reelers suggested by the masterpieces of famous painters. Mr. Maude has already written two such stories which have been produced, and wrote and directed a third.

# Regional News From Correspondents

## Buffalo Brevities

The Buffalo Theatre Managers' Association has elected the following new officers: Al Beckerich, president; Fred M. Shafer, vice president; W. W. Bradley, secretary and treasurer; board of directors, John R. Oishei, Dr. Peter C. Cornell, Henry Carr, Elmer C. Winegar, Arthur L. Skinner and J. H. Michael.

The Fredonia, N. Y., board of trustees have put the ban on Sunday motion picture shows and have so informed the management of the local theatres. It is alleged that the board received many complaints.

The Amendola theatre, Niagara Falls, N. Y., will be enlarged. The stage will be moved back to accommodate the installation of 400 additional seats, says Manager John Amendola.

Bruce Fowler, manager of the Indiana theatre, Terra Haute, Ind., and former manager of the local Elmwood, is expected in town for the Christmas holidays. Mrs. Fowler and son arrived this week. She is visiting relatives in Niagara Falls.

Dewey Michaels, manager of the Plaza and Howard Smith, manager of the Palace, attended the Chicago meeting of the M. P. T. O. A., at which was formed the Theatre Owners' Distributing Corporation.

Struck by an auto, the driver of which escaped, Dave Walsh, one of the veteran exhibitors of Buffalo and manager of the Little Hippodrome, suffered a broken shoulder.

The Shattuck theatre, Hornell, N. Y., has "Doctor Jack," the new Harold Lloyd comedy, as its Christmas attraction. Manager Charlie Smith was the first western New York exhibitor to secure an approved contract.

Walter Hays, vice president of the Mark-Strand theatre interests, with headquarters in this city, hurried to New York to take over the duies of Max Spiegel, who is seriously ill.

The lobby of the Imperial theatre in Painted Post, N. Y., was badly damaged by fire last week.

## Kansas City Items

What might have developed into a tragedy was prevented by the old fashioned ward school fire drill Thursday when the Circle theatre, a Kansas City neighborhood house, caught fire. Scores ot persons were in the house when a fire in the basement was discovered just after the second nightly show had started. The fire, started from an oil burner furnace, which ignited some waste paper, was discovered by a negro janitor, who immediately informed D. J. Steele, manager. Attendants

(*Continued in Fourth Column*)

## With Buffalo's Branch Offices

HARRY E. THOMPSON, formerly with the W. W. Hodkinson Corporation in New York, has arrived in Buffalo to assume the office of sales manager of the Buffalo Associated Exhibitors office in the Pathe exchange, succeeding J. D. Mooney, who has resigned to accept a position with an independent exchange in Cleveland.

Basil Brady, salesman de luxe, and Louis Schindler, cashier extraordinary, of the Pathe exchange, are in New York to spend the Christmas holidays with their parents. Brother Brady, scorning the sudden visit to town of zero weather, forgot to put alcohol in the radiator of his sport model. A new one cost him $45.

John E. Kimberly, known throughout western New York as "Honest John," and formerly manager of the local World, Vitagraph and other exchanges, and recently executive manager of Nu-Art Pictures, has quit the film business to take over the New York state sales rights on the Bakertone talking machine needles. He has opened an office at Pearl and Chippewa.

"Vic" Bendell, who has been with Goldwyn in the Buffalo and Albany territories for the past six years, is now a member of the F. B. O. sales staff. Walter Bengough has resigned. Manager Earl Kramer announces that the local office has won second prize in the second month's sales drive. Last month it was the first. Some hustlers these F. B. O. pluggers. Gilbert P. Josephson, exploitationist, arranged to show "The Third Alarm," at the Firemen's banquet in the Hotel Lafayette, Saturday evening, December 16. Did the fire fighters enthuse over this one? We'll say they did! Josephson, by the way, is doing some fine work all over the territory.

E. C. Markens, city salesman for First National, has won the third prize in the national salesmen's contest, covering the entire country. Markens won $150, which was rather hard, coming just at Christmas time. There is also talk of a banquet in his honor by the local office force.

The two Kahn weeks, held by the Metro sales force in honor of Henry W. Kahn, branch manager, closed Saturday night, December 16, with a record-breaking amount of business being turned in. Mr. Kahn has booked "Quincy Adams Sawyer," "Trifling Women" and "Peg o' My Heart" for showing at Shea's Hippodrome. "Forget-Me-Not" went over big at Loew's last week. Mr. Kahn says he is now booking the smallest theatre in the smallest town in the state, the house run by Dennis Dillon at Racquet Lake, N. Y. The house has a seating capacity of 30. The population of the town is about 29.

Henry W. Kahn, manager of the Buffalo Metro exchange, announces that Metro Pictures Corporation entered suit against the Loomis theatre in Frankfort, N. Y., for non-fulfillment of contract. At a trial by jury a verdict was returned in favor of Metro and against George Loomis, proprietor. It was alleged that Loomis refused to play out his contract. The judgment obtained was for the full amount of the unfulfilled contract.

"Jim" Fater and Charlie Faust have resigned from the local Universal sales force.

## Kansas City's Film Row News

THE Kansas City Goldwyn branch office had a lively time this week in a "tit-for-tat" set-to with the press. Last week three of the Goldwyn force went to the county courthouse and paid an incorporation fee of $2.50 for the formation of an organization to be known as "Brothers Under the Skin." The Kansas City Star-Times and Journal-Post grabbed hook, sinker and line and, innocent of the real purpose of the "organization," believing it to be a bona fide movement against the dominant wave of feminism, the stories were played up under top heads on the front pages.

Great! thought the Goldwyn force.

You'll pay for this, warned the humiliated city editors.

Then came Sunday with its usual page of reviews on the pictures for the current week. Large advertisements were carried on the picture, "Brothers Under the Skin," but behold, the name of the production was not even mentioned in the review of one paper, the comedy on the program having been featured in a two-inch review, while scarcely more than two inches was given the production in its review in the other paper.

But a motor car parade, with banners aplenty, more than made up for the journalistic revenge.

E. C. Rhoden, manager of the Kansas City First National exchange, whose condition was dangerous recently, has successfully been operated upon for appendicitis and is expected to be able to leave the hospital soon.

Paul de Outo, Kansas City Universal salesman, soon will become manager of Universal's Havana exchange. Mr. de Outo recently was transferred to Universal's foreign department, having been assigned to Cuba.

A fire station only a few blocks away prevented serious damage to the Kansas City First National exchange last week. Fire, which started from some undetermined origin in a vacant lot next to the exchange, was extinguished before much damage was done.

were instructed to quickly open the side exits, while Mr. Steele calmly walked upon the platform and said:

"I am sorry, folks, but we will have to stop the show. You are requested to use the side and rear exits in leaving the house. There is imminent danger but do not be alarmed."

It was not until every person was out of the theatre that the audience saw the smoke coming from the house and realized that the building was on fire. The blaze soon was extinguished and the loss was estimated at $8,000, including damage to another building adjoining.

On application of J. C. Hartman and E. P. McClure, Judge Nelson E. Johnson of the circuit court of Kansas City, Wednesday appointed W. F. Zumbrunn, a lawyer, receiver for the Elliott Theatre Enterprise Corporation. McClure and Hartman, both officers of the organization, alleged that Elliott, president, is mismanaging business and that he is taking full charge and forbids their having a voice in the corporation. They allege that their salary of $100 a week has not been paid since the corporation was organized, July 5, 1922. The concern has a capital stock of $200,000.

Suit for $20,000 was brought against the Kansas City Gas Company in the circuit court this week by the Ridge Estate Company as a result of the explosion and fire which virtually wrecked the Doric theatre last week. Negligence on the part of the gas company in permitting gas to escape in large quantities is charged in the petition. No suit has been filed up to time of writing by owners of the Doric theatre, which was badly damaged by the explosion.

Twelve music tax cases are pending in Kansas City against exhibitors. The complaints, filed by the American Society of Authors, Composers and Publishers, charge that the exhibitors entered into contract for three years, paid the first year, but have refused to pay since then. The defense of the exhibitors in the case, which was heard before Justice Edward J. McMahon, was left to Edward Costello, owner of the Bijou theatre, who was represented by Lawrence E. Goldman, counsel for the M. P. T. O. Missouri. There were two introduced: "First, that the musical instrument at the Bijou was placed on the outside of the theatre and used for ballyhoo purposes; and second, that the contract sued on was executed under threat of federal suit for infringement. The case was taken under advisement.

The M. P. T. O. Kansas headquarters was changed last week without changing its address, 109 West Eighteenth street, by moving to the second floor of the building and sharing floor space with the Hodkinson branch.

## Cleveland Chatter

A. T. Simmons, of Akron, has booked "More to Be Pitied Than Scorned" and "Only a Shopgirl" each for one week showings at his beautiful Allen theatre.

Frank T. Bailey, proprietor of the People's theatre, Butte, Mont., was in Cleveland during the past week. He came to attend the funeral of a member of his family.

Joe Cianciola, manager of the Roma theatre, Youngstown, made a special trip to Cleveland last week to book F. B. O. pictures.

George Shenker, of the Pearl theatre, South Lorain, came up to town this week to do his Christmas picture shopping. He bought First Nationals.

J. A. Beidler, of the East Auditorium and Eastwood theatre, Toledo, took last Friday off to sign his name to a First National contract that will give him exclusive First National releases.

John Kessler, of the Alhambra theatre, Canton, has been in town for the past week. Kessler has been below par for some time, and spent the week at the clinic, Euclid avenue and East Ninetieth street, for observation.

"Mayor" Horace Kelley shifted the burden of management of the Lincoln theatre, Massilon, one day last week, and came to look things over in the Big Film Centre.

W. D. McGuire, executive secretary of the National Board of Review, held an open forum in the auditorium of the Brotherhood of Locomotive Engineers building last Saturday night.

C. E. "Doc" Holah has resigned as representative of the Literary Digest's "Fun From the Press" to devote his entire time to the Cleveland Motion Picture Company, of which he is now president and general manager. The Cleveland Motion Picture Company was formed for the purpose of making motion picture stunt publicity films for theatres.

## Seattle Snapshots

The premier of Universal Film Company's production of Booth Tarkington's "The Flirt" is scheduled for Saturday, December 23, at the Columbia theatre in Seattle, Wash.

Jack Schlaifer, head of the Seattle Universal exchange; R. W. Case, manager of the Columbia theatre, and Robert Bender, publicity and exploitation manager for the Seattle and Portland Universal exchanges, are working on plans for an elaborate presentation for the picture.

Articles of incorporation for the Blue Mouse theatre in Seattle, Wash., have recently been filed at Olympia, and the capital of the organization is announced as $250,000.

Principals in the incorporation are John Hamrick, owner and president of the Blue Mouse circuit of theatres in the Pacific Northwest; L. O. Lukan, formerly Western di-

(*Continued in Fourth Column*)

# Cleveland Film Row News

NAT BARUCH, local Goldwyn exchange manager, has finally succeeded in pulling "The Sin Flood" through the fires of the Ohio censor board. It will have its first showing in the state next week at the Circle theatre, Cleveland. "Brothers Under The Skin" and "Hungry Hearts" each follow at the Circle, each for week runs.

J. J. Crandall, district manager for Associated Exhibitors, who is making an extended visit in Cleveland, says that "Nanook of the North" is grossing very big in this territory. The picture is playing repeats everywhere, and stands up like a classic.

It wasn't a film convention that you saw down in Canton last week. It was just a bunch of film salesmen calling on Manager Joe Calla of the Strand theatre.

J. A. Koerpel, district manager for Goldwyn in these parts, just back to headquarters in Cleveland, hands out the following bouquet to Frank Rembusch: "While other exhibitors have assets counted in dollars and cents, Frank Rembusch has a smile that can sell anything." Now, we're wondering what Rembusch sold to Koerpel.

The Central Division First National exchanges, meaning Pittsburgh, Cleveland, Cincinnati, Detroit and Indianapolis, has just closed a sales contest. Fred Wilson of Detroit won first prize; Robert Blazer of Indianapolis, second prize; John Himmelein and Herman Mandebaum of Cleveland won third and fourth prizes. Decisions were made by District Manager H. A. Bandy on a basis of played and paid business, against a quota established for each zone.

H. A. Bandy, First National district manager in the central division, went to New York last Thursday. Return date not designated.

Joe Toland, publicity manager for First National, is in Detroit this week exploiting "Oliver Twist" at the Alhambra theatre.

H. R. Skirboll, manager of Educational exchange, is "among those present" in New York this week.

C. J. Loewe is the new publicity man in the Cleveland Fox exchange. Loewe succeeds Howard Lichtenstein, who has accepted the management of the State theatre in Dayton.

C. E. Penrod, F. B. O. manager, just got back from a profitable trip to Toledo, where he closed with H. C. Horater for a solid F. B. O. week at the Pantheon theatre, including "My Dad" and "The First Vacation." Simultaneous with the showing of these pictures at the Pantheon, "What's Wrong With The Women," another F. B. O. feature, was showing at the Temple. Looks as if Penrod made his expenses anyhow.

Jack Hays, well-known film salesman connected with the Cleveland Universal exchange,is ill with pneumonia.

Jack Anslet, personal representative for F. B. Warren, was in town this week looking over the affairs of the local American Releasing Company, whose exchange is locally under the management of Miss Billie Liebson.

Irving Lesser was in the city last Wednesday visiting the Standard Film Service exchange. Lesser was on his way out to the coast.

Paul Tessier, for three years Cleveland Pathe manager and now F. B. O. manager in New Orleans, paid his Cleveland friends a visit of a few days last week.

# Around the Seattle Exchanges

KENNETH HODKINSON, general manager of the United Artists Corporation, was a recent visitor in this city, and during his stay was conducted about Film Row and the motion picture houses by Charles Hardin, manager of the local United Artists branch exchange. Mr. Hodkinson came to this city from New York in regard to some contracts being signed for the local territory, and after a short visit returned to the East.

E. C. Jenson, district manager for the Film Booking Offices, was also in the city on business. Prints of "Thelma" are now at the local exchange and are being shown to exhibitors around the territory.

Robert Bender, for more than a year advertising and publicity manager for the Columbia theatre and editorial secretary of the University of Washington, has just been appointed publicity and exploitation manager for the Seattle branch of Universal Films, Inc., and will start work in his new office about the middle of December. Mr. Bender succeeds George E. Bradley, who came to the local exchange from New York and has been handling the exploitation and publicity for the northwest territory for more than a year. The local territory includes the Seattle and Portland exchanges in its scope.

Wesley Barry will appear in person in this territory for the five weeks from February 25 to March 31, according to a wire received by L. K. Brin, president of the L. K. Brin exchanges, from Warner Brothers. Mr. Brin has just received prints of "Little Heroes of the Street" and is showing the picture to exhibitors. The appearance of Wesley Barry in theatres around the territory will probably be arranged in conjunction with the showing of this picture. With the arrival of prints of Warner Brothers' "The Beautiful and Damned," Mr. Brin expects to begin releasing these pictures to exhibitors at the rate of one each month.

Although all of the theatres in the city were burned to the ground during the recent $20,000,000 fire in Astoria, Oregon, a print of "Through the Back Door," which was playing at the Liberty theatre the day of the fire, was in some miraculous manner saved from the flames, according to a wire received by Charles W. Hardin, manager of the local United Artists exchange, who had booked the picture. The print was being sent back to Seattle.

vision manager of all First National exchanges, and now general manager of the circuit, and Cassius E. Gates, Seattle business man.

Mr. Hamrick celebrated the opening of his new general offices here by signing the contracts for D. W. Griffith's new United Artists production, "One Exciting Night." The contracts call for the picture to open in Seattle at the Blue Mouse theatre on December 23, thus making it the holiday attraction.

United Artists were represented on the contract by Kenneth Hodkinson, general manager for the United Artists corporation, who was in Seattle from New York on a business trip, and Charles Hardin, manager of the local United Artists exchange. The Blue Mouse theatres were represented by John Hamrick and L. O. Lukan, new general manager of the circuit.

Newspaper, billboard and window exploitation, advertising and publicity was carried on for practically three weeks before the run began by Vic Gauntlet, publicity manager for the circuit.

Ernest P. Russell has just been engaged as head organist at Manager Leroy V. Johnson's Liberty theatre. Mr. Russell is a young organist who won much praise recently in leading motion picture theatres in Los Angeles. He takes the place of Albert Hay Malotte, who left the Liberty recently to become head organist at the new Shea's Hippodrome in Buffalo. Mr. Russell, besides accompanying the feature picture, frequently offers concert selections as part of the regular Liberty theatre program.

Frank Jacobs, local photographer who furnishes the Liberty News to Leroy V. Johnson's Liberty theatre, scored another scoop this week, when he reached the fire-swept city of Astoria in time to get pictures of the flames as they swept over the town. His offering at the Liberty gave a complete graphic account of the destruction of the city.

Hal Degler has become manager of the Seattle Blue Mouse theatre, after an absence of several months from the exhibiting end of the game in this city. He succeeds Gene O'Keefe. Mr. O'Keefe will return to Billings, Montana, to straighten up some business affairs there, and will then come back to Seattle and join the Blue Mouse circuit general organization.

John G. VonHerberg returned to the city after a flying trip to Los Angeles.

Several big pictures are announced by Seattle theatres for showing during the Christmas and New Year holidays. "The Flirt" will have its world premiere at Manager R. W. Case's Columbia theatre beginning December 23. "Rags to Riches" will be the attraction at Manager Frank Steffy's Coliseum. Manager H. B. Wright has announced a big double bill, "One Week of Love" and Buster Keaton in "The Frozen North" as his holiday attraction. "One Exciting Night" will be the offering at John Hamrick's Blue Mouse theatre.

## Washington Flashes

Norman L. Martindale, survivor of the theatre tragedy of last winter, has asked for papers of administration of his wife's estate so that he can bring a damage suit against the Knickerbocker company for the death of his wife.

Emanuel Stutz, formerly of the Loew enterprises but soon to open the Chevy Chase theatre, has spent several days in New York lately.

The equipment of the Lyric theatre on Fourteenth and Park Road has been bought by Ben Lust, equipment dealer, who says that the Lyric is to close up.

Auditor Fritz Hoffman of the Crandall theatres has just returned from a wek-end business and pleasure trip to New York.

Crandall's Central theatre, one time Moore's Garden, opens December 24. For the opening week, Allen Holubar's Goldwyn production, "Broken Chains," will be the attraction. Alterations have been carried out, resulting in entirely reseating and renovating the house on balcony and orchestra floors. A new triple manual orchestral unit pipe organ and new stage settings have been put in. This will for the present be the eighth theatre in the local group of Crandall houses.

William Vernon Broyles, recently assistant manager of the Metropolitan, it is announced from the Crandall offices, has been promoted to be manager of the New Central, on Ninth. Repairs at the Central are being directed by Broyles, supervised by General Manager Joseph P. Morgan.

A very successful run of "Ten Nights in a Bar Room," released through Progress Pictures, has just finished at Sidney Lust's Leader.

Williamson's new submarine biological pictures were shown to members of the National Press Club at their annual election get-together last Friday night.

The Arcade theatre, Hyattsville, Md., recently gave the local first run of "The Iron Trail."

"The Headless Horseman" is to have its local first run at the Cosmos shortly.

The Hiawatha theatre, a local colored theatre, is now under the management of Rufus G. Byars, formerly manager for Crandall's Lincoln, now managed by J. Williams Clifford.

A large picture house without an orchestra will be the novel feature of the new Central, now in the Crandall chain, which will operate with only organ music.

## Eastern New York Notes

It is expected that a city ordinance will soon be passed in Troy which will bring some financial relief to owners of theatres in that city, who have been called upon for years past to pay for firemen stationed in the houses. Each fireman drew $21 a week from the house, and when one stops and considers that some of the houses paid for two and three such men the item becomes considerable. It is now proposed to tax each house an annual fee for maintaining the firemen. Houses seating 1,500 persons or more will pay $1,000; houses seating from 50 to 1,500 will pay $500, while smaller houses will pay $200.

Despite the approach of the holidays business was uniformly good in Albany, Troy and Schenectady this past week. At the Griswold in Troy last Sunday "Clarence" did the biggest Sunday business of the entire fall.

Although Sunday movies will prevail in Ballston Spa, N. Y., following last week's referendum vote, it is now said that the matter will go to an election again next spring and that it will be a paramount issue.

The Graylin theatre, in Gouverneur, is being redecorated these days, and will be opened by Harry Papayanokos the forepart of January.

The Castle theatre in Norwood, N. Y., was completely destroyed by fire last week, with a loss of $10,000, partially covered by insurance. The house is owned by William Greig.

The Avon in Watertown had an "old clothes matinee" this week in connection with "Oliver Twist." Every child who brought a bundle of old clothes was admitted free. The clothes were turned over to the Salvation Army.

# In Washington's Film Center

THE F-I-L-M Board of the Washington field is gradually beginning to function. An executive board meeting is to be held Monday, the 18th of December, at which plans for the exhibitors and exchange January get-together will be discussed and some more definite action taken.

Manager Louis Reichert of the Select exchange recently returned to the city following a serious illness from which he has not fully recovered.

The all-star revival this week at the Crandall Joy of Paramount and First National stars is creating some comment in the local film row.

So successful was Progress Pictures presentation of "Ten Nights in a Barroom" that Manager Jerry Marks rented the film the second week to Sidney Lust of the Leader, who is also a state's right exchange owner. Business on it must be reviving when the Leader can run a picture like that for two weeks straight.

From the Vancouver exchange of Famous-Players Canadian Company Regal Films, at 553 Granville Street, comes the new Washington manager of Hodkinson Films, George A. Falkner, replacing Mr. Galanty. Mr. Falkner was at one time with the Toronto exchange of Regal Films, Ltd.

# Albany's Film Row News

THE Albany Film Board of Trade has just sent out a letter to exhibitors, asking them to be more punctual and ship all film on time. Some exhibitors, as well as exchanges, have been greatly inconvenienced through neglect on the part of other exhibitors to handle the films promptly, it is declared.

Up to the present time theatres in Albany have encountered no difficulty in securing coal. Some of the exchanges, however, are protesting over being forced to use buckwheat coal.

Goldwyn opened up offices in Albany on December 18, with Charles Walders in charge. Gilbert Becker, who was with Select, has swung over to Goldwyn.

Harry Bernstein, of Buffalo, who took the place of M. A. Chase in handling Universal's territory, was in Albany this week becoming acquainted with the city.

Henry E. Wilkinson, former manager of Select's Albany office, now closed, is to remain in Albany as a sort of resident manager for the company, although shipping is to be done from the New York and Buffalo offices.

Vic Bendell, who has been associated with Goldwyn out of Albany, N. Y., for the last eight years, has transferred his affections to the F. B. O. and will cover the same territory.

# In Charlotte's Film Center

J. U. M'CORMICK, Charlotte manager for Select, announces the closing of the Charlotte office on December 16. Mr. McCormick, however, will remain in the Carolina territory, handling both Washington and Atlanta towns in the Carolinas, with headquarters in Charlotte.

William Conn, well known film man, who has recently opened a Charlotte branch for F. B. O., has been on a junket around the territory.

M. J. Sparks is packing a portfolio throughout the Carolinas in the interest of the American Releasing Corporation.

George V. Atkinson is conducting an intensive sales drive on Pathe's new serial, "Plunder," through the Carolina territory.

E. F. Dardine, manager of the Charlotte Universal Exchange, was chairman of the entertainment committee for the annual ceremonial of Oasis Temple, Mystic Shrine, held in Charlotte during the past week. Dardine is "out there" with the entertainment stuff and always gets elected.

Harry Filkins, of the Rialto in Ticonderoga, is making a name for himself these days in the clever way he is exploiting pictures shown at his house.

C. W. Reese, of Clayton, N. Y., was fined the sum of $1 in Federal court at Utica this week after making answer to an indictment charging the falsifying of returns in theatre taxes. Mr. Reese claimed that he had simply made out the report in wrong form and had no intention of cheating the government.

## News of the Carolinas

Influenza is abroad in the Carolinas again. The grim monster that strewed consternation and death in 1918 is manifesting himself in a virulent form in many cities at present. It is reported that both Statesville and High Point have been closed—that is, all theatres and churches—on account of the prevalence in these towns of the malady.

The Academy theatre, Charlotte, N. C., burned to the ground Sunday morning, December 17, the entire building being in ruins, even the walls crumbling. The cause has not been ascertained. It was a Southern Enterprise house, playing a combination vaudeville and picture program. It has not been announced whether or not they will rebuild.

Charlotte was the mecca for countless Carolina exhibitors the past week, the event being the annual ceremonial of Oasis Temple, Mystic Shrine, many of the exhibitors crossing the burning sands for the first time, while older brothers from all over the state looked on. A majority of the Carolina exhibitors are Shriners and these annual events always bring a large crowd to the film center of the Carolinas.

H. H. Anderson, formerly owning a chain of theatres in North and South Carolina, has moved his residence from Hamlet to Charlotte and those with an ear to the ground declare he is planning to launch another extensive theatre circuit with headquarters in Charlotte.

H. B. Varner of Lexington, secretary of the North Carolina M. P. T. O., was a Charlotte visitor the past week on business in connection with the mid-winter convention. Mr. Varner declared the membership of the state organization was greater now than ever before in its history.

Among the Carolina exhibitors in Charlotte the past week were the following: U. T. Rice, of the Piedmont Amusement Company, Winston-Salem, N. C.; J. E. Simpson, Gastonia, N. C.; Marsh Morrow, of the White Way, Dunn, N. C.

## Baltimore Brevities

The Cluster theatre's new $12,000 orchestral organ has been completed and started operation this week. Jesse Kremer will be organist at the theatre, which will make a feature of the musical portion of its programs.

Santa Claus was a visitor at the Century, New and Garden theatres, of the Whitehurst chain, during the week before Christmas, and at the first two theatres special prologues, in which the Saint was featured, were presented. Souvenirs were given the children and Santa Claus held receptions in the lobbies between shows.

J. Louis Rome, manager of the Broadway, Apollo and Rialto theatres, put on a stunt during last week which helped to fill his houses. On the stages were studio lights and the needed equipment, and "screenings" were made of selected members of the audience by Miss Babe Stewart, cousin of Anita Stewart, a director and a skilled camerawoman.

## St. Louis Squibs

George West, brother of Billy, the famed comedian, who represents Norca Pictures was a caller of the past week.

E. W. Hammons, head of the Educational Film Company, was in town for a few hours and called on Harry Hynes, St. Louis manager for Educational.

While Fred C. Ditzenberg, owner-manager of the St. Clair Odeon, East St. Louis, was booking pictures at First National someone stole his automobile from in front of the exchange. The boys work fast in St. Louis.

H. J. Rosenberg of H. J. Rosenberg, Inc., visited local independent exchanges to interest them in a pageant play he is selling.

Among the prominent visitors of the week was Arthur Schoenstadt, owner of the Atlantic Boulevard, Ashland and Brighton Park theatres in Chicago. He put in several hours playing golf with old friends here.

J. Fundis of Marshall, Ill., has purchased the theatre in that city owned by L. J. Bulger.

## Florida Slants

J. Wolfman, of New York, who promoted and built a motion picture studio, in St. Petersburg last winter, is back again in the land of sunshine.

J. F. Metz, representing W. A. Boling, the new owner of the Sans Souci theatre in Ybor City, says they will start dismantling that house, on or about February 1st of the new year, and that everything but the four walls will be for sale.

Virginia Pearson is one motion picture actress who can put over a "personal appearance" in a way that increases her popularity. G. D. Cooley, Manager of the Victory theatre, Tampa, had Miss Pearson as a three day attraction last week. She drew immense business and made a host of friends here.

The Business and Professional Woman's Club of Tampa are going to have a series of entertainments during the winter. The first will be Dr. Wilfred T. Grenfell, who will deliver a lecture at the Tampa Bay Casino on January 2nd. The title of his lecture is "Midst Ice and Snow in Labrador," which will be illustrated with several reels of motion pictures and stereopticon slides.

## Rhode Island Briefs

A final meeting of the creditors of the Amber Star Film Corporation of this city has been called for December 23. A voluntary petition in bankruptcy was filed by this concern in the Federal Court here in June, the liabilities being listed at $120,115.87 and assets at $662.61. Frederick S. Peck of Barrington is the principal creditor.

The week before Christmas at the Providence motion picture houses in some respects savored of "old home week." The Rialto ran "The Four Horsemen" on its third presentation in the city. The Victory offered "Way Down East," also the third time in the city, while other houses had pictures which have been shown previously. The Emery, part pictures and part vaudeville, showed "Trifling Women."

The Capitol theatre, beginning December 18, establishes a new price of 10 cents to any part of the house from 10:30 to noon. The Victory adopted this policy some time ago.

The Bijou theatre in Pawtucket has just closed a popularity contest. The contest was conducted for about three weks on a voting plan, a vote being given each ticket purchaser. The winner, who has not yet been announced, will get a free trip to New York.

## Indianapolis Close-Ups

Attorneys for F. J. Rembusch fought prosecution on a charge of operating the Grace theatre at Martinsville, Ind., on Sunday on the theory the theatre afforded an opportunity for mental rest for patrons and that the theatre was a disseminator of news and therefore not subject to the blue law.

They were unsuccessful, Rembusch being found guilty by a jury in the Morgan circuit court and fined $1 and costs. Frank Jewel, manager for Rembusch, was acquitted, however.

Proponents of censorship and specific prohibition of Sunday operation of theatres were quiet in the past week, but theatrical interests were watching closely for their next move. The State Legislature meets early in January and the usual crop of bills inimical to the theatre are expected to spring up.

The Mutual Burlesque Association officials, at a meeting here last week, decided conditions warranted erection of a new 1,600-seat burlesque theatre, to which the Mutual shows would move from the Broadway. A site was not selected.

The South Theatre Corporation, of South Bend, filed preliminary certificate of dissolution.

## Canadian Jottings

Important changes affecting several moving picture theatres at Windsor, Ontario, have taken place. Loew's theatre at Windsor passed into the discard on Monday, December 11, with the taking over of the Loew house by the Capitol Theatre Company, a local syndicate. On that date the name of the theatre was changed from "Loew" to "Capitol" and various changes were also made in the policy of the theatre. Announcement was also made that the Capitol Theatre had acquired the Windsor theatre, also of Windsor, and would operate the two houses.

With these changes also came the news that the Empire theatre, one of the older houses in Windsor, had been closed permanently by the interests which control the Capitol Theatre Company.

The new Capitol was erected by Marcus Loew only three years ago for the usual policy of presenting five acts of vaudeville and feature pictures. Announcement is made that vaudeville and pictures will be continued under the Capitol management, the general admission price for matinees being 16 cents and that for the evening shows being 37 cents. The theatre reopened as the Capitol with Paramount's "Clarence" as the film feature.

A more or less significant theatre transaction in Toronto, Ontario, has been the buying back of the National theatre, Yonge street, by Sam Garr, former proprietor, from Sol Allen, brother of Jule and J. J. Allen, to whom he sold the theatre some months ago. The National is a small downtown theatre, but it has had a successful career. Mr. Garr has also bought the People's theatre, Queen street, Toronto, for the presentation of pictures and vaudeville.

Harry S. Dahn, formerly of the Capitol theatre, Regina, Sask., has been established as manager of the big Capitol theatre in Montreal, in succession to H. M. Thomas, general supervisor of theatres for the Famous Players Canadian Corporation, who has temporarily taken charge of the Capitol theatre, Winnipeg, Oral Cloakey having been appointed manager of the Capitol theatre, Hamilton, formerly the Loew theatre in that city.

## Western Penn Notes

I. A. Farrah, who formerly conducted the Penn Film exchange, Chestnut street near Third, Harrisburg, has just been made manager of the new Victoria theatre, the largest motion picture theatre in Altoona. The theatre was finished last summer, having been built by James George, one of the pioneer motion picture exhibitors of Harrisburg, who, with his brother, Athens George, is credited with having made a fortune out of the Victoria theatre in the latter city, before they sold it several years ago to the Wilmer & Vincent interests.

The Galen theatre, Marysville, Pa., recently ruined by fire, is to be rebuilt by the owner, Amos Fisher. He will erect a brick and frame building, using portions of the brick walls of the old structure that were left standing.

Following recent negotiations it is learned that the Paramount theatre, one of the leading picture houses in Mechanicsburg, Pa., has been sold by Samuel Rubin to Walter Yost, who is now managing the house.

The Victoria motion picture theatre, Front and Adams streets, Steelton, Pa., formerly leased by I. A. Farrah, has come under the control of Mr. Schiff, who has bought outright the interior equipment, which was owned by Mr. Farrah.

A company headed by Dr. Spangler, of Millerstown, is erecting a new brick motion picture theatre in that place. It is understood it will be opened about January 15. The seating capacity will be 600. The house will be known as the Lyric.

Every child who brought a toy to either the Victoria, Colonial or Majestic theatres, all Wilmer & Vincent houses in Harrisburg, Pa., was admitted free to the matinee performances on December 16. The purpose of the plan was to obtain toys for distribution on Christmas to the poor children of the city through medium of the Toy Mission, conducted by philanthropic organizations of Harrisburg. C. Floyd Hopkins, manager of the theatres, announced that the attendance at all three theatres was most gratifying. Drums and dolls predominated among the contributions thus obtained.

## San Francisco Items

"Birthday Week" was recently celebrated at the Granada theatre when that prominent theatre's first year was celebrated. Both managing directors Eugene H. Roth and Jack Partington of the Rothchild Corporation that controls four theatres in San Francisco, stated the Granada has been a wonderful success. To start the celebration out right, usherettes began things the first day by presenting President Herbert L. Rothchild and Managing Directors Roth and Partington with a huge birthday cake, which was called by its makers a "Grande Torte."

On the cake burned a single candle and after it had been lighted a second candle was added to "grow on." An elaborate program was prepared for "Birthday Week" which matched the opening program about a year ago. An elaborate dance fantasie, featuring a large number of dancers staged with lavishness was the "piece de resistance" sharing interest with one of Paul Ash's most ambitious concert programs, and with the splendid feature picture, Peter B. Kyne's story, "Brothers Under The Skin." Messrs. Rothchild, Roth and Partington received congratulations and birthday cards not only from some of the most prominent residents of San Francisco and California, but from some of the

(*Continued on page* 3401)

# Pre-release Reviews of Features

## "Man's Size"
### Fox—4316 Feet
*(Reviewed by Laurence Reid)*

WILLIAM RUSSELL hasn't had much of a season judging from the pictures which have been graced by his personality, but "Man's Size" is of a different sort—a good little Christmas present and he should feel highly grateful that he has a story made to order for him. Which is to say that it carries some dramatic situations, progresses evenly and sustains the interest without its obviousness intruding to any extent.

Coincidence crops out now and then, but this is to be expected from such a raw melodramatic pattern. The concluding scene offers a neat surprise which is entirely unexpected. With the opening caption the spectator anticipates another Mounted Police tale because it refers to the Northwest. But the familiar Redcoat never makes his appearance—which is something in the picture's favor.

William Russell is such a tense player that he has to have a plot to fit him—else he appears out of character. "Man's Size" gives him his opportunity. Its locale is the open spaces and one of the central figures is a man with vengeance in his heart. Which means that hatred sears his soul. Having been given up for dead, he returns to find his wife married to another. Overcome with wrath he seizes the child and brings her up as a wildflower of the woods. Later she is sold to a vicious bootlegger who is to take her away and marry her when the supposed father puts in an appearance and informs the man of vengeance that she is his own child. So we have Russell hitting his stride and putting over some melodramatic punch in his pursuit of the bootlegger. Of course he is successful and the girl is brought back to her repentant father.

The action is as primitive as the setting in which it is laid. And the star is called upon to keep busy in and out of the saddle. He has a competent company which includes Charles K. French as the vengeful husband; Stanton Heck, as the villain, and Alma Bennett, as the girl. This actress may be called a newcomer and she possesses both charm and talent. Good for those audiences who want the open spaces where men are men.

The Cast

| | |
|---|---|
| Tom Morse | William Russell |
| Jessie McRae | Alma Bennett |
| Bully West | Stanton Heck |
| Angus McRae | Charles K. French |
| Carl Morse | James Gordon |
| Whaley | Carl Stockdale |

By William MeLeod Raine. Scenario by Joseph F. Poland. Direeted by Howard Mitchell. Photographed by Ernest Miller and George Schneiderman. Produeed by Fox.

*The Story*—Features life in the open spaces with man stealing a ehild through vengeance against his wife for marrying another in the belief that the former is dead. Girl is brought up in a rough atmosphere and sold to a bootlegger. The supposed father appears and informs the vengeful husband that the ehild is his own. The hero pursues the bootlegger and brings the girl baek to her repentant father.

*Classification*—Melodrama of the open spaees.

*Production Highlights* — The puneh to the situations. The elimax and surprise ending. The good work of east. The first rate atmosphere.

*Exploitation Angles*—This suggests a smart teaser eampaign linking up with title. Sporting goods stores and shoe-dealers, etc., might cooperate. Feature the outdoors atmosphere.

*Drawing Power*—Good for second class downtown houses.

## "A Bill of Divorcement"
### Associated Exhibitors—Six Reels
*(Reviewed by Glenn Watkins)*

THIS story was so well done on the stage by such an admirable cast that we were rather disappointed in the screen version. Its a difficult matter to convey on the screen the emotional scenes in which Alan Pollock and Katherine Cornell triumphed and which carried the play to the pinnacle of success during its long run in New York last season. The plot material, in the first place, is too meagre, for a six-reel production and padding is evident throughout.

With the exception of Constance Binney, the cast is made up of English players. Fay Compton, a beautiful English actress, is called upon to do most of the emotional work. Both these stars, however, add their personal beauty to the opus, which is worth something. The male members of the personnel, including Malcolm Keen, are inclined to overact, in fact, several in the cast seem to work like automatons—being tied by strings to the director. Mr. Keen has the role made famous by Mr. Pollock.

The story has to do with a man who, immediately after his marriage, confesses to his bride that there is a strain of insanity in his family. A while later he is afflicted himself and is sent away. His wife, ever faithful, waits ten years for him. Then she learns that his case is incurable. She welcomes then the attentions of another man whom she marries. Husband No. 1 then escapes from the asylum. He was to have been discharged in another week completely cured. He returns to find his wife with husband No. 2. Then follows a series of dramatic moments winding up with the wife going with the other man and the daughter deciding to devote her life to making her father happy.

The return of the husband offers the climax of the picture and it is in these scenes that one wishes that the husband and his ertswhile wife could use their voices to express their feelings. It is a fair program picture.

The Cast

| | |
|---|---|
| Hilary Fairfield | Malcolm Keen |
| Margaret, the bride | Fay Compton |
| Hestor Fairfield | Dora Gregory |
| Doctor Alliot | Henry Vibart |
| Sydney Fairfield | Constance Binney |
| Gray Meredith | Henry Victor |
| Kit Pumprey | Martin Walker |
| Rev. Pumprey | Fenress Llwellwyn |

By Clemenee Dane. Direeted by Denison Clift. Scenario by Denison Clift. Distributed by Associated Exhibitors through Pathe Exehange, Ine.

*The Story*—Deals with the effects of the measure permitting divorce in eases of hopeless insanity. A man on the eve of his marriage confesses a strain of insanity in his family. He is committed to an asylum. The wife, in spite of her love for another, waits for him, until she is told her husband's ease is incurable. Then she weds another. The husband escapes, completely cured. He returns home to find the other man. The man appeals to his wife to return to him and she decides to do so, until under the persuasion of her new lover and her daughter, she deserts him and leaves him to the eare of his daughter.

*Classification*—A society drama with an original theme, but not holding mueh in entertainment value.

*Production Highlights*—Constanee Binney's presence in this pieture is a saving factor. The produetion has been attractively mounted, possessing some exteriors of surpassing seenie beauty. The confession of the man.

*Exploitation Angles*—The big point for you to eonvey to the public in this one is that it is a picturization of the well known stage hit in whieh Alan Polloek won fame in New York last season. It also has Constance Binney as its star, whieh should be played up.

## "A Dangerous Game"
### Universal—5,087 Feet
*(Reviewed by L. C. Moen)*

GLADYS WALTON is given opportunity in this release for a spirited and varied performance, and her following should be well pleased by it. First as the orphaned little waif, communing with the fairies in the woods, whose happiness is shattered by her heartless foster parents, then as a young girl growing to maturity and finally as the young lady returned from school, Miss Walton gives a fresh and appealing portrayal.

There is a timely angle, too, to this picture which offers abundant opportunity for novel exploitation. Gret'n Ann, played by Miss Walton, goes to a spiritist seance with her newly adopted uncle, where she discovers the trickery which is being employed and shows it up. There is a chance here to stir up no end of profitable discussion. No one, whatever their belief, can take offense at this exposé, because none will deny that a large number of fakirs have operated as spirit mediums, and you can stir up some interesting discussion, through the usual exploitation channels, as to whether all mediums are fakes or not. We mention this at length because it is the outstanding selling point of the picture.

The story is an entertaining and fairly substantial one, well fitted to the star's talents, and King Baggot has made of it what seems to us to be one of the best pictures Miss Walton has had in some time. There are plentiful touches of comedy and of wistful childish fantasy. Then, too, for a pleasant change, the lonely old bachelor does NOT marry his beautiful ward.

Excellent comedy is contributed by William Robert Daly and Kate Price, as the warm hearted brakeman and his wife, and Spottiswoode Aitken gives one of his characteristic performances.

The Cast

| | |
|---|---|
| Gretchen Ann Peebles | Gladys Walton |
| Edward Peebles | Spottiswoode Aitken |
| Uncle Stillson Peebles | Otto Hoffman |
| Aunt Constance | Rosa Gore |
| Bill Kelley | William Robert Daly |
| Mrs. Kelley | Kate Price |
| John Kelley | Robert Agnew |
| Pete Sebastian | Edward Jobson |
| Stella Sebastian | Anne Shaefer |
| Madame Gaunt | Christine Mayo |
| Her Manager | Harry Carter |
| The Butler | Bill Gibbs |

Adapted by Hugh Hoffman from the story by Louis Dodge. Direeted by King Baggot. Photographed by Vietor Milner. Produced by Universal.

*The Story*—Gret'n Ann, when mistreated by her foster parents, runs away and hops a freight train. The kindly old brakeman takes her home to his family, but she feels herself an intruder and again runs away. She walks into a wealthy old oil king's house and announees she has come to stay. He adopts her. They go to a spiritual seanee and Gret'n saves him from being duped by the medium. He sends her to a fashionable seminary, asking her to marry him when she returns, to whieh she thoughtlessly consents, not realizing the import of it. An affair develops with the brakeman's eldest son, John, and when she returns from school, she realizes that it is John she loves. The old man, however, realizes the situation and releases her.

*Classification*—Comedy drama, with touches of pathos and strong thread of romance.

*Production Highlights*—Gret'n Ann's woodland talks with the fairies. The Kelley family. The exposé of the spirit medium's methods.

*Exploitation Angles*—As outlined above, play on the spirit angle. A fortune teller in the lobby might earry this idea. Interest your patrons in the exposé of how spooks are produced.

*Drawing Power*—Should be exeellent in houses not needing super speeials.

## "Conquering the Woman"

### Ideal-Associated Exhibitors—Six Reels

*(Reviewed by Laurence Reid)*

THIS is a familiar story with an equally familiar setting. We have with us the proud and haughty daughter of a democratic father who is so patronizing that he determines to cure her. She arouses his antagonism through her foreign manner and a foreign fiance in search of a rich dowry. So the father places her aboard a merchant ship with a cowboy friend as her companion. And the boat reaches the familiar setting—the desert isle.

The plot may be anticipated through the title even before the first caption appears. But once the first scene arrives there is no surprise and very little suspense. The girl is shocked over the rough manner of the cowboy and he is equally shocked with his haughty companion. However the call of romance is heard and the young people respond. Under its influence they fall in love and the girl learns something of humility and a few things concerning raw realities. They don't want to be rescued. Eventually the French count returns and kidnaps the heiress, leaving the cowboy alone on the island. This also re-introduces the girl's father who accompanied by the cowpuncher pursues the kidnapper and the daughter is rescued.

The picture, while directed by King Vidor, who when given a chance can show something in the way of imaginative ideas, does not leave its orthodox groove. Here he seems to be overpowered with a conventional plot and characterization. He has managed to make it entertaining through most of its scenes because of some progressive action, the fine atmosphere and backgrounds, but he will have to answer for dressing up the isle like a beach at a private bathing resort.

Florence Vidor is always appealing in her roles and again flashes her charming personality and her sincere talent, while David Butler is thoroughly at ease as the cowboy. The story moves along with credible speed and should prove acceptable with audiences who are not fed up with ancient formulas. If we must have old-fashioned plots, let is at least have them dressed up as good as the one found in "Conquering the Woman."

**The Cast**

| | |
|---|---|
| Judith Stafford | Florence Vidor |
| Tobias Stafford | Bert Sprotte |
| Aunt Sophia | Mathilda Brundage |
| Larry Saunders | David Butler |
| Shorty Thompson | Roscoe Karns |
| Count Henri | Peter Burke |
| Sandy MacTavish | Harry Todd |

By Henry C. Rowland. Scenario by Frank Howard Clark. Directed by King Vidor. Photographed by George Barnes.

*The Story*—Treats of a spoiled society girl who acquires foreign manner and a titled fiance. Which is not pleasing to her father. To break his daughter's spirit he places her aboard a merchant ship with a cowboy friend of his for a companion. And both are stranded on a desert isle. The girl is offended with the cowboy and his rough manner and he is offended with her patronizing manner. Eventually they fall in love. The titled fiance appears and kidnaps the girl but the father and the cowboy pursue and rescue her.

*Classification*—Desert isle locale, with plot based upon democratic father determined to cure his daughter of her haughty, patronizing ways. Comedy and adventure dominant.

*Production Highlights*—The good exteriors. The sincere work as usual of Florence Vidor and David Butler. The atmosphere. The romantic interest.

*Exploitation Angles*—Title suggests a teaser campaign with women's shops. Play it up as story of girl being tamed through contact with raw realities.

*Drawing Power*—Good for neighborhood houses.

Estelle Taylor, Wallace Beery and Forrest Stanley in a scene from "The Attic of Felix Bavu." A Universal production.

## "Wasted Lives"

### Second National—Five Reels

*(Reviewed by Lillian Gale)*

THERE are enough good points in connection with "Wasted Lives" to warrant its meeting with general favor, provided it is not offered as anything more than a good program picture. The story does embrace a sort of dynamic theme, which with skilled direction and an adequate cast might have been made into a picture much above the average. As it is, it carries considerable appeal and a generous portion of human interest.

From a production standpoint, there are some well designed and splendidly balanced interiors, a few delightfully pleasing exteriors, including one garden scene of remarkable beauty. The photography also is commendable throughout.

There are sequences embracing heart-rending incidents identified with the late world war, which have an important bearing upon the story, and which are cleverly blended to avoid leaving depressing effect. Presenting a worthy moral, the picture is also thoroughly clean and may be described above the average as modest entertainment. The work of little Phillippe de Lacy, as the four-year-old son of a successful surgeon, offsets the weak endeavors of the rest of the cast to be convincing.

**The Cast**

| | |
|---|---|
| Randolph Adams | Richard Wayne |
| Dorothy Richards | Catherine Murphy |
| Doctor Wentworth | Winter Hall |
| Mrs. Jonathan Adams | Lillian Leighton |
| Madge Richards | Margaret Loomis |
| Ned Hastings | Arthur Osborne |
| Noah Redstone | Walt Whitman |
| Bobby Adams | Phillippe de Lacy |
| Mrs. Hastings | Fannie Midgley |

Directed by Clarence Geldert. Produced by Mission Film Corporation.

*The Story*—Two men of wealth and position love the same girl. One showers her with attention, while the other divides his interests, being a young surgeon who wishes to devote his skill to the relief of suffering among crippled children. The girl marries the latter. His wealthy mother finances a hospital for children, where the little unfortunates are cured of divers ills, and treated with music in place of drugs. Meanwhile, a son has been born to the couple, and when he is about four years of age, his famous father is called to the colors. Dr. Adams saves many lives of maimed men, suffers himself from shell shock and is reported dead. His mother in rebellion, withdraws her support from the hospital. Later, suffering from accident is carried there herself, just as her son returns from France. While seeming to be without life, she is revived, all are reunited and the surgeon re-established in his beloved life work.

*Classification*—Society drama, embracing the old triangle situation, but also touching upon a new and worthy theme.

*Production Highlights*—Scenes in hospital. Hay-ride and picnic for children. Return of the surgeon from world war activities. Scene showing women at home busy at Red Cross work.

*Exploitation Angles*—Touch upon the theme of relieving suffering among innocent children, embracing a tie-up with music stores

## "Garrison's Finish"

### Allied Producers and Distributors Corp.—Eight Reels

*(Reviewed by Charles Larkin)*

JACK PICKFORD stages a comeback in this picture. It is quite the best role he has ever had and Mary's Brother takes advantage of the many opportunities offered in an absorbing story to put over some sure fire stuff in the way of realistic fights and thrilling horse riding. The production is notable for its "shots" of some real racing classics. The running of the Metropolitan Classic at Belmont Park, New York, and the Kentucky Derby at Louisville are both shown with all their exciting incidents and vast crowds.

The story is adapted from the novel of the same title and is a work vibrant with action. The picture opens with a bang and closes with some "edge of the seat" scenes when the camera records the actual running of the racing classic below the Mason-Dixon line.

The exteriors, many of which were staged in and around Louisville, are gems of the photographic art. The cast is a good one. Madge Bellamy in the leading supporting role is a refreshing actress. No one could ask for a more villainous villain than Clarence Burton portrays and his co-worker in crime, Lilly Allen, is admirably portrayed by Ethel Grey Terry. Charles A. Stevenson and Charles Ogle are other prominent members of the personnel.

As for dramatic situations, "Garrison's Finish" can boast of a full quota. The scenes attending the attempted "kidnapping" of the Colonel's entry in the derby and the hero and the race between the two factions, with Billy and his mount aboard a motor truck and the villains in a "Henry Built," will stir the most jaded fan. The winning of the Derby begins the picture to a highly satisfactory climax. The subtitles are fine. They were written by Jack's sister, sometimes heard of as Mary Pickford, who also acts in the films.

**The Cast**

| | |
|---|---|
| Billy Garrison | Jack Pickford |
| Sue Desha | Madge Bellamy |
| Colonel Desha | Charles A. Stevenson |
| Major Desha | Tom Guise |
| Mr. Waterbury | Frank Elliott |
| Crimmins | Clarence Burton |
| Sue's friends | Audrey Chapman, Dorothy Manners |
| Lilly Allen | Ethel Grey Terry |
| Judge of Race Course | Herbert Prior |
| Col. Desha's trainer | Charles Ogle |
| Billy's mother | Lydia Knott |

Based on W. B. M. Ferguson's novel of the same name. Directed by Arthur Rosson. Scenario by Elmer Harris. Photographed by Harold Rosson.

*The Story*—Billy Garrison, "framed" by a couple of shady racing folk, is charged with "pulling" a race. He is suspended. Attacked in a saloon, he is injured and loses his memory. Found in a park by two vagrants with a card in his hand bearing the name and address of girl who has fallen in love with him, he is taken South to the home of the girl, whose father is a racing enthusiast. Here he is able to redeem himself and ride the Colonel's horse to victory in the Kentucky Derby and win the girl.

*Classification*—A tale of romance and adventure in the horse racing world.

*Production Highlights*—Some of the best racing scenes ever put in a screen play, including views of the actual running of the Kentucky Derby and the Metropolitan Handicap at Belmont Park, New York. The thrilling race between the villains and Billy as the latter tries to get Rogue to the track and the villains try to prevent it. The exterior scenes in Dixie.

*Exploitation Angles*—Might fix up a horse in racing regalia, put a fully clothed jockey astride and start him through the town with appropriate advertising.

*Drawing Power*—There is no reason why live-wire exhibitors shouldn't turn this feature into a very successful box office attraction anywhere.

## "The Ninety and Nine"

### Vitagraph—6800 Feet

*(Reviewed by Charles Larkin)*

WELL, folks, they've all come back. Yes, and they're in the movies! What? Why, the mortgage on the old homestead. The evil working villain. The hero fleeing from misguided justice. The village belle falling in love with said hero. The dirty deeds on the part of the villain to "git rid" of our hero. The village "human newspaper." The dash of the hero to rescue the folks in the next town. The arrival of the "papers" setting forth that Tom Silverton isn't guilty after all and the close-up of the loving doves "In the Shade of the Old Apple Tree."

Doesn't all this conjure up memories of the days when you used to sneak down to the old "opery house," and hiss the villain and loudly stamp your feet as the old engine poked its nose through the scenery, emitted a couple of puffs from its chimney, the hero dropped from the cab and clasped Nellie to his bosom? Didn't you like it in the halcyon days? Sure you did and you'll like it now, for in the second screen version, Vitagraph has made it all into a sure fire meller with all the trimmings and a bang up climax that will pull most folks close to the edge of the chairs.

The forest fire and the running of the locomotive through the flames to rescue the folks in a neighboring town is the big feature of this production. Seldom has a forest fire been more realistically portrayed on the shadow stage. This feature is well done—both coming and going. On the way back the hero drags a freight train filled with human beings.

The direction is good throughout, and the camera work during the fire scenes deserves praise. Life in a small town is realistically pictured and right here it might be mentioned that this one should prove a strong drawing card in the towns of these United States. Vitagraph has done well by this old classic of the barnstorming days.

**The Cast**

Tom Silverton.....Warner Baxter
Ruth Blake.....Colleen Moore
Mark Leveridge.....Lloyd Whitlock
Kate Van Dyck.....Gertrude Astor
Abner Blake.....Robert Dudley
Rachel.....Mary Young
Bud Bryson.....Arthur Jasmine
Reddy.....Ernest Butterworth, Jr.
Mrs. Dougherty.....Aggie Herring
Mrs. Markham.....Dorothy Wolbert
Eric Van Dyck.....Rex Hammel
Sam Grant.....Charles Moore

Adapted from the stage play by Ramsay Norris. Directed by David Smith. Scenario by C. Graham Baker. Photographed by Steve Smith, Jr.

*The Story*—A mysterious murder forces Phil Bradbury to flee and in a small town assumes the name of Tom Silverton. Here Tom falls in love with Ruth Blake. Later his old sweetheart and her new lover come to town for a vacation. Here the new lover frames him and awaits a detective from New York to arrest him. A forest fire starts in the village and Tom runs a locomotive through the blazing timber and rescues the inhabitants of the town. Then comes word of his innocence.

*Classification*—A very creditable re-creation of an old melodramatic stage favorite.

*Production Highlights*—The dash of Silverton in a locomotive through a blazing forest fire to rescue the inhabitants of a neighboring village. The fine attention to detail. David Smith's excellent direction. Some fine camera work during the forest fire scenes.

*Exploitation Angles*—Why not rig up a small locomotive made out of beaver board, put a Ford inside it and drive it about town, loudly ringing a large bell the while? Play up the fact that this is the film version of the famous stage play. Tell them about Colleen Moore, Warner Baxter and other well known stars in the cast.

*Drawing Power*—There has been a demand for a rehabilitation of the old favorites lately. If your patrons are among those that like these pictures, hop to this one.

Scene from "A Poor Fish," Sunshine comedy.

## "Captain Fly-by-Night"

### F. B. O.—4900 Feet

*(Reviewed by Laurence Reid)*

JOHNNIE WALKER has starred in a variety of pictures since his big success in "Over the Hill," and the best of these is "Captain Fly-By-Night," which in spite of its will-o'-the-wisp title, is a generally pleasing photoplay revolving around the old Mission period of California history. Its author is Johnston McCulley, who wrote "The Mark of Zorro," and who has offered in "Captain Fly-By-Night," another story with the same setting.

There is supposed to be sustained suspense in this feature concerning the identities of two strangers, one of whom is known to be the mysterious bandit of the King's Highway, from whom the title is suggested. This suspense falls short, but it doesn't make any difference in view of the fact that the picture is intelligently directed, well acted and crammed with colorful action.

Its star proves his versatility by appearing as a Spanish caballero in the California of 1824. It is a picturesque role and Walker's personality makes it more so. Swordplay has a prominent part in the development of the story, which is one of those romantic, adventurous tales of a chivalrous and daring hero with a tendency toward bravado. In its denouement the picture approaches the spectacular. The climax presents a battle scene with a few hundred soldiers and horses mixing up in a snappy fashion. Then there is the thrill of flashing swords—a duel staged in high bell tower. Incidentally this set is a splendid one.

The whole picture has a historical interest by reason of its California Mission settings. And American history was made in those early days when Spaniards and Mexicans owned the land. Shannon Day, who appears opposite the star, is a good type for the senorita, while Victory Bateman is an acceptable duenna. William K. Howard is responsible for the capable direction. We would say that "Captain Fly-By-Night" has a definite audience appeal—because of its romance, setting and action.

**The Cast**

First Stranger.....Johnnie Walker
Second Stranger.....Francis McDonald
Anita.....Shannon Day
Cassara.....Edward Gribben
Senora.....Victory Bateman
Padre Michael.....James McEldern
Indian.....Charles Stevens
Governor.....Bert Wheeler
Gomez.....Fred Kelsey

By Johnston McCulley. Scenario by Eve Unsell. Directed by William K. Howard. Photographed by Lucien Andriot.

*The Story*—Treats of mysterious adventure in early days of California with highwaymen known as "Captain Fly-by-Night" found excitement and romance.

*Classification*—Adventure story of chivalrous hero who is a bandit—Locale, California in 1824.

*Production Highlights*—The adventurous action. The climax showing a vivid battle scene. The swordplay. The good work of Walker.

*Exploitation Angles*—Would suggest making a feature of early California history—putting over the color and atmosphere in lobby and prologue—dressing your ushers in Mexican and Spanish costumes, etc. Play up Walker as star of "Over the Hill."

## "A Front Page Story"

### Vitagraph—Six Reels

*(Reviewed by Laurence Reid)*

A REGULAR slice of life is this little document from Vitagraph—a slice of small city politics which revolve around the glass top desk of the mayor and the swivel chair of the editor of the local paper. You all recognize this bit of enmity which puts color in our smaller communities, and Jess Robbins, the director of this picture has brought forth all its vitality—all its humanities and realism. Trust Robbins to make no mistake when it comes to incorporating lifelike incident. He showed a sample of his skill with "Too Much Business," and in "A Front Page Story" he makes his picture so human—so interesting that is stands out a conspicuously fine, little document.

The comedy note is dominant because it is introduced by Edward Horton, a comedian with a sure grasp upon the qualities which create humor. He plays in a deadly serious manner the part of a lackadaisical youth determined to get a job. He rides into the town at the wheel of a flivver and puts an ad in the local paper. There is some deft comedy introduced with the car—which is not of the slapstick brand—even though the car is always a good prop for hokum. And by using his head and taking advantage of opportunity when it knocks he eases himself into a partnership with the editor.

The rest of the story has to do with patching up the feud between his elder partner and the mayor—and he does this by sheer bluff. The front page story is nothing but a screaming scarehead announcing that the mayor will be exposed. It precipitates a deal of anxiety for all concerned—even for the partner whose ideas of journalism follow the orthodox channels. The old man's daughter is a handy girl about the office. And aside from acting as a foil here and there it is her object to carry the romance.

Robbins has uncovered a real old time job printing plant. The place may be small but it looks like the real thing. In fact the atmosphere and background are genuine throughout. Horton gives a sincere portrayal of the youth who acts as peacemaker, while Lloyd Ingraham and James Corrigan as the mayor and editor, respectively, not only look real, but manage to extract the utmost amount of color and humor from their characters.

**The Cast**

Rodney Marvin.....Edward Horton
Mayor Gorham.....Lloyd Ingraham
Virginia Hayward.....Edith Roberts
Matt Hayward.....James Corrigan
Don Coates.....W. E. Lawrence
Tommy.....Buddy Messenger
Mrs. Gorham.....Mathilde Brundage
Suzanne Gorham.....Lila Leslie
Jack Pedler.....Tom McGuire

By Arthur Goodrich. Scenario by F. W. Beebee. Directed by Jess Robbins. Photographed by Vernon Walker. Produced by Vitagraph.

*The Story*—Youth in search of work rides into small city at wheel of dilapidated flivver. Puts ad in local paper and by using his wits becomes partner of editor. His object is to patch up the quarrel between the editor and the mayor—which he does by bluffing with a scarehead story on front page of paper. Wins the editor's daughter.

*Classification*—Comedy-drama of political life in small city—with humor rich and novel.

*Production Highlights*—The exceptional direction in getting every possible situation and idea from story. The fine acting by Edward Horton, James Corrigan and Lloyd Ingraham. The splendid atmosphere. The human interest. The convincing detail.

*Exploitation Angles*—This title suggests a smart campaign to co-operate with local editors. Put out teasers, briefs, etc. Play up Horton as a comer. Treat it lightly. Bill it as one of the most human and lifelike stories of the screen.

*Drawing Power*—Once seen will be advertised by word of mouth. Make a play to get the crowds in on this one, as it deserves patronage. Good for any locality.

## "The Kingdom Within"

### Schertzinger-Hodkinson—6036 Feet

*(Reviewed by Laurence Reid)*

ANY melodrama of the open places which carries a spiritual flavor—which has for one of its central characters a figure possessing a strong regenerating influence — which releases a rich vein of conflict, romance and human interest is bound to prove interesting. "The Kingdom Within" is seldom picturey because coincidence is absent, and the director has not shaped any conveniences. In the first place he has been given us a plot which rings with a good deal of truth despite the variations of its conflict.

First we see a blacksmith proud that he is to have a son who will grow up and be strong. But the boy is born a cripple with a paralyzed arm. Through the years the father turns upon him with venomous hate. The youth is compensated in that he possesses a keen spiritual insight. He is happy carving toys for the children of the community which adjoins a lumber camp. The scenes up to this point carry a heart tug and are well constructed and the subsequent sequences carry on the good work. Next door lives the girl who is ostracized because her brother is in jail for robbing his partner. She also has hate in her heart, and the boy exerts his spirituality in turning her hatred into love for mankind.

Meanwhile the melodramatic flavor is keeping pace with the heart interest. Indeed it is admirably interwoven so that it appears perfectly dovetailed—as if each incident had its place. There is a villainous lumberman who has a grudge against the partner of the man in prison—and kills him. Circumstantial evidence links the girl's brother as the murderer since he has his freedom. The villain steals into the girl's house and threatens to kill her if she informs the authorities. He returns to carry out his vengeance. In a struggle with the cripple, the boy recovers the use of his arm. This is a new kind of miracle and is much more convincing than what is usually revealed through the efficacy of prayer. So the father is happy that his dream is realized.

It's a good audience picture, finely staged, and carrying a plot which holds the interest all the way. One or two slight gaps are permissible under the circumstances. The acting is splendid as contributed by Russell Simpson, Pauline Starke and Ernest Torrence. Clayton Hamilton's titles are well written, full of meaning and aid considerably in giving the feature its value.

#### The Cast

Caleb Deming.....Russell Simpson
Danny West.....G. Walt Covington
Ames.....Gaston Glass
Emily Preston.....Pauline Stark
Will Preston.....Hallam Cooley
Krieg.....Ernest Torrence
Dodd.....Gordon Russell
Connie.....Marion Feducha

By Kenneth B. Clarke. Directed by Victor Schertzinger. Photographed by J. S. Stumar. Produced by Victor Schertzinger. Released by Hodkinson.

*The Story*—Treats of the spiritual regeneration of a crippled boy's father who hated him because he wasn't big and strong, and a girl who hated the community because she was ostracized on account of her brother being in jail. Lumberman threatens to kill her. When he returns to carry out his threat the crippled boy gives him battle. The boss lumberman twists his arm and makes it perfect. And the father is happy.

*Classification*—Melodrama and romance interwoven and carrying a strong spiritual flavor.

*Production Highlights*—The good direction. The spiritual flavor. The human interest. The scenes between the boy and girl. The acting of Russell Simpson and Pauline Starke. The excellent atmosphere.

*Exploitation Angles*—Would advise playing this up as great audience picture, concentrating upon the spiritual flavor. Mention the cast. Use the title for a teaser campaign.

*Drawing Power*—Good for any type of audience and should draw most everywhere.

A scene from "Choose Your Weapons," Christie-Educational comedy.

## "The Freshie"

### Kernan—Five Reels

*(Reviewed by Laurence Reid)*

THIS will occasion surprise among those followers of Guinn Williams, familiarly known as "Big Boy," to discover him in a story of college life. The majority of our directors have invariably failed to humanize the collegiates correctly. Most of them have little speaking acquaintance with what constitutes a higher or lower seat of learning. The director, here, has not caught the real serious side of college life (no director as yet has caught the true psychology of the undergraduate who carries the world on his shoulders), but he manages to extract a good deal of humor and incident from the plot which is not so far wrong after all.

The star has a likeable personality in the role of a cowpuncher who wants an education. A professor encourages him to prepare for college but once he has matriculated he has his troubles before him. Unfamiliar with sophomoric pranks he becomes the "goat" of the campus. The boys kid the life out of him and hazing comes in for some incident. Finally he makes the acquaintance of the most popular girl and their efforts are concentrated in embarrassing him. They will get him in bad with the faculty by having him arrested upon some trumped-up charge. But during the girl's absence he climbs in a window of her home, encounters a burglar and overpowers him—thus winning the gratitude of the girl and her parent.

The material is slight and really belongs in a polite comedy of three reels. However it offers its moments of amusement once it gets into its stride. At least there is something doing most of the time. Guinn Williams is too talented in the saddle and with firearms to waste his time trying to play a collegiate or attempt comedy. He looks best in the westerns which put his name over. If he must be versatile he should find some story which contains the heroics of lumber camp life, etc.

#### The Cast

Charles Taylor "Big Boy".....Guinn Williams
Violet Blakely.....Molly Malone
"Tubby" Tarpley.....Lincoln Stedman
Prof. Noyes.....James McElhern
Ranch Foreman.....Edward Burns
Tom.....Leo Phelps
Jack.....Sam Armstrong
"Society" Sam.....J. Buck Russell
Mr. Blakely.....Jules Hauft

By W. Hughes Curran. Directed by W. Hughes Curran. Photographed by Charles S. Stumar.

*The Story*—Treats of a cowpuncher who hankers for an education. Professor helps him along. The collegiates make life miserable for him. Becomes popular with charming girl and wins her gratitude for overpowering a burglar who breaks into her home.

*Classification* — Comedy-romance of cowpuncher who seeks college education.

*Production Highlights*—The sincere acting of star and Molly Malone.. The atmosphere. The even action.

*Exploitation Angles*—Would advise making a play for high school, college, and boarding school students. Use the title for a teaser campaign. Play up star who has come along fast as new type of cowboy actor.

*Drawing Power*—Best suited for neighborhood houses and for audiences comprising the younger set.

## "The Flirt"

### Universal-Jewel—Eight Reels

*(Reviewed by Laurence Reid)*

BOOTH TARKINGTON wrote a delightful story in "The Flirt"—a story which presents a vivid close-up of a small town family who are dominated by an irrepressible daughter whose personality and magnetism completely envelop the less colorful charms of her relatives. It is a story which earned the tribute of being truthful. And adapted to the screen it retains its values—its charm—its human appeal, and all of its lifelike incident. For Hobart Henley is one director who can be trusted with such a type of story. He has guided his players so that they might have stepped from the pages of the book—particularly in the personalities of George Nichols as the father, Harold Goodwin as the older brother, Helen Jerome Eddy as the spinster sister and Eileen Percy as the vibrant daughter whose idea of life is to play with men's affections.

The characterization is sound, and so is the plot, which while it releases no strong dramatic moments, manages to entertain through eight reels because of its intimate slice of family life—wherein a wilful daughter runs the household. He has emphasized the contrast between the two sisters and has not forgotten the Tarkington whimsicalities. Perhaps some of the incidents could be dispensed with for the sake of brevity, yet there are few moments when the story sags. The humor is quiet and real. Why not with the tormenting brother ever busy to embarass his pretty sister?

The flirt is content with a small town boy until a city slicker appears after which she transfers her affection. And in doing so she precipitates a heart drama in the home. Father will go to any length to please the girl, so he unwittingly agrees to help the youth promote his worthless stock. It looks like stormy days ahead for the disillusioned old man, but the older son returns and makes good the father's loss in compensation for what his dad did for him in making him realize the value of money.

The atmosphere is there in abundance. We have the average home of the middle class—the family at dinner and in the parlor. The teasing brother may be too portly to be a genuine Tarkington, but the author's humor is not lost through him, nor through the rough-neck son-in-law. The flirt learns her lesson and marries a local boy. And the turkey is carved and peace is in the home. A neat picture, well adapted and directed and good for any house in any locality.

#### The Cast

Papa.....George Nichols
Mama.....Lydia Knott
Cora.....Eileen Percy
Laura.....Helen Jerome Eddy
Hedrick.....Buddy Messenger
Jimmy.....Harold Goodwin
Della Fenton.....Nell Craig
Sam Fenton.....Tom Kennedy
Valentine Corliss.....Lloyd Whitlock
Richard Lindley.....Edward Hearn
Wade Trumble.....Bert Roach
George Carroll.....William Welch

By Booth Tarkington. Scenario by A. P. Younger. Directed by Hobart Henley. Photographed by Charles Kaufman. Produced by Universal.

*The Story*—Treats of family life in the average small city. Heroine is such a dominant personality that her relatives seem colorless. She is willful and has her own way. Nearly brings tragedy to home through giving affection and trust to wrong man. But the home and the honor of the family is saved by timely intervention of brother.

*Classification*—Adaptation of Booth Tarkington's popular novel—showing human interest, comedy and near-tragedy of life in the average middle-class home.

*Production Highlights* — Director has approached this story with respect for its characterization, plot, color and atmosphere, retaining values of book. The humor, the acting of George Nichols and Eileen Percy. The human interest. The rich detail.

## "That Woman"

### American Releasing—Six Reels

*(Reviewed by Laurence Reid)*

THE only way to make a moth-eaten story presentable on the screen is to keep the action as progressive as possible, give it a cast which is entirely appropriate, and dress it with a good production. Harry O. Hoyt, always a sincere and hard working director, who is ever striving to appeal to one's intelligence, is burdened with a frayed formula in this theme of the gilded youth who invites family ostracism through his love for a chorus girl—or rather the leading principal of a "words and music" show.

There is no chance to make anything from such a plot when the story follows its orthodox groove even to the compromising situation engineered by the irate father of the boy. However, the director takes much of its obviousness away by his emphasis upon the central situation, that of the conflict which is inspired when the hero marries beneath his station in life. If you can anticipate every scene, you at least have the satisfaction that each has been executed for their full value. Which is to say that the heart interest note is dominant. One catches a close-up of life back-stage—of an opening night—of the tributes paid the star by the impressionable scions in a stage box. The production is much better than the story—oh, much better. The atmosphere of easy living among the idle rich is well suggested. One sees a bit of club life and a slice of color aboard a yacht where the infatuated swain proposes marriage to the star of "The Pink Moon." With these scenes planted it is easy to guess that the father will become enraged over the affair. The bride is known as "that woman." Hence the title. When the actress refuses to accept the familiar bribe to release herself from the entanglement the irate parent resorts to the equally familiar compromise to show the bride up as unfaithful. But this scheme is frustrated. Eventually the couple are successful in the conflict. And all ends happily. Catherine Calvert plays the heroine with proper understanding of the demands of the role. The picture is burdened with a bad set of titles, most of which are hackneyed and ungrammatical. New captions would lift its value.

The Cast

Adora Winstanley.....Catherine Calvert
William Arnold Kelvin.....Joseph Bruelle
William Kelvin.....William Black
Somerton Randall.....George Pauncefort
Morris Eltman.....William Ricciardi
Hilary Weston.....Jack Newton
Mishu.....Norbert Wicki

By Sabin Wood. Senario by Wallace Clifton. Directed by Harry O. Hoyt. Produced by F. C. Mims. Released by American Releasing.

*The Story*—Tells of a millionaire's son who marries an actress. Which precipitates a conflict with his father, who would disinherit him. The parent endeavors to bribe the actress and then compromise her. He fails and the young people are happy in their love.

*Classification*—Based upon old formula of rich man's son marrying beneath his station. The wealthy scion and the actress.

*Production Highlights*—The good production. The scenes in the club, back-stage, in the theatre and aboard the yacht. The conflict between father and son. Miss Calvert's gowns.

*Exploitation Angles*—Here is another chance to capitalize upon the title with a teaser campaign—exploited through women's specialty shops. Play up the stage romance—which is always popular. Put over dancing numbers for your prologue. Build your copy around life back-stage.

*Drawing Power*—Best suited for audiences in small cities and towns. Might go well in neighborhoods.

## "Hearts Aflame"

### Louis B. Mayer-Metro—Seven Reels

*(Reviewed by L. C. Moen)*

THERE is a powerful theme and a vigorous appeal for the conservation of America's timber resources running through this latest Reginald Barker production which gives it unusual character.

Don't think this is a propaganda picture, however, or a preachy, moralizing tale. Far from it. But the theme of forest conservation is so much an integral part of the story that it is put over powerfully, through the appeal of one of the leading characters.

The cast is an all-star one, and presents an unusually large number of familiar names, but the real honors of the picture are stolen by Frank Keenan, and only slightly less by Anna Q. Nilsson. These two can "troupe," and it is a pleasure to watch their work, which vitalizes the screen into something very human and real.

Frank Keenan's portrayal of Luke Taylor, a retired lumberman who is miserable because there is no more white pine for him to cut, and who chafes under his inactivity, is a genuine triumph. He is the crabbed, grouchy, loveable old lumberman to the life, and his scene alone in the forest with the pines is one of the tensest bits of emotional acting, restrained and yet forceful, that the screen has had.

Miss Nilsson, too, deserves commendation for her sincere acting as the daughter of a man who devoted his life to regrowing timber. It is an appealing portrayal.

Among the other players, Russell Simpson and Martha Mattox contribute excellent comedy relief. Space will not permit of enumerating the other members of the cast who are entitled to mention.

Perhaps we should have mentioned first the great forest fire scenes, since they are probably the outstanding feature of the picture, but portrayals such as Keenan's are rarer than great spectacles. There is a powerful "kick," however, in the forest fire sequence, and the magnificent sweep of the flames, brought out by special color effects, is tremendous.

The Cast

Luke Taylor.....Frank Keenan
Helen Foraker.....Anna Q. Nilsson
John Taylor.....Craig Ward
Bobby Kildare.....Richard Headrick
Black Joe.....Russell Simpson
Philip Rowe.....Richard Tucker
Jim Harris.....Stanton Heck
Aunty May.....Martha Mattox
Charley Stump.....Walt Whitman
Ginger.....Joan Standing
Thad Parker.....Ralph Cloninger
Milt Goddard.....Lee Shumway
Lucius Kildare.....John Dill
Sheriff.....Gordon Magee
Jennie Parker.....Irene Hunt

Adapted by J. G. Hawks and L. G. Rigby from the novel, "Timber," by Harold Titus. Directed by Reginald Barker. Photographed by Percy Hilburn. Produced by Louis B. Mayer.

*The Story*—Millionaire lumberman, retired, presents his son with half million feet of pine logs stranded in Michigan, when son demands a "flying start." Son, who is a waster, goes to Michigan. He meets Helen Foraker, whose father has regrown 10,000 acres of pine, and whose work she carries on. They join forces and the logs are gotten to the mill. His father attempts to buy the 10,000 acres of pine but Helen refuses. They attempt to force her to sell. The tract is set afire and in the fight to save it, father, son and the girl come to an understanding.

*Classification*—A thrilling melodrama with splendid human interest and romance; many comedy touches.

*Production Highlights*—Performances by Keenan and Miss Nilsson. The log drive. The forest fire. The smooth direction.

*Exploitation Angles*—Feature the log drive and the forest fire, as these are your two big angles. Essay contests on forest conservation might be obtained in the schools. Keenan's return to the screen.

*Drawing Power*—suitable anywhere.

## "Making a Man"

### Paramount—Five Reels

*(Reviewed by Laurence Reid)*

HERE we have a character study put over with enough surefire incident to make it fairly acceptable even though its development shows several gaps which insult the intelligence. Of course the title gives it away. We all know that by the time the fifth reel is concluded the hard-shelled millionaire will learn something of human nature and act accordingly. The only difference from the orthodox treatment is that the girl does not act as the inspiration in making him over. Rather is she a subordinate figure who flits in and out of a few scenes for the sake of providing the romance.

The early locale is a small California city which is owned by the above mentioned Croesus. He is represented as a snob of the first order—a man who patronizes everyone with whom he comes in contact. He is particularly patronizing with the poor underlings who owe him money and in his courtship of the girl he is ever referring to his income tax, etc. A fight is started in his office—which smacks of comedy hokum. And this is the turning point of the story, for the youth goes to New York to keep under cover for a while. He engages a suite at a swell hotel, and lives high. But when he runs out of funds the gaps in the story appear. He hasn't enough money to send a telegram, but it seems as if he could have sent the message collect. So the hotel attaches his traveling bag and clothes.

Now a millionaire who is depicted as the sugar beet king could certainly offer some kind of identification. He ought to be able to raise money from some bank. But this would be spoiling the human interest which is introduced a la O. Henry. The Californian takes to a park bench and gets chummy with a park bum. They eat in hash houses and sleep on the benches. The hero pawns his cuff-buttons for "sinkers" and coffee—his only assets, mind you—yet he is able to appear cleanly shaven. The end is in sight when the girl and her father arrive at the hotel. It is a rather funny scene when they discover him a waiter in a hash house. The identification is easy—the hotel people apologize—the youth learns the human values, and there you are. Simple and obvious, but fairly well played by Jack Holt and Frank Nelson.

The Cast

Horace Winsby.....Jack Holt
Jim Owens.....J. P. Lockney
Patricia Owens.....Eva Novak
Henry Cattermole.....Bert Woodruff
Shorty.....Frank Nelson
Bailey.....Robert Dudley

By Peter B. Kyne. Scenario by Albert Shelby Le Vino. Directed by Joseph Henabery. Produced by Famous Players.

*The Story*—California millionaire is a snob and patronizes everyone, including girl with whom he falls in love. Is compelled to flee community and comes to New York, where he encounters a series of misfortunes. His plight makes him over so that he appreciates real human values. Wins the girl eventually.

*Classification*—Character study carrying romance, local color, humor and heart interest. Familiar incident and plot.

*Production Highlights*—Adequate acting by Jack Holt and Frank Nelson. The good production. The O. Henry touch in New York incident. The scenes in the hotel and in the hash-house.

*Exploitation Angles*—Here's a chance to link up with tailors and clothing stores as well as any merchant catering to men's wear. Play up theme, using a teaser campaign. Holt has a following. Use his name.

*Drawing Power*—Will be liked by the majority of patrons in most any house. Story is suitable for most any locality.

# Opinions on Current Short Subjects

## "Xmas"

**(Mr. and Mrs. Carter DeHaven Comedy —Two Reels—Films Booking Offices of America)**

A TIMELY comedy is this new DeHaven offering, which is all about Santa Clauses and Christmas trees. It is clean-cut, fast-moving action and it does not need to be shown during the holiday season to be enjoyed.

Carter is a newlywed who entertains his in-laws over Christmas. These in-laws include a couple of youngsters, their mother and a bearded grandfather. The trouble begins when Carter tries to get a Christmas tree with the aid of an axe. He brings it home on the running board of a taxi and its branches pick up all sorts of decorations on the ride. There is a lot of fun when the family starts to dress the tree. A goat, a Christmas present to the cook's little boy, adds to the merriment.

Then there is a Santa Claus sequence. Carter decides to give the kids a surprise. So does grandfather and several other men in the same apartment. Then a second story man, disguised as Santa, starts to operate, and there is no end of confusion. You can play "Xmas" during the holidays or anytime. It is sure to make them happy.—*LAURENCE REID.*

## "The Educator"

**Educational—Two Reels**

HERE'S a good one. It is full of action, goes after laughs and is pretty sure to get them, and at the same time keeps just enough above the usual type of low comedy to make it safe to show to mixed audiences.

In a western town named Angelville, public sympathy is not with teachers who have endeavored to educate the populace. In consequence, professors who preceded the new teacher (Lloyd Hamilton) have met with many ostacles in trying to "teach" grown up students the proper respect for "teacher."

When the new teacher puts in an appearance, he starts out to win against long odds, and after a difficult time of it, interspersed with a bit of romance, he scores heavily and is made the most popular man of the town.

This is the best work we have seen Lloyd Hamilton do, which may be explained in that he has some funny situations and laugh provoking material to assist in turning out a worth while comedy.—*LILLIAN GALE.*

## "A Quiet Street"

**Pathe—Two Reels**

EVERY one of "Our Gang," who have won popularity as juvenile players in the "Our Gang" Series are given opportunities to carry scenes on their very own in this comedy. "A Quiet Street" describes the opposite, but does tell the story of happenings on what might be a quiet street if it weren't for "Our Gang."

"Red Mike," a desperate character, robs a passer-by. Previously, the children have been indulging in pranks that have aroused the interest of the police, and when "Mike" makes a get-away, it looks black for the "kids," who are responsible for several noisy capers, and appear to blame for "Mike's" rough work.

There is more activity expressed in this picture than usual, and the pranks of the children

A scene from "In Dutch," the Christie comedy distributed by Educational.

are just as entertaining and amusing, so much so that grown-ups who come to bring the children for a laugh, will find themselves getting considerable "kick" out of the situations themselves. In addition, an intelligent bull-dog shares honors for commendable assistance in keeping the fun on high.—*LILLIAN GALE.*

## "The Just a Little Bit Late Club"

**Second National—One Reel**

THIS is apt to meet with a great deal of popularity, despite the fact that the subject "steps on the toes" of many who are in the habit of procastinating at the inconvenience of others.

It shows Bruce Barton, writer of pointed paragraphs, at his typewriter, conceiving the idea of an editorial upon the habit of being late. It has a marked element of amusement, contains a commendable moral and is decidedly well compiled. A safe "filler" for any kind of audience.—*LILLIAN GALE.*

## "Fire the Fireman"

**Pathe—One Reel**

IN this Paul Parrott assumes the role of a newcomer to the Fire Department. His enlistment does nothing worse than get the regular members of the department in precarious and amusing situations, of "slap-stick" variety.

The substance hinges upon a hotel landlord being willing to have his hotel burned down in order to collect insurance money with which to pay income tax. By this time the one-man Fire Department is thoroughly schooled as to how to extinguish a fire, especially when a fire is desired. There are a few laughs—now and then.—*LILLIAN GALE.*

**Take Off the Blinders--Open Your Eyes**

Be fair to yourself and your business.
Why gamble with fly-by-nights.
You'll be wise by reading

**Screen Opinions**

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## "Once Over"

**Educational—Two Reels**

THE introductory title describes the hero comedian. It reads: "A lover with a brain like new—he never uses it." Which fades into the appearance of Jimmie Adams, who illustrates the lack of mental qualities by indulging in some would-be funny horse play, the horse evidencing considerable intelligence.

It would seem the girl after the comedian's heart is employed as a manicurist in a barber shop. She is entirely too pretty and too clever to be buried in such tiresome attempts at humor as the vehicle otherwise affords. Following a deal of slap-stick wherein Adams gets thrown out of the barber shop in divers ways, he returns as a barber. There are a number of rough customers waiting attention. A few unfortunates get it, and while there may be some humor in the treatment they receive, it was not visible.

A boot-black, described by a title as "a polished gentleman," arrives clad in a fur coat, carrying a stick and leaving his motor and chauffeur outside while he shines a pair of shoes, then returns to his conveyance and is driven off.

The best we can say for this so-called comedy is that there is a wealth of action wasted sparring for humor that is never achieved.—*LILLIAN GALE.*

## "A Good Scout"

**Educational—Two Reels**

INTERRUPTING the marital troubles of a man whose wife's cooking was not conducive to longevity, comes Jimmie Adams in the role of a book agent. His call is unwelcome and the housewife first calls the poodle dog, then the bull dog. The latter puts the book agent on the run. Two policemen take up the chase and all scamper through a field where straw is heaped in piles and the pursued endeavors to hide, without much success. There is considerable action without humor in the first reel. The second has something to do with the title, since it takes place in a "scout" camp and ends in a swamp, where there are splashes of action, again without humor.

If this subject merits the description of comedy, it also earns the description, slap-stick of a degree headed for zero.—*LILLIAN GALE.*

## Pathe Review No. 188

**Pathe—One Reel**

IN this review is a little bit of everything. The introductory footage is likely to please those sentimentally inclined, since it delineates the scenic background which illustrates Longfellow's poem, "The Brook and the Wave." It is most appealing.

Follows a description of how artificial birds for use in millinery are made. These finally appear most life-like and the fact that substitutes for real birds are possible, will ease the consciences of women who have employed the genuine for trimming purposes, while incurring sharp censure from bird lovers.

The concluding footage is devoted to a chemical experiment called the "fire snake," an analysis of toe dancing, and ends with fashions in Pathe color.—*LILLIAN GALE.*

# Comedies, Short Subjects & Serials

## Stern Bros. Buy Rights to "Buster Brown"

JULIUS and ABE STERN announce the purchase of screen rights to the use of Richard F. Outcault's celebrated cartoons known as "Buster Brown," as the basis for a series of Century Comedies. These rights, it is reported, have been eagerly sought by several companies and in having secured screen rights to these widely known and popular drawings, Stern Brothers are living up to their declaration of releasing an unusually strong program for the coming year.

The Outcault cartoons were first published in the New York Herald and then were widely syndicated all over the world. They were immensely popular not only with the children but also with their parents who laughed at the pranks of Buster and his dog Tige.

On the screen the part of Tige will be taken by "Brownie," the Century Wonder Dog. The part of Buster has not been filled yet, and the Stern brothers are at present in New York looking for a boy to play the part.

## Novelty Two Reeler Wins Much Praise

"Man vs. Beast," the Educational Pictures Special, which records the hazardous adventures of a scientific expedition into Darkest Africa, and which met with instant success in the New York showings at the Rivoli and Rialto theatres, is continuing its popularity in other exchange centers.

In San Francisco, Roth and Partington ran "Man vs. Beast" for a week at the California theatre.

"One of the short subjects on the screen is really more interesting in a way than the feature picture," said the San Francisco *Bulletin* in reveiwing this program. "It is 'Man vs. Beast' which records some of the adventures of Louis Shuman in a hunting and scientific trip through Africa."

## Two Reeler Completed and Given Main Title

Work on the Mermaid Comedy special for Educational in which Louise Fazenda is featured, supported by Jack Ackroyd, Harry Gribbon, and a big cast of comedy stars, has been completed.

This two-reel laugh subject has been titled "Pest of the Storm Country." It is being prepared now for release, and probably will be on Educational's schedule for February.

In addition to her pig-tails and spit-curls, Miss Fazenda has added a pair of hip boots to her make-up for "Pest of the Storm Country."

# Short Subject Program Tried Out

### Canadian Exhibitor Enjoys Big Week with Use of Novelty Bill

OPENING to more business than on the biggest features, the Cum Bac theatre in Toronto, of which "Bill" Bailey is manager, enjoyed the patronage of almost unprecedented crowds during the three-day run of a Short Subject program made up of Educational Pictures. The best Saturday matinee record ever made by the house, which was set with Charlie Chaplin's "Shoulder Arms," was smashed by the Short Subject program, which Bailey styled "The Movie Follies," and which has set a new figure both in attendance and in receipts.

Having a vision that responds to a "live" idea, Bailey introduced the All Short Subject program into his theatre after reading a trade journal editorial which pointed out that a Short Subject bill, properly advertised and exploited, should prove advantageous to any exhibitor. The results exceeded his most optimistic hopes.

The opening night was as big as the Cum Bac has had on the biggest features. The second night was better than the first. Saturday night prices were slightly raised, but this did not deter patrons from endeavoring to get in.

Mr. Bailey prepared a special one-sheet to announce his program.

So much attention was attracted by this successful Short Subject program, that the Educational Exchange has received many inquiries about similar programs for other theatres and several such programs are now being arranged.

# Pathe Dec. 31 Program Ready

### Ten Subjects Listed for Release Include Two New Comedies

THE leading feature of the Pathe program of ten subjects announced for release on Dec. 31 is the Hal Roach kid and animal two-reeler in the Our Gang Comedy series, called: "A Quiet Street." The sarcasm of the title goes without saying. At the start the police are hot after "Red Mike," who has held up and robbed a citizen. Meantime the urchins composing "Our Gang" are up to mischief which causes them to believe that they are objects of all the police activity. It is only when "Red Mike" quits in a mixup with a bulldog that the boys discover themselves to be heroes instead of culprits.

Paul Parrott, ably assisted by Jobyna Ralston, is the hero of the one-reel comedy, "Fire the Fireman." All the other firemen are "fired" because they don't keep step with the new recruit—besides, the money is needed for a new municipal pool room. Thereupon the hotel landlord decides to burn down the place for the insurance money to pay his income tax with, but his daughter calls the police, which arrives with the one-man fire department as the flames burst forth.

The Pathe serial, "Speed," with Charles Hutchison, reaches an exciting eleventh episode in the mining regions.

"Sammy in Siberia," the one-reel Harold Lloyd re-issue, in which Bebe Daniels and Snub Pollard appear.

In Screen Snapshots No. 16 many favorites are shown in interesting scenes.

Pathe Review No. 188 illustrates Longfellow's Poem, "The Brook and the Wave," shows deft fingers making life-like birds, and among other features, presents an astonishing chemical novelty called the "Fire Snake."

Pathe News Nos. 2 and 3 and Topics of the Day No. 53 are released in this program. Also the Aesop's Film Fable called "The Two Trappers."

## Artist Model Theme for Baby Peggy's Next

Baby Peggy's next Century Special Production will have as its theme the life of an artist's model. A story of Balzac's is said to be its inspiration, but in order to bring it up to date the tiny star will pose as Mary Pickford, Mae Murray and Gloria Swanson. She wears the rags of Pickford, the bizarre boudoir costume of Swanson and the jazzy dancing costume of Mae Murray.

The story is the joint work of Baby Peggy's father, J. T. Montgomery, and Herman Raymaker, who will direct it. It is being filmed in its last stage and will be ready for the cutting room shortly.

## Babe London Signs for Christie Comedies

Babe London, the big girl with the happy smile, who has appeared in a number of Christie Comedies and who is also remembered for her part with Charlie Chaplin in "A Day's Pleasure," has been signed up by a regular contract for Christie Comedies. She has just finished a supporting part with Neal Burns in Al Christie's comedy of life in a shirt waist factory ,and has gone with Christie to Honolulu to be Henry Murdock's leading lady in "A Hula Honeymoon."

## Loew Books Lloyd and Rogers Pictures

PROMINENT in the news of "Dr. Jack" bookings is Pathe's interesting statement of a happy program solution connected with showings of Harold Lloyd comedy feature under contracts just made with the Loew Circuit.

Loew, the statement says, booked Will Rogers in the three reel screen drama of humor and pathos, "Fruits of Faith," to play all over the circuit with "Dr. Jack." The Rogers picture is announced for the Rialto for the week of December 31. Following this engagement, the Loew theatres will play the Lloyd-Rogers program uninterruptedly for a total of 110 days.

The forthcoming Loew Circuit Lloyd-Rogers program combination is understood to be based on the conviction that the two pictures, and the two stars, are about as perfect foils to each other as exist in current productions.

## "Our Gang" Comedies Acclaimed by Reviewer

Just as Pathe announces a second series of six Hal Roach "Our Gang" comedies with kids and their animal pets, James W. Dean, film reviewer for the Newspaper Enterprise Association of more than four hundred daily papers, saw "A Quiet Street," announced for release on Dec. 24, and was moved to add the following to what he has previously printed about these two-reel novelties.

"The 'Our Gang' Comedies were probably designed to amuse the kids. They are just about the best entertainment for grown-up boys that I have seen.

"Freckle-face Mickey Daniels, 'Sunshine Sammy,' tow-headed Jackie Condon and Jackie Davis, form just the sort of a desperate gang that every fellow belonged to, or feared, when he was a rag-tag and bob-tailed worry to his mother. I laughed more heartily at them in 'A Quiet Street' than I did at Chaplin in 'Easy Street.'"

## "Abraham Lincoln" Released by Vitagraph

Quite appropriately, as we are approaching the anniversary of the birth of Abraham Lincoln, Vitagraph is releasing the Urban Popular Classic, "Abraham Lincoln, Memories of America's Greatest Statesman." This one-reel production, recorded by James A. Fitz-Patrick, gives in motion pictures a brief but splendidly connected story of the life of the "Savior of His Country," beginning with his birth on Feb. 12, 1809, to his death at the hands of an assassin.

Gladys Westby, who is to be presented in a series of Kidplaylets by Storey Pictures, Inc.

## "Penrod" Boys Engaged for Baby Peggy

Practically all the boys who played prominent roles in "Penrod," in which Baby Peggy was loaned to Marshal Neilan for an excellent bit, have been engaged by Julius and Abe Stern to play in Baby Peggy's Next Century Special production.

The boys who have been engaged are Winston Radom, who played the part of Maurice Levy in "Penrod"; Newton Hall, who played the part of the sissy Kenneth, who played the part of the fat boy; Donald Condon and Verne Winter.

# New Effects in Bray Comedies

### Trick Photography Introduces Novelty with "Colonel Heeza Liar"

THE introduction of some startling new effects is announced by the Bray Productions as a feature of the series of reincarnated "Colonel Heeza Liar" comedies, distributed through the W. W. Hodkinson Corporation.

Instead of the outline drawings so familiar in cartoon comedies or the equally familiar motion picture comedies by living actors, the Bray Comedies combine the two in some of the most ingenious trick photography ever shown, it is said. For instance, Colonel Heeza Liar, the only pen and ink character in the first series entitled "Colonel Heeza Liar's Treasure Island," is seen sliding down a bolt of lightning to the deck of a real ship, where he is received by a living actor. When the ship sinks, the Colonel hunts up a real bottle, not a drawing of one, crawls in and pulls the cork in after him, rolls off a real deck into real water and is washed ashore, where he has some extraordinary adventures with cannibals played by living actors.

The Colonel's account of his remarkable experiences is not merely uproariously funny, it is said, but sends the audience away puzzling its brains to figure out how the trick is done.

As the clock strikes twelve on New Year's eve, Viola Dana will have completed a busy year and will be ready for a busier one with Harry Beaumont productions for Metro.

## Buddy Messenger, Star of "Boyhood Days"

The first of the Buddy Messenger small town boy stories made by Century Comedies will be released shortly under its final title "Boyhood Days." It was directed by Harry Edwards.

# Praise For "Leather Pushers"

### President of Universal Acclaims New Witwer Series As Better than First

CARL LAEMMLE, president of the Universal Pictures Corporation, says that "The New Leather Pushers" series of two reelers made by Harry Pollard, with Reginald Denny as star, from the famous prize ring stories by H. C. Witwer, are without exception the best pictures he has ever seen. The entire six of the new series have been received in New York from the coast and have just been shown to the Universal chief. He is said to be exceptionally enthusiastic over them and to have expressed his appreciation for Pollard and Denny's work in glowing terms.

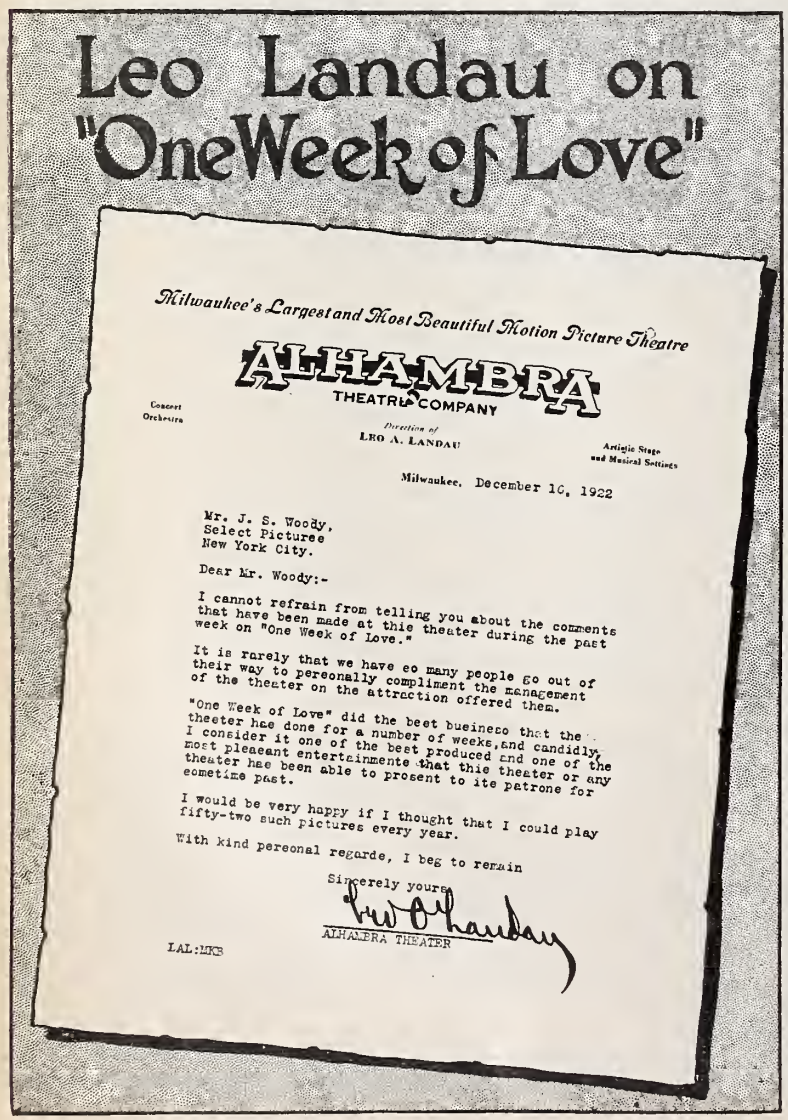
Mr. Laemmle reserved opinion on the series until he had seen each of the six, just as he plans to have Universal's exhibitor patrons reserve judgment on them, and view the entire series before booking them. The last of the series was received in New York early this week. It is called "Joan of Newark."

The Universal chief's comment on "The New Leather Pushers" after he had seen the last of the six was: "These pictures are worth a million dollars. They didn't cost a million, and we won't charge for them on the basis of a million, but they're certainly worth it.

"I'm a case-hardened picture producer, harder to satisfy than any exhibitor or any movie fan I ever met. It takes something like dynamite to get a rise out of me, as far as pictures are concerned. But these pictures simply turn the trick.

"I thought the first series of six 'Leather Pushers' was good. We have received countless letters from men and women, wildly enthusiastic about these pictures. But the new series has far eclipsed the first series."


# Leo Landau on "One Week of Love"



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Artistic Stage and Musical Settings

Milwaukee, December 10, 1922

Mr. J. S. Woody,
Select Pictures
New York City.

Dear Mr. Woody:-

I cannot refrain from telling you about the comments that have been made at this theater during the past week on "One Week of Love."

It is rarely that we have so many people go out of their way to personally compliment the management of the theater on the attraction offered them.

"One Week of Love" did the best business that the theater has done for a number of weeks, and candidly, I consider it one of the best produced and one of the most pleasant entertainments that this theater or any theater has been able to present to its patrons for sometime past.

I would be very happy if I thought that I could play fifty-two such pictures every year.

With kind personal regards, I beg to remain

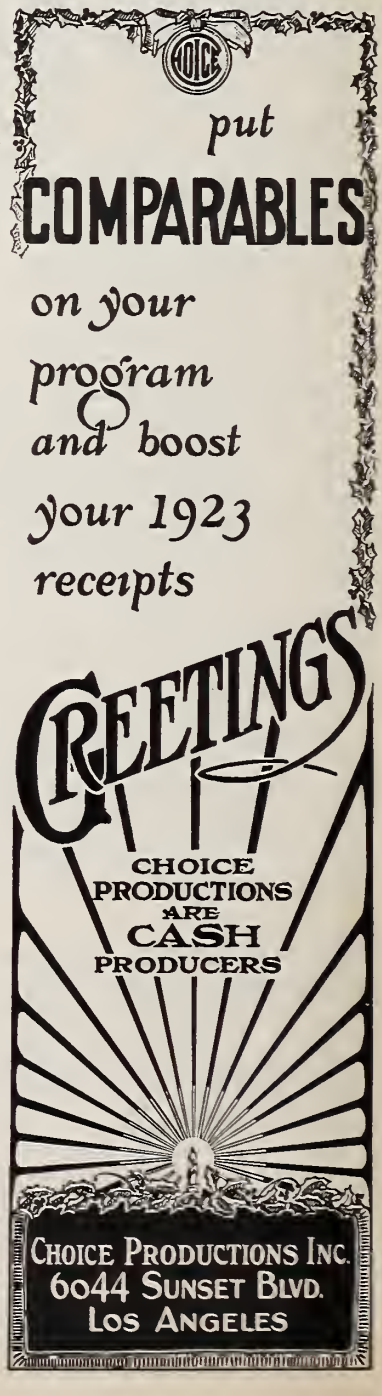
Sincerely yours,
Leo A. Landau
ALHAMBRA THEATER

LAL:MKB


## Describes "Hazel From Hollywood" as Satire

In "Hazel From Hollywood," the latest Educational-Christie-Comedy, to be completed, Christie has again turned to satire and travesty, and this time it is the movies themselves which come in for their share of good-natured kidding. Dorothy Devore, as Hazel, is a sort of Merton-of-the-movies type of person, and the action of the comedy takes place in and around a movie studio. The present-day serial "thriller" comes in for most of the satire.

Miss Devore is supported by Henry Murdock, who is being featured in a comedy now in production.

## Hodkinson Announces Short Subject Bookings

AN announcement of importance emanates from the offices of the W. W. Hodkinson Corporation regarding the widespread demand and popularity of Hodkinson Short Subjects. Bray Romances have been booked by Hugo Riesenfeld of the Rivoli Theatre, New York. The Rivoli has also booked the first Heeza Liar Comedy entitled "Colonel Heeza Liar's Treasure Island."

The report further states that The Capitol Theatre, Oklahoma City, Okla., one of the chain of theatres of the Southern Enterprises, has booked one hundred per cent, the short subject program of the W. W. Hodkinson Corporation. It is understood that among those booked are:

"Days Afield With Rod and Gun" series, produced by Eltinge F. Warner; "All Star Comedies," produced by C. C. Burr; "Fun From the Press," gleaned from the daily papers by "The Literary Digest"; "Urban's Official Movie Chats" and the Bray Romances.

## Pathe News Records Important Events Abroad

In its current issues Nos. 99 and 100, Pathe News demonstrates its enterprise in showing films picturing foreign events which hold wide world significance.

One is the separation of Church and State in the Ottoman Empire. The Caliph Abdul Effendi, recently chosen by the Angora Assembly, is the chief Moslem head of government since 1517 not to hold the title of Sultan and official religious leadership. He is the head of the Civil State only, and therefore, presumably, cannot officially, as heretofore, utilize Mohammedan fanaticism as an engine for victory in war.

A widely significant feature of Pathe News No. 100 are a series of exclusive pictures filmed in Ujina, Japan, showing the popular reception given to the Mikado's soldiers following their withdrawal from Vladivostok, which important Russian city in Siberia they had occupied for four years.

## Contents of News Weekies

Kinograms No. 2206:—San Pedro, Cal., catapault seaplane from battleship; New York, fire gives wets another setback; Washington, Personalities in the News—Truman H. Newberry, resigned as Senator from Michigan, makes farewell official visit at White House; Philadelphia, M. Clemenceau, escorted by First City Troop in Revolutionary uniforms, makes visit to Independence Hall; New York, Sir Thomas Lipton sails for home; Hayward, Cal., city of birds has 75,000 inhabitants; New York, "Speejacks" in port—the only motor boat ever to make voyage around the world; Philadelphia, Humpty Dumpty is together again; Truckee, Cal., huge snow storm hits west coast; Washington, golf king shows 'em how—Champion Gene Sarazen gives a free lesson in golf to throng on public links; Los Angeles, sets new record for auto classic; Chicago, aristocrats (four-footed ones); Culver, Ind., Pershing inspects Black Horse Troop.

International News No. 99:—Constantinople, Turkey, U. S. Admiral Bristol's wife helps Russian refugees; Interesting Folk in the News of the Day, Hugo Stinnes, Germany's financial giant, Herr Cuno, the new Chancellor, Little Sally LeFevre, health crusader, sells ex-Premier Clemenceau a chain of Christmas seals and wins a kiss; Washington, D. C., James Couzens, fighting ex-mayor of Detroit, arrives in the Capitol to serve as U. S. Senator; New York, Champion Gene Sarazen gives public golf lesson; Boston, Mass., fishing boats feel winter's icy grip; Paris, France, gay "old-maids" of Paris on yearly husband hunt; Gwalior, India, India's native princes honor British Viceroy.

International News No. 100:—Philadelphia, Pa., lack of funds dooms vast fleet of U. S warships; Muskegon, Mich., $100,000 worth of live "furs" on display; New York City, New York shivers under season's first snowfall; In Memoriam, John Wanamaker, great merchant, civic leader and philanthropist — America mourns one of its foremost citizens; Bombay, India, Bombay opens unique laundry; Maywood, Ill., new parachute tested in thrilling leap; Sicily, Italy, crater of Mt. Etna filmed as International expedition braves an inferno of gas; Pictorial Review of Highlights of 1922.

Kinograms No. 2207:—Philadelphia, pay final tribute to John Wanamaker; Mt. Lowe, Cal., mountain climbing made easy at last; Boston, will you be like this at 71 years? Personalities in the News — Philadelphia, John Wanamaker, merchant prince and philanthropist, former postmaster-general, dies in his 85th year; New York, Princess Kapurthala, daughter of the Maharajah of Kapurthala, arrives aboard the "Majestic;" London, England, U. S. brings home stranded citizens—hundreds who are without work and funds given free passage on "President Polk;" New York, he makes needle fly—she works 'twixt earth and sky; Chicago, mobilize catdom's choice specimen's; Cambridge, England, American athletes help Oxford win; New York, cars get smaller as traffic grows.

Pathe News No. 100:—New York City, 98-foot yacht ends 35,000-mile trip around world; Moscow, Russia, even in turbulent Soviet-land, horse-racing persists in its appeal to lovers of sport; In the Limelight—Dublin, Ireland, Rory O'Connor shot in reprisal; Berlin, Germany, Germany's "cabinet of work" holds first meeting; Philadelphia, Pa., "Tiger" sees bell that first tolled the message of America's liberty; Ujina, Japan, Mikado's soldiers quit Vladivostok; Forestry Problem of the United States; Los Angeles, Cal,, Jimmy Murphy wins 250-mile auto classic; Los Angeles, Cal., Devil-Dogs in the Lion's Den! Minneapolis, Minn., Michigan defeats Minnesota in closely contested gridiron battle.

Pathe News, No. 101:—Le Bourget, France, a Leviathan of the air; New York City, coal famine grows more acute as cold weather sets in; Here and There —Vienna, Austria, Socialists protest policy of government; Kaiser Pass, Cal., dogs replace post office in snow-swept mountain passes; A New Map of U. S. A., a "population" map; Hiroshima, Japan, official welcome to Japan's army of occupation returning from Siberia; Astoria, Ore., $15,000,000 blaze kills two and makes hundreds homeless; Venice, Italy, the City of Gondolas from the air.

Fox News, Vol. 4, No. 22:—Philadelphia, Pa., last tribute to John Wanamaker; Governors Island, N. Y., Major-General Bullard decorates war veterans; Coblenz, Germany, Capt. Dunn of U. S. Army of Occupation receives French Legion of Honor Cross; Providence, R. I., 60-foot hill leveled by hydraulic pressure; Boston, Mass., freighter driven ashore by 50-mile gale; London, England, world famous artists complete wonderful doll's house; New York City, Albert Thomas, French Minister of Munitions during war, arrives; New York City, General M. C. Menocal, former Cuban president, also arrives; Butte, Mont., 3,000 witness championship football game between Great Falls and Miles City; Copenhagen, Denmark, Princess Dagmar, king's sister, weds; Sterling, Ill., "Lady Zouaves" stage special athletic drill for Fox News.

## Christie Comedy Wins Praise of Papers

Playing at leading first-run theatres, one of the new Christie Comedies, "Let 'er Run," which is noted for its spectacular horse race, has caused an unusual lot of comment from the dailies.

The Detroit Times stated that the film had more punch and thrill than the average feature dealing with horse races and that the audience at Kunsky's Madison theatre was on edge applauding all through the picture. The Detroit News and Detroit Free Press also made the same statement.

Playing at San Francisco, J. A. Partington of the Granada theatre stated that the effect on the audience was electric and that they cheered for the winner of the race.

Billy Dove and Father Time are conspiring some great things for 1923 under her contract with Metro. She has just completed a leading role in "All the Brothers Were Valiant" and is prepared for even harder work in 1923 than 1922

## Selznick News Shows Oregon Fire

Graphic scenes of a fire that destroyed an entire city and drove 3,000 persons from their homes are presented in Selznick News No. 1102. A Selznick news cameraman was one of the first news men on the job after the disaster which virtually wiped out the town of Astoria, Oregon. The city was placed under the guard of marines. Selznick News shows comprehensive views of the extent of the destruction.

As usual there are several good features from Europe. From Ireland there are scenes of the activities of the British troops who are being withdrawn from the army posts in the new Irish Free State. The new pictures from Constantinople show a phase of the relief work done among the children in the war-stricken countries of the Orient by the Near East Relief.

## Mermaid Comedienne Also a Model

Finn Haaken Frolich, noted Norwegian sculptor has secured the services of Louise Fazenda, Educational-Mermaid comedienne, who will pose for the statue of "Morning," one of the three figures which the artist will execute for the new columbarium at Hollywood Cemetery.

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# Production-Distribution Activities

## "Slippy McGee" In Month's Releases

ANOTHER "best seller" comes to the screen this month with the release of Oliver Morosco's production, "Slippy McGee," as a First National attraction. The book is by Marie Conway Oemler. Wesley Ruggles directed the screen story which has as its featured players Colleen Moore, Wheeler Oakman and Pat O'Malley. Others in the cast are Sam De Grasse, Edmund Stevens, Edith Yorke and Lloyd Whitlock and a splendid four-footed thespian, Kerry.

Wheeler Oakman plays the title role and those who have had a view of the picture declare he does his best work as the crook who keps out of man's prison of steel bars and granite only to have his soul imprisoned by a pretty girl's smiling innocence.

## Novelty Exploitation Service Planned

The motion picture industry is to have its "Novelty Exploitation Clearing House" where those who are interested in cheap souvenir favors for tie-ups with productions will find a specialized service of ideas and an actual stock of suggestions of many and varied specialties. This announcement finds its source in the recent move of the Weshner-Davidson Agency to direct the efforts of the organization exclusively on the gathering, manufacturing and importing of cheap novelties for circulation in the motion picture market.

## S. F. Strand Features Florence Vidor

One of the latest booking contracts made with Associated Exhibitors was that of M. L. Markowitz for a week's showing of the Associated feature, Florence Vidor in "Conquering the Woman," in his big Strand theatre in San Francisco. This is the fourth Florence Vidor production for the organization of which Arthur S. Kane is president. The Strand played each of the preceding three pictures in the series for week showings, and, according to Mr. Markowitz, made a good profit on each.

Scene from Marshall Neilan's "Minnie," featuring Leatrice Joy and Matt Moore, a First National attraction

## Governors Laud Meighan Picture

### "Back Home And Broke" Wins Approval At Special Convention Showing

ENTHUSIASTIC praise for Thomas Meighan's latest Paramount picture, "Back Home and Broke," was the greeting given by the thirty Governors before whom Mr. Meighan showed the picture Friday at the annual conference of Governors at the Greenbrier Hotel, White Sulphur Springs, W. Va.

After the performance, which was a regular Broadway show given under the personal direction of Dr. Hugo Riesenfeld, each of the Governors tendered his personal thanks to Mr. Meighan, to George Ade, the author of the picture, who also attended the performance, and to Paramount for having produced it and having arranged the showing.

Not only did the Governors tell Mr. Meighan personally how much they liked the picture, but fourteen of them sent him a round robin letter in which they commended him for the picture, which they characterized as "delightful, clean and wholesome." The letter was signed by Governors Ephraim F. Morgan of West Virginia, Cary H. Hardee of Florida, E. Lee Trinkle of Virginia, Warren T. McCray of Indiana, Jomes Hartness of Vermont, Albert C. Ritchie of Maryland, D. W. Davis of Idaho, Ben W. Olcott of Oregon, Thomas E. Kilby of Alabama, Channing H. Cox of Massachusetts, Henry J. Allen of Kansas, Cameron Morrison of North Carolina, Sam R. McKelvie of Nebraska, and William D. Denney of Delaware.

Through arrangements made by Mr. Meighan and the Paramount publicity department with Governor Morgan of West Virginia, Dr. Riesenfeld had taken an orchestra of fifteen pieces from the Rivoli Theatre. There was a concert by the orchestra, a news reel, a vocal number of Miss Suzanne Clough, soloist at the Rivoli, the feature picture, a dance by Miss Asya, dancer at the Rivoli and a comedy.

## Record Contract Claimed for "Dr. Jack"

In booking "Dr. Jack" last week for all representative theatres in the Philadelphia territory the Stanley Circuit is said to have made its biggest contract so far for any one picture. This statement, made on the day following the signing of the contract, and verified at the Pathe home office, refers both to the number of houses included in the blanket contract and to the amounts stipulated in rentals.

## Hiers Is Introduced as Paramount Star

WITH "Mr. Billings Spends His Dime," Paramount introduces a new star in the person of Walter Hiers, his entrance into the select circle being in deference to numerous requests from exhibitors as well as in recognition of his pronounced talent as a comedian.

Dana Burnet wrote this story of a necktie salesman who spent his last dime and then found himself embroiled in a life of adventure and romance. Albert Shelby Le Vino wrote the scenario and Wallace Worsley directed. Jacqueline Logan is featured opposite Mr. Hiers and Clarence Burton, George Field and Lucien Littlefield are in the cast.

## Eleanor Boardman Gets Goldwyn Lead

Goldwyn production executives have decided upon Eleanor Boardman, the personable young woman selected out of 4,000 New York applicants for a motion picture job, as the principal player in the film version of Rupert Hughes new novel, "Souls for Sale," which the author is now personally directing.

Miss Boardman's promotion to leading roles has been very rapid and is due to her native gift for acting and to her beauty and charm. She had her first important role in another Hughes picture "Gimme!"

There are thirty-three principals in "Souls for Sale;" in addition to Miss Boardman the best known players engaged for the cast are Frank Mayo, Richard Dix, Lew Cody, Barbara La Marr and Mae Busch.

## Strongheart Gets Long Run on Coast

Strongheart, the wonder dog, is being shown for the fourth week in "Brawn of the North" in Los Angeles at the Alhambra theatre. This First National attraction, directed by Laurence Trimble and Jane Murfin, got an exceptional reception from the critics when it was first shown at the Kinema where it was held two weeks and has continued to draw crowds since at the Alhambra.

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## "Peg O' My Heart" Gets Many Bookings

FIVE HUNDRED AND FOURTEEN bookings of "Peg O' My Heart" in one week are reported by the home offices of Metro Pictures Corporation, in New York. So far as is known by the distributing company this evidence of the demand for the screen version of J. Hartley Manner's great play, with the original star, Laurette Taylor, as Peg, represents a record.

Not only is the volume of the bookings significant of the picture's value, but the distribution of the theatres which have contracted for "Peg O' My Heart" is even, demonstrating that interest in this forthcoming Metro release is not sectional, but country-wide.

The picture has recently been completed at the Metro studios in Hollywood, under the direction of King Vidor. The scenario was written by Mary O'Hara, author of the script of Rex Ingram's production of "The Prisoner of Zenda."

## "Grandma's Boy" Still Going Strong

It is not alone in the big cities that the Harold Lloyd-Associated Exhibitors super-attraction, "Grandma's Boy," has been breaking records. The same thing is happening in many smaller towns and even in villages, thereby making it unanimous, according to the Associated Exhibitors.

"Grandma's Boy" showed recently in M. Kenworthy's Kenworthy theatre, Moscow, Ida., following which the *Daily Star-Mirror* of that town, commented as follows:

"Attendance records for any kind of theatrical entertainment were smashed by the showing of 'Grandma's Boy' in Moscow. The picture, in its three days' run at the Kenworthy theatre, Sunday, Monday and Tuesday, was seen by 1,596 people, or nearly 40 per cent of Moscow's total population. The show was thoroughly enjoyed by packed houses on all three days. The feature comedy production was by far the best comedy seen in Moscow this year."

## "Deserted at Altar" Territory Sold

"Deserted at the Altar" and other Phil Goldstone productions have been purchased for the Pittsburgh territory by the newly organized Merit Film Company of Pittsburgh, which is being conducted by W. C. Karrer and Wm. J. Lanagan.

# Metro Claims Champion Picture

### General Manager Atkinson Contends "Quincy Adams Sawyer" Best of Year

"THE year's all-round champion," is the manner in which William E. Atkinson, general manager of Metro Pictures Corporation, designates the company's screen version of "Quincy Adams Sawyer."

From the standpoints of the merit and reputation of the story, of the excellence of the cast and the skill in production the Metro official this week said he considered the Metro-SL Special Production—scheduled to open in New York at the Capitol theatre December 17—would prove, by returns at the ticket window, the best motion picture attraction available.

Mr. Atkinson's statement from the home offices of Metro, in New York, claims the following items of popular appeal in "Quincy Adams Sawyer":

"The story itself is human, exciting, amusing and unquestionable clean.

"The reputation of the story, as told in the original novel by Charles Felton Pidgin and later retold on the stage, alone is sufficient to attract patronage.

"The cast is of a brillance to require no verbal illumination, comprising Blanche Sweet, Lon Chaney, John Bowers, Barbara La Marr, June Elvidge, Louise Fazenda, Hank Mann, Victor Potel, Billy Franey, Edward Connelly, Gale Henry, Elmo Lincoln, Joseph Dowling and others.

"In both adaptation and direction Metro has delegated the screening to experts especially fitted for the task; the scenario to Bernard McConville, author of the script of 'A Connecticut Yankee in King Arthur's Court' and other major attractions; the direction to Clarence G. Badger, whose success with a series of Will Rogers features was pronounced."

"I admit I am prejudiced in favor of 'Quincy Adams Sawyer,'" says Mr. Atkinson, "but I won't admit that I'm prejudiced without cause. When I put myself down as believing that it is the all-round box-office champion of the year, whether it stops from this company's corner or another's, I can bring facts to rationalize my enthusiasm."

# "Main Street" In Production

### Beaumont Will Direct Feature For Warner Brothers at West Coast Studio

SINCLAIR LEWIS' novel, "Main Street," the last of the seven to be released by the Warner Brothers for the current season, has been placed into production by Sam and Jack Warner. The feature will be made at the Warner coast studios under the direction of Harry Beaumont. With the completion of this production the Warner Brothers will have completed one of the busiest and most active seasons in the history of the organization.

In accordance with the policy of securing the best available screen talent, it is reported that Monte Blue, Harry Meyers and Louise Fazenda were engaged to play prominent roles in the production. Blue and Meyers have been placed under long term contracts. A large number of other screen players are being engaged. Julien Josephson adapted the novel for the screen.

The engagement of Blue, Meyers and Miss Fazenda should be of exceptional interest to exhibitors in that they are credited with having a large following among picture patrons. It is said that they are ideally suited for the parts which have been assigned them in the film.

The engagement of Harry Beaumont to direct "Main Street" brings to light the fact that only a few years ago he established himself as one of the most individual comedy directors when he brought out Bryant Washburn as a star in "Skinner's Dress Suit." Beaumont has been connected with the industry since 1911. He directed for a number of the leading organizations in the industry.

With the completion of "Main Street," the Warner Brothers will immediately concentrate upon the production of eighteen features for the season of 1923-24 at an approximate expenditure of $5,000,000. The coast studios have been enlarged in order to accommodate several companies, and from present indications the entire series will be produced in Hollywood.

## Schayer Now Associated with Goldstone

E. Richard Schayer, continuity writer, is now associated with Phil Goldstone, writing the script for Rex (Snowy) Baker's picture titled "Pals." This subject is the first of a series of six dramatic offerings to be made by Goldstone with Baker and his wonder horse "Boomerang" in the featured parts.

## Women Tour World for "10 Commandments"

CECIL B. DeMILLE is sending two women half way around the world in search of authentic data for his forthcoming film production of the Ten Commandments for Paramount.

Clare West, who heads Mr. DeMille's costume department, will leave shortly for Paris to gain ideas for gowns to be worn by the Paramount stars in the modern sequences of the production, and Mrs. Florence Meehan, famous traveler and authority on ancient peoples and customs sails immediately on a lengthy tour of Palestine, Arabia, Egypt, India, Java, Ceylon, Thibet and Baluchistan to obtain costumes, properties and historical data on the places actually named in the Old Testament.

## England Plans Stunts For "Just Tony"

In connection with the forthcoming release in England of the Fox picture, "Just Tony," with Tom Mix, a clever publicity stunt is being used with the British Animal Aid Society, known as "Our Dumb Friends' League," which is presided over by Lord Lonsdale.

The society is arranging for a public flag day to be held on the release date of "Just Tony," April 9, and the Fox forces have agreed to furnish them with 100,000 small paper flags, on one side of which will be printed the date and the words "Flag Day"—"Our Dumb Friends' League," and on the reverse side the picture of a horse's head, with the words "Just Tony" encircling it.

These flags will be sold on the streets by representatives of the Society in the usual manner that is adopted on flag days. There is also being organized for the evening of the 9th a monster ball in London, at which will be featured a horse bearing the name "Just Tony."

## "Hazel from Hollywood" Is Completed

"Hazel From Hollywood," the new Christie comedy, featuring Dorothy Devore, has been completed and Director Scott Sidney is wielding the shears getting the picture ready for release in January through Educational Film Exchange.

This is one of the group of screen satires for which the Christie studios have become famous this year, and it lampoons most of the things about motion pictures which the picture people themselves take delight in kidding.

ARGENTINE AMERICAN FILM CORPORATION
(Corporación Argentino-Americana de Films)
Cable address for all offices:—ROMULONAON
SOUTH AMERICA'S LARGEST MOVING PICTURE DISTRIBUTORS
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BANKERS: NATIONAL CITY BANK—FIRST FEDERAL FOREIGN BANKING ASS'N
General Representative: S. M. Naón | Telephone: Bryant 3275

## Campaign Under Way for "The Third Alarm"

THE first shot in the exploitation campaign on "The Third Alarm" was fired last week by the Film Booking Offices of America. This second Emory Johnson production, which is to open at the Astor theatre on Broadway on January 8th, is being heralded by a huge sign adjoining the theatre. Alterations under way on this building caused the boarding up of the ground floor and this advantageous location was immediately acquired by F.B.O.

The world's premiere of "The Third Alarm" will be attended by a brilliant gathering of screen, stage and social leaders of the Metropolis. An elaborate prologue is now being arranged by Andrew J. Cobe, who will be in charge of the presentation. A special feature of the presentation will be a musical score arranged by Frank Cook, musical director of "The Springtime of Youth."

## "Notoriety" Ads Win Exhibitor Results

The opening of Weber & North's Will Nigh production, "Notoriety," in the leading first-run theatres of the country affords all those interested in the feature to test the pulling power of the advertising prepared for newspaper use with the feature. When a press book on "Notoriety" was first shown the film men, the superior brand of advertising called forth the highest praise and predictions were freely made that the artistic excellence of the newspaper ads illustrated in the press book would arouse a keen desire on the part of the public to see the picture.

The first runs have already begun on the picture and newspaper ads are now on hand to verify the judgment of the advertising department of Weber & North. Inquiries have been sent to all exhibitors who have thus far played the picture, asking for their opinion as to the drawing power of the newspaper advertising on "Notoriety." Replies speak for themselves.

## "The Flirt" Approved by Picture League

The two family films recommended in the September 11 issue of the motion picture bulletin of the National Motion Picture League are both Universal pictures. They are "The Flirt," the Hobart Henley production of Booth Tarkington's novel, for the Universal Jewel release schedule, and "Forsaking All Others," a Universal attraction featuring Colleen Moore and Cullen Landis.

The National Motion Picture League has recommended both of these pictures, both for adults and young people.

The same bulletin recommends as a current history film the International News Reel Corporation's novelty reel, "The Mirror No. 2," which shows the San Francisco fire of 1906.

# Syndicate Covers Pathe Stars

### Noted Medical Author Analyzes Screen Methods of Comedians for Papers

A REMARKABLE tribute to the creative forces within the motion picture industry written by Dr. I. L. Nascher, author of standard medical works, makes a full Sunday feature page suppplied by the *New York Tribune Syndicate* to its list of important coast-to-coast newspapers. Among the papers in the east which used the feature on Sunday, December 3, are the *Pittsburgh Sunday Post, the Philadelphia Inquirer* and the *Syracuse Post Standard.*

Dr. Nascher's article is illustrated with character photographs of Harold Lloyd, Mildred Davis, his leading lady; Snub Pollard, Lloyd's principal associate in a long list of one-reel comedies, and of Will Rogers in "The Ropin' Fool"—all prominent in current Pathe releases.

Writing on the superior effectiveness of the higher type of screen comedy, Dr. Nascher analyzes methods startlingly like Lloyd's in "Dr. Jack," his latest feature length comedy, which is now reported to be breaking all booking records. But in accounting physiologically for the certainty with which the genuinely creative comedian sustains his audience's laughter interest, the author advances a "ductless gland" theory, of which the editor naturally makes the most—as these page headlines show:

"The Glands That Help You Enjoy the Movies—How the Adrenal Bodies Get Busy When Your Mirth Is Excited, and Why the Film Comedians Must be Careful Not to be too Continuously Funny for Fear of Exhausting These Emotion Controllers."

After quoting from Harold Lloyd's published views on the essence of mirth and what produces it, Dr. Nascher pays this tribute to those who have developed a higher type of screen comedy:

"In recent years a discriminating public has demanded a more intellectual form of comedy, comedy with a plot which requires some intelligence to follow and which does not depend upon the grotesque make-up for its laughs, but upon natural yet funny incidents that occur in the course of the plot. The most successful of the modern film comedians give plays of this character. . . . They depend upon slight mishaps and misadventures, sudden and unexpectedly but not unlikely situations, which in real life would cause a laugh; incongruities which are irrational yet are met with, to furnish the comedy element."

Charles de Roche, the French screen star recently brought here by Paramount.

## Warner Product Will Carry Trade Mark

Warner Brothers have applied for a patent for a new trade mark which will be used in connection with the productions for this season, and the eighteen scheduled for 1923-24. The trade identification with each production will be "Warner Brothers Classic of the Screen."

According to Harry M. Warner this trademark has been devised primarily to firmly imbue in the minds of the motion-picture public the fact that the Warner features are distinctly individual in production and story value and in excellence of screen players.

## Mary Pickford's "Tess" Heavily Booked

MARY PICKFORD'S brand new production of "Tess of the Storm Country," a United Artists Corporation release, will be shown in eighty-four theatres in the Associated Booking Corporation group in New York City and metropolitan district during the Christmas-New Years holiday week and the month of January, with most of the houses opening on various dates between Christmas and New Years.

An extensive co-operative advertising campaign has been mapped out by the executive committees of the A.B.C. which includes a lot of space in New York City dailies.

## Goldstone to Start New Subject First of Year

Phil Goldstone announces work will be started the first of the year on the second special, same to be directed by William K. Howard, who also directed "Deserted at the Altar," which is making a successful showing.

## Schulberg Picks Two for Spring Release

B. P. SCHULBERG, president of Preferred Pictures is rapidly getting ahead of release schedule and has already picked two subjects for Spring release through the Al Lichtman Corporation. These will be "Mothers - In - Law" and "The Broken Wing." The first will be directed by Louis Gasnier and the latter by Tom Forman.

At present both Gasnier and Forman are busy on subjects to be released in February and March. Gasnier is directing "Poor Men's Wives," an original by Frank Dazey and Agnes Christine Johnston and Forman, "The Girl Who Came Back," by Charles E. Blaney and Samuel Ruskin Golding.

The present line-up will find "Poor Men's Wives" released in February, "The Girl Who Came Back" in March, "Mothers-In-Law" in April and "The Broken Wing" in May.

## Franklyn Farnum Subject for Release

Phil Goldstone announces the release the first of the year of "Wolves of the Border," the Franklyn Farnum production which is now being titled.

This is the sixth of a series of Franklyn Farnum pictures produced by Goldstone.

# Kane Predicts Further Advance

### President of Associated Exhibitors Sees Notable Year Ahead

BASING his optimism partly on the phenomenal advance made by Associated Exhibitors, Inc., since he became president of the organization, not quite ten months ago, Arthur S. Kane is enthusiastic in predicting that the year just ahead will be a notable one for motion pictures.

"No year ever started under more favorable conditions than are prevailing at the present time," said Mr. Kane in a conversation this week. "The answer of the industry to such criticisms as have been launched against it has been the opening of the 1922-23 season with a far greater number of outstanding attractions, photoplays that are meritorious from every point of view and have proved real triumphs, than has marked any previous season.

"There is every reason to believe that the determination to maintain this high standard is fixed and definite. Those of us who know something of the plans of producers, and of features which are being projected, are justified in believing that great attractions will continue to be the rule rather than the exception. In consequence, I feel safe in predicting that, not only will the advance now under way continue, but that it will gather impetus as it progresses. Hence, even were the trend in the entire business world not in the direction of a complete restoration of normal conditions—and it is, unquestionably—we in the motion picture industry would have good reason to greet the new year in a spirit of enthusiasm.

"When I assumed the active direction of Associated Exhibitors, last March, I announced that the policy of the organization was to obtain and release the pick of all independently produced features; that insistence would be placed on the selection of absolutely clean photoplays, not only because of our unyielding preference for products that are wholesome and decent, but also because of the proven superior box office value of films of this character.

"Associated has never swerved an inch from these principles and the results have amply vindicated the conviction expressed at that time. The reception universally accorded 'Grandma's Boy,' Harold Lloyd's first five part comedy, was impressive evidence of the public's reaction to such a policy. This feature scored one of the most notable triumphs in film history.

"During 1923 Associated Exhibitors will traverse the same path it followed in 1922, but its operations will be on a broader scale than ever."

## "Penrod" Boys Engaged for Baby Peggy

Practically all the boys who played prominent roles in "Penrod," in which Baby Peggy was loaned to Marshall Neilan for an excellent bit, have been engaged by Julius and Abe Stern to play in Baby Peggy's next Century Special production.

The story by Production Manager Sig Neufeld and Herman Raymaker will be directed by the latter with a very strong supporting cast. Billy Franey recently signed and one of the most noted of old-time comedians plays an important part in this picture.

The boys who have been engaged are Winston Radom, who played the part of Maurice Levy in "Penrod"; Newton Hall, who played the part of the sissy; Kenneth, who played the part of the fat boy; Donald Condon and Verne Winter. Edna Gregory and Joe Moore play the part of the father and mother and Edith Grant, a new Century beauty, plays an ingenue bit.

## "Hazel From Hollywood" Described as Satire

In "Hazel From Hollywood," the latest Educational-Christie Comedy to be completed, Christie has again turned to satire and travesty, and this time it is the movies themselves which come in for their share of good-natured kidding. Dorothy Devore, as "Hazel" is a sort of Merton-of-the-movies type of person, and the action of the comedy takes place in and around a movie studio. The present-day serial "thriller" comes in for most of the satire.

Miss Devore is supported by Henry Murdock, who is being featured in a comedy now in production.

## "Love's Old Sweet Song" Jan. Release

NORCA PICTURES, Inc., has acquired distribution rights to "Love's Old Sweet Song," by a contract just signed by R. C. Cropper, general manager of Norca Pictures, Inc., and Hopp Hadley of Lund Productions Company. It is scheduled for January release following "Just a Mother," with Isobel Elsom.

"Love's Old Sweet Song" is a title which has had ceaseless publicity for generations. The picture was inspired by the famous old song of James Molloy.

Louis Wolheim, star of the unique stage hit "The Hairy Ape," in which he played the title role is a prominent member of the notable cast to be seen in this picture. Donald Gallaher plays the juvenile lead. Helen Lowell and Helen Weir are also among the recognized artists to appear in this production. Miss Weir, as usual plays an ingenue role.

## Big Scenes Shot for "Poor Men's Wives"

Gasnier shot the important ballroom sequence in "Poor Men's Wives" last week at the Schulberg studio in Los Angeles. The entire floor of the studio, which is capable of holding six companies normally, was converted into a roof garden scene for the picture.

Eleven hundred extras were engaged for the scene and all of them dressed in extravagant costumes in keeping with the character of the story. What is believed to be a new record was established when 17,000 amperes of electricity were consumed on the one set—enough electrical current to supply a city of 200,000 with light.

Gasnier found it necessary to have twenty-five assistants to handle the mob and one assistant animal trainer to manage the eight lions and the elephant used in the scene. "Poor Men's Wives" will be distributed by the Al Lichtman Corporation in March.

## Lois Wilson Added to Pola Negri Cast

Lois Wilson is the latest as well as the last addition to the stellar cast of "Belle Donna," Pola Negri's first American-made picture which George Fitzmaurice is producing at Paramount's West Coast studio, according to an announcement made by the producer.

Miss Wilson will play the only other feminine role in the story aside from the title role and incidentally, the only character added to Robert Hichens' story as it has been adapted for the screen by Quida Bergere.

With Conway Tearle and Conrad Nagel sharing leading masculine honors and Caude King, Macey Harlem and Robert Schable completing the role of male principals, Lois Wilson's selection for the only remaining role adds one more notable name to the cast.

KENNETH HARLAN

Preferred Pictures Corpn.,
Tom Forman Productions

in

"The Girl Who Came Back"
"The Broken Wing"

## "Declassee" Suited to Pola Negri

"DECLASSEE," acknowledged by all as the greatest stage play in which Ethel Barrymore ever appeared, its picturization by George Fitzmaurice with Pola Negri as the star is sure to prove a top-notch box-office attraction.

The play was written by Zoe Akins and was presented by Charles Frohman, Inc., at the Empire Theatre, New York, in October, 1919. There it played to standing room only for many months until it was necessary to give over the theatre to another production. Thereafter it played to records in Chicago and other large cities. The role is just the kind best suited to Miss Negri's wonderful dramatic talent. The scenario is by Ouida Bergere.

## Laboratory Re-Equipped by Ed Murphy

Ed Murphy who associated himhelf with Tommy Evans several months ago in the Evans Film Laboratories has completed the re-equipment of several of the departments of the laboratory, so that the entire plant now is representative of one of the most complete laboratories in the country.

Mr. Murphy is known for his genius in laboratory operation. During his twenty years experience in this field of the industry he has brought about several advanced innovations that are recognized as big factors in the printing of film.

The Evans Film Mfg. Co. was organized by Tommy Evans some fifteen years ago and at the time of the building of the plant Mr. Murphy was with Mr. Evans. Mr. Murphy is therefore no stranger to the Evans organization or the Evans methods. In fact he and Tommy laid the basic plans on which the plant was to operate and his re-association with Mr. Evans is an evidence of how well his and Mr. Evans' plans have been carried out during the intervening years. To Mr. Murphy it is almost the same as seeing his own plant visualized into a success. It is also evidence of Mr. Evans' intimate knowledge of every branch of the business.

## Hodkinson Employs New Selling System

A decided innovation has been inaugurated by the W. W. Hodkinson Corporation, which, from all indications, will revolutionize the usual system of selling which is now in vogue throughout the country.

Beginning with the feature "Heart's Haven," the Hodkinson Advertisement Department, working in conjunction with the Sales Department, has originated a short "Sales-Trailer" which is sent to the branches. In place of sending a print to the theatre for pre-viewing, this reel is taken by the salesmen direct to the theatre and screened for the exhibitor's benefit.

# Special Service by Associated

### Elaborate Campaign Book Completed for Showing of "Bill of Divorcement"

EXHIBITORS everywhere are to receive a special service in the way of advertising and publicity matter for the exploitation of the Associated Exhibitors feature, "A Bill of Divorcement," starring Constance Binney, which is to be a Christmas Eve release.

A campaign book, larger and containing a greater wealth of material than has been used for any previous feature distributed by this organization, is going out from the publicity department of Associated. In this exploitation ideas are outlined in detail, and a mass of press matter is offered. In addition, a very wide selection of star, scene and advertising cuts, ranging in size from half a column to half a newspaper page, will be at the disposition of exhibitors.

Women are taking an extraordinary interest in the forthcoming release, according to Associated's booking department, where large numbers of inquiries regarding exhibition dates have been received. In New York "A Bill of Divorcement" is well known because of its run as a stage play at the Times Square Theatre during the entire season of 1921-22, and it is no less familiar wherever else in the country the company on tour has appeared and repeated the big metropolitan success.

While not essentially for women, the story carries a special appeal to wives, and the innumerable discussions to which the questions propounded in it have given rise concern them principally. Clemence Dane, the author, has woven into the plot a series of romances whose lure is inescapable, but the first great punch comes over the problem of a wife's duty toward an insane husband.

# "Village Blacksmith" Tops List

### Picture Based On Longfellow Poem Heads Six New Specials For Fox

"THE VILLAGE BLACKSMITH," the super-special production which received the whole-hearted acclaim of New York newspaper critics during its month's run at the Forty-fourth Street theatre, heads the list of the six new specials announced by Fox Film Corporation last week as a supplement to the original group already released for the season of 1922-23.

"The Village Blacksmith" was directed by Jack Ford, whose work in the prologue of "Silver Wings," another of the Fox specials on the present season's schedule, has been the subject of much praise among picture reviewers in New York. Ford is also the director of "The Face on the Barroom Floor," a special included in the group of six.

Throughout the production Mr. Fox is said to have instilled the wholesomeness and classic virtues of the noted poet's work, and to accomplish this selected a cast including the names of some of the screen's most brilliant players. The cast is composed of William Walling, who scores heavily in the role of John Hammond, the village smithy; Virginia Valli, Bessie Love, Dave Butler, Pat Moore, Tully Marshall, Ralph Yeardsley, Virginia True Boardman, George Hackathorne and Lucile Hutton.

What some of the New York critics said of "The Village Blacksmith" is told here in part:

*Herald*—"Hits the mark for which it was meant as unerringly as though it were aimed by a rifle."

*The Journal*—"It does for Father what 'Over the Hill' did for Mother. It is a wholesome and interesting story of family life."

*The Telegram*—"It is as lovely as a New England springtime, and as rugged and strong as the sinews of the blacksmith. It is universal in its appeal."

*The Commercial*—"The picture is one of the best of the season . . . *The Morning World*—"So far as we are concerned, William Walling is precisely the person we met some years ago in a very small school house out in Kansas."

## Press Opinion on "The Beautiful and Damned"

THE premier showing of "The Beautiful and Damned," the Warner Brothers' release, at the New York Strand last week, brought forth laudatory comments on the part of newspaper critics. Following are quoted some of the press opinions:

Telegram—"Director Seiter has made it an exciting screen version of flappers, high life and fate. The result is brilliant film entertainment."

Mail—"The producers have made an interesting picture."

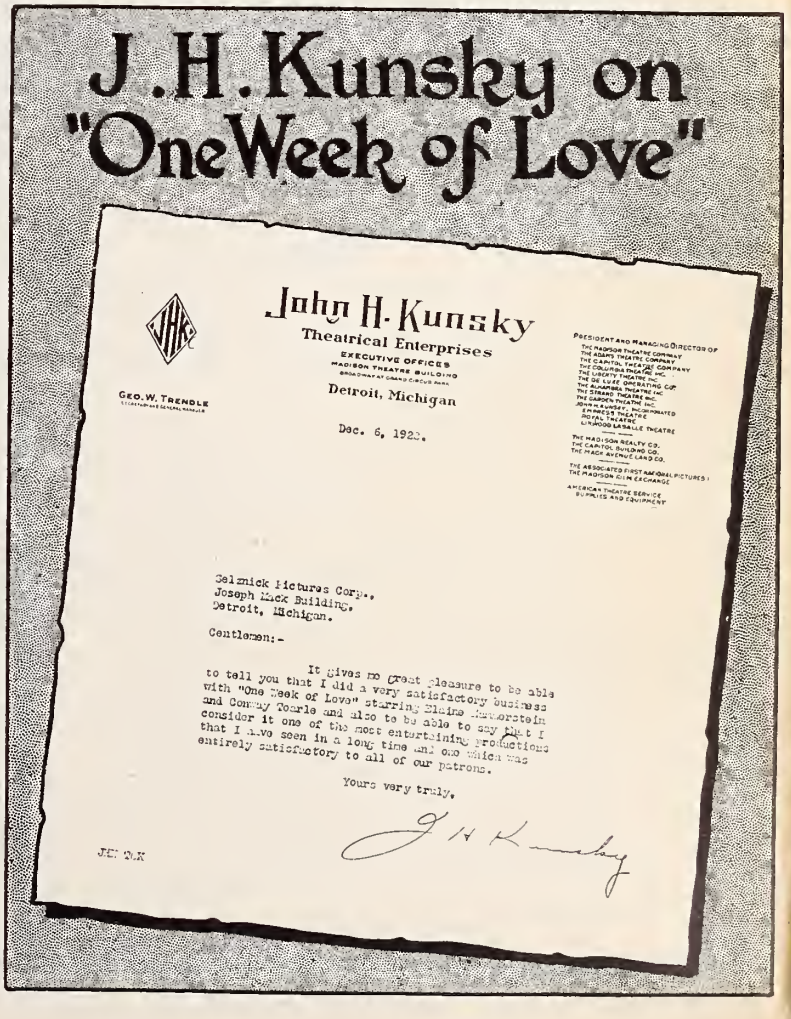
Sun—"It is realistic, moving and something original for the screen."

World—"'The Beautiful and Damned' is intensely interesting by virtue of its success in clinging to reality."

Eve. Post—"It is a very enjoyable, up-to-date social comedy in syncopated time."

## "West Is East" Latest Hallroom Comedy

Anybody who sees the newest Hallroom Boys Comedy will be apt to say, "So, this is China!" for the newest release—number ten of the series—has been titled "West Is East." Harry Cohn produced it, and Al Santell directed it.


J. H. Kunsky on "One Week of Love"
John H. Kunsky
Theatrical Enterprises
EXECUTIVE OFFICES
Detroit, Michigan
Dec. 6, 1922.
Selznick Pictures Corp.,
Joseph Mack Building,
Detroit, Michigan.
Gentlemen:-
It gives me great pleasure to be able to tell you that I did a very satisfactory business with "One Week of Love" starring Elaine Hammerstein and Conway Tearle and also to be able to say that I consider it one of the most entertaining productions that I have seen in a long time and one which was entirely satisfactory to all of our patrons.
Yours very truly,
J. H. Kunsky

## Sales Made on Malcolm Strauss "Salome"

Malcolm Strauss' "Salome," the picturization of the famous story which is being distributed by George H. Wiley, Inc., through the independent market, is being eagerly sought by state right buyers, although its selling campaign is hardly under way, according to the Wiley office.

On a two-day trip to Philadelphia and Washington, D. C., this week, George H. Wiley disposed of the exhibition rights of the big special for both those territories. James F. Gill of the Imperial Pictures Corporation of Philadelphia, acquired the Malcolm Strauss "Salome" for the territory embracing Eastern Pennsylvania and Southern New Jersey.

Federated Film Exchange of Washington, D. C., secured the exclusive distribution rights for District of Columbia, Maryland and Virginia. Greater New York and Northern New Jersey have already been closed with Bobby North of Apollo exchange.

## "Sherlock Holmes" Cash Goes to Holdups

M. H. Hustler, manager of the T. & D. theatre, Sacramento, Cal., was held up by burglars and relieved of $500, the evening's receipts for the showing of Goldwyn's picture, "Sherlock Holmes."

At ten o'clock every night Mr. Hustler was accustomed to take the evening's receipts to the De Luxe Chocolate Shop. For three nights preceding the robbery three men had entered the candy store shortly before Mr. Hustler and had watched him deposit a bag of money.

On the fourth night they covered him with a revolver just as he opened the safe to deposit the receipts, forced a waitress and four customers into an adjoining room, while another kept passers-by from entering.

## New Exploitation for C. B. C. Picture

Two additional ideas for exploiting "Only a Shopgirl" were completed this week by the C. B. C. Film Sales Corporation, and sent out to every territorial holder with suggestions for their use.

The first of these is an aluminum thimble, made up in various sizes so as to fit any finger. On the bottom of it the words "See Only a Shopgirl" are imprinted.

The other exploitation aid just completed is an especially effective herald printed in an attractive blue.

## "His Good Name" Ready for Production

"His Good Name" is the title of one of the new all-star productions being initiated at Universal City, in line with a policy of making only the highest-class features for the 1923 market. William Slavens McNutt wrote the story and Collier's published it recently.

A cast of unusual promise is indicated in the first selections, which include Rockcliffe Fellowes, Fritzi Ridgeway, Hayden Stevenson, Buddy Messinger and Frederick Stanton.

# Vignola Sees Brighter Future

### Expects Splendid Standards of Past Year to Be Exceeded in Next Year

ROBERT G. VIGNOLA, director of Vignola Productions, is among the most optimistic regarding the coming year in the industry. Though he feels that the past year has been one of great achievement he feels that the coming twelve months will be more productive of results. Here is what Mr. Vignola has to say:

"Looking back over the year just ended, I cannot help but feel pride that I am a part of this tremendous influence known as the motion picture screen.

"Notwithstanding that we have been maligned by the yellow journals, dragged through the mire of vilification by certain ladies and gentlemen of constricted mentalities, and otherwise slammed, sloughed and sledged we have managed to keep our heads high, our hearts keen, and progress. The large number of unusually fine pictures that the year 1922 has given to the world amply attest the inevitability of the screen and of its destiny.

"It has proven that it is too big to be kept down, too deeply intrenched in the hearts of the public to be destroyed or even halted in its advancement, only so long as we give our best. The future of the motion picture business depends upon every man and woman who is a part of it, however small that part may be. Nothing can stop it as long as we continue to do our utmost to raise its standards, and we need have no fear of outside influences as long as we have our faith.

"The achievements of the past year having been so stupendous, the question naturally resolves itself: 'How much farther can we go?' This is difficult to answer. No one can foresee with an degree of accuracy what the future will bring in the way of screen development. But at the same time one would be narrow-visioned indeed to say that we have reached anything like perfection or that there isn't room, and much room at that, for improvement.

"If the growth of the past year is any basis of prognostication the year 1923 should see some forward strides in the screen. Just what they will be is hard to say, but the standards will be raised, that's certain."

# Ince Sees Boom For Industry

### Declares That Coming Season Will See Permanent Establishment Of Screen

THOMAS H. INCE, whose latest feature, "The Hottentot," will be released by First National Christmas Day, believes that the picture industry is in for a boom that will last. In an editorial in the Ince publication, "The Silver Sheet," edited on the coast by Arthur MacLennan, Mr. Ince writes:

"There have been booms in our industry, but just as the boom days of other industries have slumped into days of lessened popularity so have our periods of the unnatural growth fallen away—we had not built a firm foundation and our periods of hectic prosperity could not endure.

"But our day of enduring stabilization is here. This season will see the screen permanently established!

"I am not concerned with the pessimistic reports of 'picture goers' indifference'—'poor productions'—'nothing new in pictures'—'no new faces'—'necessity for mixed programs,' or any one of the countless phrases that are being uttered by individuals who do not appreciate the strides we have made in a few years.

"Such unintelligent mutterings are not consistent with the evidences to the contrary that are everywhere throughout the industry.

"Would business men of proved judgment such as Balaban & Katz launch such a house as the magnificent 'Chicago' theatre in the face of a possible waning popularity? And what of Colonel Fred Levy's new house, 'The Kentucky' at Lexington—the 'Melba' in Dallas—John Kunsky's new Detroit Theatre—Sid Grauman's 'Hollywood,' Gene Roth's 'Granada' in San Francisco—the splendid 'Eastman' in Rochester?

"And throughout America and the civilized world where American-produced pictures are being shown, countless theatres have been launched during the past few months—all dedicated to the exhibition of motion pictures."

## Melodrama Is Favored on Broadway

As one sure way of answering the arguments as to whether or not the public wants melodramas the C. B. C. Film Sales Corporation this week interviewed the various Broadway legitimate theatre producers with a view to finding out what type of play has proved most consistently successful.

After checking up on length of runs, classification, taking into consideration the stars or leading players and producers, it was found that the successful melodramas exceeded the percentage of successful plays of all other classifications.

## Richard Talmadge Completes Production

Phil Goldstone announces the completion of the second Richard Talmadge special, work title, The Fire Eater, directed by Jack Nelson who formerly was with Thomas H. Ince directing Douglas Maclean. The Fire Eater will not be released until February or March

## "Hearts Aflame" Fire Scenes in Color

Although painting the lily long has been frowned upon, the idea of reddening the fire, while analagous, seems to have proven effective.

It has been done in the case of the forest fire scenes in the Reginald Barker production, "Hearts Aflame," soon to be released by Metro Pictures Corporation. The picture is presented by Louis B. Meyer.

Black-and-white, Mr. Barker, director of the photoplay, held, could not reproduce worthily the conflagration; and despite the expense of the process and the delay in issuance it caused, he determined upon a full coloring of the fire scenes. They were not tinted, they were colored. Every inch of the many hundred feet of film was retouched by hand, in full and natural colors.

This photoplay is founded upon Harold Titus's novel, "Timber." The scenario was written by J. G. Hawks and L. G. Rigby.

## Additional Posters for "One Week of Love"

The Selznick special, "One Week of Love," co-starring Elaine Hammerstein and Conway Tearle, is creating enough enthusiasm around the country to make the big exhibitors who are playing it get out supplementary posters for their engagements, according to the Selznick offices.

From out in Omaha, Nebraska, comes a special block one-sheet which says: "Coming. Not Three Weeks—But Just One Week of Love."

## Tia Juana Race Scenes for Snowy Baker Film

Rex (Snowy) Baker and his company have left on location to Calabasas. They also will go to Tia Juana to get the race scenes.

Snowy Baker's first picture, work title, "Pals," will be one of the big spectacular racing stories of the year, featuring Baker and his famous horse, Boomerang.

This will be the first of a series of six pictures which Phil Goldstone will produce. Definite distributing arrangements will be announced later.

## Lieber Buys Rights to "Notoriety"

The calibre of Will Nigh's "Notoriety," produced and distributed by L. Lawrence Weber & Bobby North, was demonstrated this week when one of the leading exchangemen of the country, H. Lieber, head of the H. Lieber Company of Indianapolis, bought the rights to the super-special for the State of Indiana. Sam Sax, sales manager for L. Lawrence Weber & Bobby North, negotiated the deal.

Lieber's purchase of the rights to "Notoriety" sustains the sales record of this high-powered drama. The sales are almost 100 per cent. now and the few territories not yet disposed of are expected to be signed up by Sam Sax in the course of a week or two.

## Niblo Going Slowly on "Famous Mrs. Fair"

An indication of the careful attention which Fred Niblo is devoting to the many details of his production, "The Famous Mrs. Fair," is that already nine weeks have elapsed since the first scene was photographed, and there are still several weeks of active shooting to come before the photoplay is actually completed.

"The Famous Mrs. Fair" is the first of a series of Fred Niblo productions presented by Louis B. Mayer and released by Metro. In its cast are Myrtle Stedman, Huntly Gordon, Marguerite De La Motte, Cullen Landis, Carmel Myers, Ward Crane and Helen Ferguson. Charles J. Von Enger is chief photographer.

## Charity Benefits $1,500 by "East Is West"

Royalty and the English nobility took charge of the premier of Constance Talmadge in "East is West" at the Marble Arch Pavilion, London, and made this First National attraction a huge success.

Just prior to the first showing of "East is West" The Queen's Hospital for Children of which the Duke of York is President and Queen Alexandra, patron, had issued a plea for funds. So Ralph J. Pugh and the other directors of Associated First National in London offered the entire receipts of the premier showing for the hospital.

The showing netted the hospital over 370 pounds sterling.

## Hurd Comedy First Run, Mark-Strand N. Y.

"Railroading," the third picture in the Earl Hurd Comedy series, presented through Educational by C. C. Burr, was given its first run at the Mark-Strand Theatre, New York, week of December 10th.

"One Ol' Cat" and "Fresh Fish," the earlier releases in this group of single reel comedy subjects, combining living subjects with animated drawings, also had their first runs on Broadway.

# Sennett Pleased With New Plan

### Contract With Allied Producers Gives Him Full Scope For His Talents

"AN opportunity for me to make pictures just as big as I want to make them; to spend just as much money on their production as I want to spend; to produce just as good a picture as I know how to produce and then sell it in an open market on its individual merits as a box-office attraction—that, in brief, is what my recently signed contract with Allied Producers and Distributors Corporation means to me," said Mack Sennett, when asked for an authoritative statement concerning his new releasing affiliations with the organization of which Hiram Abrams is President.

"And to the Allied Producers and Distributors organization the new arrangement means additional product that they know is going to be saleable product," Mr. Sennett went on. "It means that I am going to give them pictures that have had time enough and work enough and money enough spent on them to give them that quality which enables a distributing company to sell every picture it handles on its individual merit.

"'Suzanna,' which is my first release through Allied Producers and Distributors, is a genuine box-office attraction. It is from an original story of youthful love, romance and adventure typical of the early days of southern California. Neither time nor expense was spared to make 'Suzanna' a picture truthfully accurate in all matters pertaining to manners and customs of the time."

# Poet Lauds "Sherlock Holmes"

### Carl Sandburg Appreciative of Picture and Work of Barrymore

CARL SANDBURG, the poet of the Middle West, author of "Corn Huskers," "Slabs of the Sunburned West" and many other poems, also author of the children's book, "Rootabaga Stories," reviewed for the Chicago Daily News, a Goldwyn picture, "Sherlock Holmes," starring John Barrymore, at the Chicago Theatre. His review was so well reasoned and analytically appreciative that it is reprinted here in part:

"'Sherlock Holmes,' this week's offering at the Chicago theatre is a silversheet version of the Conan Doyle fiction character. The part of the famous detective is taken by John Barrymore. It is a Goldwyn picture directed by Albert Parker. The cast includes Gustave von Seyffertitz, Carol Dempster, Louis Wolheim, Reginald Denny and Robert Schable.

"This is one of those photoplays where it is important to see the beginning first and the end last.

"This is a picture sure to be generally classed among the best of the year. Not only have they taken the greatest figure in the detective story realm and given him plausible and exciting setting; they have also surrounded that figure with foils, matches, contrasts of character."

Margaret Leahy, recently brought here from England by Joseph Schenck for prominent roles in his productions.

## Mexico Enthuses Over "Blood and Sand"

Cables received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, tell of the success scored by "Blood and Sand" on its premiere in Mexico City on December 9.

The showing of "Blood and Sand" followed a bull fight staged in Mexico City and tremendous interest was aroused in the picture, it is said. Inasmuch as some of the scenes for the picture were filmed in Mexico City, the production had been awaited with unusual interest on the part of the motion picture patrons. On Saturday and Sunday the Olimpia, which seats approximately 3,000 persons, was crowded at every showing."

## Lighting Equipment for "Rupert"

Over $100,000 worth of lighting equipment is on its way to Los Angeles for use in lighting big sets and street scenes in the Selznick special production, "Rupert of Hentzau."

When the forces under Myron Selznick moved to California last spring they brought a great quantity of studio equipment with them but left practically all lighting fixtures behind.

# W. M. Smith on "One Week of Love"

W. M. SMITH
OWNER AND GENERAL MANAGER

AMUSEMENT ENTERPRISES

ORPHEUM AND RIALTO THEATRES
TULSA, OKLAHOMA

ADDRESS ALL CORRESPONDENCE TO ORPHEUM THEATRE

December 13th., 1922.

Mr. J. S. Woody, General Manager,
Select Pictures Corporation,
729 Seventh Ave.,
New York, N. Y.

My dear Mr. Woody:

I think it only fair that I advise you that "ONE WEEK OF LOVE" went over very well for us both from an audience and a financial standpoint.

Everybody praised the production highly, and I believe it sets a new standard for Selznick pictures. The acting, photography, story and sets were of a very high standard.

Any exhibitor will make no mistake by booking "ONE WEEK OF LOVE" no matter what kind of a town he is in, small or large. It contains enough thrills to please the roughest kind of an audience and it is certainly high class enough to play the finest theatres in the country.

You are to be congratulated on your new policy of bigger and better productions.

With best wishes,

Yours very truly,

WMS/t

A pair of Christie comedy stars. Two poses of Dorothy Devore on the left and right. Viora Daniel in the center.

# Horse Lovers See Race Pictures

## Philadelphia Association Has Special Showing of "The Kentucky Derby"

THE Philadelphia Riders and Drivers Association, one of the leading and most exclusive horse-lovers associations in the country, and the membership of which includes such national figures as President Harding, General Pershing, Herbert Hoover and E. T. Stotesbury, selected "The Kentucky Derby," Universal's Jewel production of the famous Charles T. Dazey melodrama, "The Suburban," as one of the features of the association's annual meeting, held last week in the ballroom of the Bellevue-Stratford Hotel, Philadelphia.

A few weeks before the Bellevue-Stratford showing, "The Kentucky Derby" was shown privately at the yearly party held at his home, Glen Riddle, Pa., by Samuel H. Riddle, owner of Man o' War.

# Sam Harding on "One Week of Love"

LIBERTY THEATRE
TEMPLE OF MOTION PICTURE
1104-6 MAIN ST.
KANSAS CITY, MO.
SAMUEL HARDING, MANAGING DIRECTOR
DAVE H. HARDING, SEC'Y & TREAS.

December 16, 1922.

Mr. J. S. Woody, General Manager,
Select Pictures Corporation,
729 Seventh Avenue,
New York, N. Y.

My dear Mr. Woody:

Today marks the conclusion of our run on "ONE WEEK OF LOVE" and I must admit without reservation that in view of the business it did at my Liberty Theatre, it was justly entitled to a longer run, but with other prodnocers pressing me for dates, it was simply a regretable impossibility.

In all sincerity, I don't recall any production that we have played that received more favorable comments and we'll modestly say - we play some of the biggest.

It's an audience picture from every angle and it is very evident that Mr. Selznick kept the box office in mind when he was producing it. Please accept and extend my sincere congratulations to Mr. Selznick, for if "ONE WEEK OF LOVE" is a sample of what you have to offer exhibitors the current season, Mr. Selznick himself and Select are certainly entitled to a full measure of success.

Needless to say, you have my best wishes for the holiday season.

Yours truly,
Sam Harding

SE:B

# "Modern Matrimony" New Title

## Finished Print of New Owen Moore Vehicle Is Due Soon in New York

"MODERN MATRIMONY" has been definitely chosen as the title for the next big Selznick picture starring Owen Moore; this is the production which has been finished on the Coast under the working title of "A Dollar Down." The first print, finally cut and titled, is expected at the home offices of the Selznick Company in New York City within the next few days. The picture will be released in the near future.

"Modern Matrimony" is a Victor Heerman production, the story and direction both being by the well known director, who has been responsible for so many of the big successes with Owen Moore as the star which the Selznick Company have recently released.

In nature this latest picture is said to differ to a considerable extent from productions in which Mr. Moore has appeared. It is not a broad farce, but rather the more refined type of comedy. The troubles which are suggested by the title are not troubles between husband and wife but rather the troubles which husband and wife in perfect harmony find confronting them because of modern social and financial conditions.

Almost equally important with Owen Moore in the cast is Alice Lake, who plays the principal feminine role. Miss Lake is a star in her own right, her productions for the Metro Company having established her as a great popular favorite throughout the country. Other members of the cast are Frank Campeau, Mayme Kelso, Kate Lester, Victor Potel and Douglas Carter.

# New Carey Picture Early in Year

## "Canyon of the Fools" Will Be First F.B.O. Release on Schedule for 1923

HARRY CAREY in a screen version of Richard Matthews Hallet's story, "Canyon of the Fools," will be the first picture on the Film Booking Offices of America release schedule for 1923. This production will be followed by Emory Johnson's "The Third Alarm," which will start its Broadway run at the Astor theatre on January 8th.

"Canyon of the Fools" ran serially in the Saturday Evening Post. Its locale is an almost-deserted mining camp at the head of a canyon, and the adventures of the young wanderer from the East who comes in search of fortune form the bulk of the photoplay. His role is that of a carefree daredevil, blessed with a streak of good humor and a large amount of romance. The story allows a number of thrilling scenes such as a machine gun duel and the crushing of a big dam, which causes a rush of water to flood the mining camp. It is during this sequence that Carey performs an heroic rescue.

Carey's support in this picture is thoroughly capable. Marguerite Clayton plays the leading feminine role, making her California debut after playing in many of the biggest Eastern-made productions. Contrasting with Miss Clayton's blonde type of beauty is Carmen Arselle, an exquisite Latin type. Others in the cast are Fred Stanton, Joseph Harris, Jack Curtis, Charles J. LeMoyne, Vester Pegg, Murdock MacQuarrie and Mignonne Golden, who has appeared in "The Kick-Back," the first F. B. O.-Carey production.

Val Paul, who directed the picture, staged some excellent Mexican street scenes in which more than two hundred people appear. The story was adapted to the screen by John W. Grey and was photographed by William Thornley and Robert DeGrasse.

# "Shopgirl" Shown In Newark

## C. B. C. Reports Highly Successful Run Despite Lack of Special Effort

"ONLY A SHOPGIRL," second feature on the C. B. C. Film Sales Corporation series, proved itself this week a sure-fire box office winner, when it went over the top on box office records at the Strand theatre, in Newark, according to the C. B. C. office.

The feature was booked quietly into the Strand for an entire week's run, starting Friday, December 15, and went in without any special ballyhoos or big advertising that usually accompany a first-run.

Despite the fact that nothing special was done, "Only a Shopgirl" proved itself, according to Manager Louis Rosenthal, a picture in which the public was interested to a remarkable degree—doing a capacity business not only for the opening performances, but continuing to crowd them in right through.

Bobby North, of the Apollo Exchange, through which Greater New York and New Jersey rights to the C. B. C. series of features are handled, had his own representatives at the theatre continuously to get the audience reaction, and says that the people were first attracted by the title "Only a Shopgirl," and the fact that it was one of the old Blaney favorites in a new form—and had shown themselves "sold" by the fine cast which interpreted it, including as it did Estelle Taylor, Mae Busch, Wallace Beery, James Morrison, Tully Marshall, William Scott, Claire Dubrey, and Willard Louis.

Photo by Edward S. Curtis

*The*

**"Rubaiyat of Omar Khayyam"**

"Mr. Earle's "Rubaiyat" is a magnificent production."
MOTION PICTURE NEWS.

"Ferdinand Earle has set a new standard of production to live up to." REX INGRAM.

"The most exquisite thing I have ever seen."
MILTON SILLS.

*In Preparation*

**"The Easiest Way"**

**Goethe's "Faust"**

**Assisted by Paul Detlefsen**


## Regional News Briefs

*(Continued from page 3382)*

best known motion picture and theatrical people in the United States.

The latest achievement of Kahn & Greenfield of this city, is the building of the New Princess theatre at Honolulu. This makes this concern's sixth picture house. Four are in San Francisco and one in its suburb. At the opening of that theatre Gov. W. R. Farrington of Hawaii, said: "There is nothing that I can say that will equal what has been done by the promoters of this enterprise. The success of such ideals, materialized between four walls, will last as long as these walls stand."

Kahn & Greenfield have just announced a change in policy to further improve the entertainment value. They have decided to change their programs at the New Mission and New Fillmore theatres on Mondays, Thursdays and Saturdays, which they state will enable those theatres to show on Saturdays and Sundays some big special attractions.

## Southwestern Bulletins

In granting A. J. Urtish a writ of injunction restraining the municipality of Dallas, Texas, from preventing him from constructing a theater in Oak Lawn, a suburb adjacent to the city, Judge Royal R. Watkins made the ruling that a "motion picture house in a district is not injurious to the health or the morals of a community." This ruling was interpreted as being an attack on the city's interpretation of the "ill effects" of a theatre rather than an attack on the validity of the city's building code. The city of Dallas took an appeal from the ruling and will fight the case in the higher courts to a finish.

E. C. Blesi, of the Blesi Realty and Mortgage Company, Dallas, Texas, has interested himself in motion picture producing and is at present organizing a company to make pictures in Dallas. A former director of a company at Los Angeles, Cal., is associated with Mr. Blesi. The company expects to begin making Texas-made pictures some time next year.

Dallas, Texas, exchanges moving into the new Film Exchange Building last week were the American Releasing Corporation and Southwestern Film Corporation.

G. W. Smith, stepfather of Harold Lloyd, film star, was a recent visitor to Electra, Texas, formerly the home of the Lloyd family.

Thos. A. Curran, special representative of the Arrow Film Co., has gone to Denver, Col., after a several weeks' stay in Dallas, Texas, territory.

P. A. Bacon, former advertising man for Ringling Brothers, has established an outdoor advertising business in Dallas, Texas, catering to the theatres and other amusements. He has leased the old stand at 1905 Commerce Street, where he has a big supply of paper and accessories for his business.

The motion picture theatre at Lometa, Texas, was damaged by fire last week, entailing a loss of about $8,000.

## Des Moines Flashes

Abe Frankel, who was formerly a stockholder in the Des Moines Theatre Company, of which A. H. Blank is head, has withdrawn his interest in this concern. Mr. Frankel, who had the control of the Rialto theatre, Majestic theatre and Casino theatre, has joined with his stockholders with A. H. Blank, who, in Des Moines controlled the Des Moines, Strand, Garden and Palace theatres. Mr. Frankel in withdrawing from the Des Moines Theatre Company took entire charge of the Casino theatre. He now owns the entire stock of that theatre as well as managing his theatres in Cedar Falls, Creston, Albia and Leon and owning the controlling stock in Riverview Amusement Park. Mr. Frankel has headquarters at 401 in the Iowa Building under the firm name of Frankel Theatres Company.

Violette Midaugh, who is the new cashier at the Strand theatre, Des Moines, has been in the picture business in Minneapolis where she was employed by Ruben and Finkelstein, and as a demonstrator of photoplayers for Dyer Brothers in Minneapolis. She takes the place of Mrs. Lena Richardson, who is now honeymooning in Montana.

C. E. Gross, formerly of Farmer, S. D., bought the theatre at Ackley, Iowa and takes possession on Jan. 15.

## Springfield, Ill., Notes

Every theatre in town reports business as being "off" and decidedly so. The week before Christmas is always a lean one, but this year it started in a week ahead to drop. No one expects much now until Christmas week.

"The Sin Flood" failed to draw at the Gaiety. No apparent reason why it fell down. The picture is a splendid one and should have prospered.

Ira Terry is the new organist at the Lyric.

"Nero" did not do as well at the Strand as was expected. Folks seem to be afraid of foreign photoplays, or pictures with a foreign atmosphere.

Thomas Jefferson, seen here in many photoplays, played three days at the Chatterton—Dec. 11, 12 and 13—in "Lightin'."

"The Dangerous Age," aided by a heavy advertising campaign, opened strong at the Princess, Sunday, December 10., Fans gave it a great boost, which helped the picture greatly for the balance of the week.

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**" The International Beauty "**

in a series of two-reel sensational western dramas written and directed by ROBERT CARSON

**" THE JUNGLE "**
with GAIL KANE and GEORGE NASH
**" THE CONTRAST "**
**" TOLL OF LOVE "**

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**BILLY WEST**
in
A BRAND NEW SERIES OF SURE FIRE LAUGH PRODUCERS

**" LENA RIVERS "**
**" JANE EYRE "**
**" UNCLE TOM'S CABIN "**

Ready for Release January 1st, 1923
**" BACK TO OLD VIRGINIA "**
featuring JUDITH JORDAN
and an All Star Cast—THE BEST RACE TRACK DRAMA EVER MADE
written and directed by ROBERT CARSON

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MADGE BELLAMY

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THOMAS H. INCE

# FRITZI RIDGEWAY

recently featured in

"THE OLD HOMESTEAD"

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"HIS GOOD NAME"

"THE BRANDED MAN"

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LESTER SOMAN
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NEW YORK, N. Y.

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## JAWITZ PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Telephone 9444 Bryant

# Howells Cine Equipment Company Supplement

# How a Real Live Supply Dealer Is Serving the Industry

## Growth and Popularity of Howells' Cine Equipment Co. Due to High Standar d

THIS industry has long felt a dire need for competent, efficient service from the supply dealers and it has only been very recently that a few progressive establishments have realized the benefits to be reaped both by themselves and the theatre through such a policy.

Possibly no better example is to be found than that offered by the Howells Cine Equipment Company, a leading supply house in New York City.

The policy of this company under the leadership of Joseph Hornstein (familiarly known as "Joe") may be expressed by a few phrases, namely, excellent thorough service to every customer, a high business standard and a live competent sales force.

A company of the standards above mentioned is a tangible asset to the entire industry. Too often supply dealers lower the standard of their trade through dubious tactics that not only hurt themselves but also react as a detriment to this entire indusry.

*David P. Howell, Pres. Howell Cine Equipment Co.*

### The Big Five

Prompt Service
Efficient Salesmanship
Good Business Standards
High Quality Merchandise
Thorough Equipped Organization

The Howells Cine Equipment Company began its career in a small way on the same competing basis as hundreds of other supply dealers began and today has grown to a size where it serves an enormous territory. Thirteen salesmen, each equipped with an automobile, comprise the sales force of this organization. Delivery trucks are employed in such numbers as to insure absolute prompt attention and delivery to all requirements of theatres within the territory served by this company.

In a recent interview with the sales manager, "Joe" Hornstein, a few salient characteristics of his business policies and methods were brought forth:

"We believe that the exhibitor wants one supply concern to handle his entire business. We have therefore extended ourselves in every possible manner to serve our customers through employing such high business standards that we eventually win their confidence. In securing the exhibitor's confidence we build up our greatest business asset.

"There is no secret to our rapid expansion and growth during the past few years or to the general popularity our company is now enjoying throughout the entire territories served by our sales force. We simply have made our motto service, high business standards and service again. For instance, any order that is received here at our main office before eleven o'clock is filled and delivered that day. And everyone of our customers know that any order we fill may be relied upon to embody goods of the highest quality.

"Not only do we serve our regular customers in this efficient manner but also in emergencies we have often supplied either in the form of a loan or for permanent installation equipment to theatres where they find it impossible at the last minute to obtain apparatus for some one reason or another.

"That brings to mind one of the rules we enforce with the firmest rigidity, i.e.: Never to fail a customer in the matter of installing or supplying equipment at the specified date.

It appears that "service" is the by-word of the Howells Cine Equipment Company. This impression was furthered during the interview when "Joe" Hornstein discussed an invaluable feature of their service to architects, contractors and exhibitors.

Complete wiring diagrams are drawn up and furnished the architect or contractor for the installation of the electrical equipment.

*"Joe" Hornstein, manager of the Howells Cine Equipment Company, N. Y. City*

# Engineering Recommendations Insure Perfect Installations

## Howells' Experts Supply Architects and Contractors with Wiring Diagrams

FREE engineering service to the exhibitor, architect and contractor is an unusual and extremely useful service that is now being rendered by the Engineering Department of the Howells Cine Equipment Company, New York City.

As an illustration, assume that an exhibitor found it advisable to improve his projection department through a thorough remodeling. The question inevitably arises concerning the proper equipment required and the most economical re-design for the projection department layout.

It is in this particular phase of theatre engineering that miscalculations most commonly occur both in the remodeling and installation of equipment and the most economical procedure to be followed.

Engineering service, rendered by experts along these lines, insures to the exhibitor the improvements in his projection and projection department that in the great majority of cases, far more than repays the investment required.

This service rendered by the Howells Cine Equipment Company is rapidly becoming an outstanding feature in the theatre equipment supply business. In the near past a large number of theatres have placed their reliance upon the engineering department of this concern for the remodeling of their projection department.

This engineering staff extends its activities especially to the constructon of new theatres. Here is presented an opportunity for a great beneft to the popularity of the motion picture with the general public. Too often are motion picture palaces created beyond believable conception in their beauty and perfection in every detail excepting one, the projection department. Theatre patrons appreciate the beauties of these structures and also the music that enhances the presentation of the picture. However, it must be strongly borne in mind that the picture itself is the main attraction and to make the picture the main attraction it necessarily must be presented on the screen with the criterion of perfection.

Often the projection department is positioned in the theatre in such a manner prohibiting good projection regardless of the apparatus employed. Or again the design of this department may not permit the necessary facilities for the installation of proper equipment or the operation of same.

In cooperating with the architect, contractor and exhibitor, the engineering department of the Howells Cine Equipment Company insures the correct design and layout for an efficient projection department.

Complete working plans for the position of the port holes, rewind room, ventilating system, etc., are drawn up for each individual theatre under construction that is equipped by this supply company.

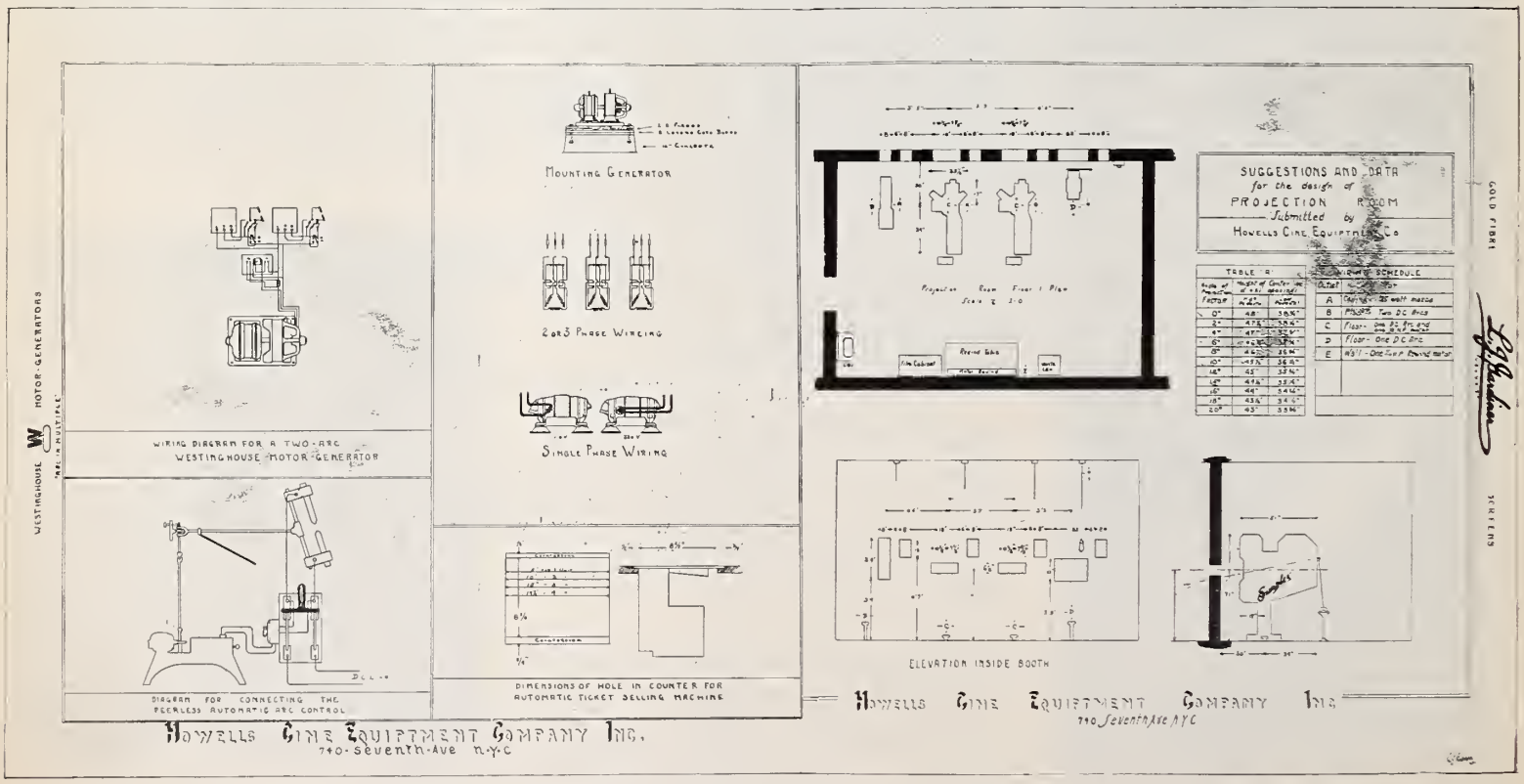
Also electrical wiring diagrams are laid out giving the required specifications for the size and type of wiring required, location of the generators or transformers, projection machines, panelboards, etc., thus insuring that every detail of the installation will function in its proper manner the first time it is operated.

The wiring diagrams reproduced on this page were those employed for the Ritz Theatre which installation has only recently been completed by the Howell Cine Equipment Company.

This service rendered the builders, contractors and exhibitors is in line with the general policy of the Howells Cine Equipment in their high class service to the trade.

To fully meet every requirement of the theatre this supply company carries a complete line of apparatus as follows:

Simplex Projectors, Westinghouse Motor Generators, Westinghouse Panel Boards, Dimmers, Gardiner Velvet Gold Fibre Screens, Peerless Automatic Arc Controls, Sunlight Arcs, Raven Haftone Screens, Brenkert Spot Lamps, Fulco Booth Equipment, Snaplite Lenses, Paramont Condensers, National Carbons, Edison Mazda Equipment, Hallberg Economizers, Hallberg Speed Indicators, Radio Mat Slides, Automatic Curtain Control.


WESTINGHOUSE MOTOR-GENERATORS
WIRING DIAGRAM FOR A TWO-ARC WESTINGHOUSE MOTOR-GENERATOR
DIAGRAM FOR CONNECTING THE PEERLESS AUTOMATIC ARC CONTROL
HOWELLS CINE EQUIPMENT COMPANY INC. 740 SEVENTH AVE N.Y.C
MOUNTING GENERATOR
2 OR 3 PHASE WIRING
SINGLE PHASE WIRING
DIMENSIONS OF HOLE IN COUNTER FOR AUTOMATIC TICKET SELLING MACHINE
SUGGESTIONS AND DATA for the design of PROJECTION ROOM Submitted by HOWELLS CINE EQUIPMENT Co
TABLE A
WIRING SCHEDULE
ELEVATION INSIDE BOOTH
HOWELLS CINE EQUIPMENT COMPANY INC 740 Seventh Ave N.Y.C
GOLD FIBRE
SCREENS

*Wiring diagram and plans for projection room for the Ritz theatre, New York, drawn up and supplied by the Howell Cine Equipment Co.*

THE PEER OF ALL

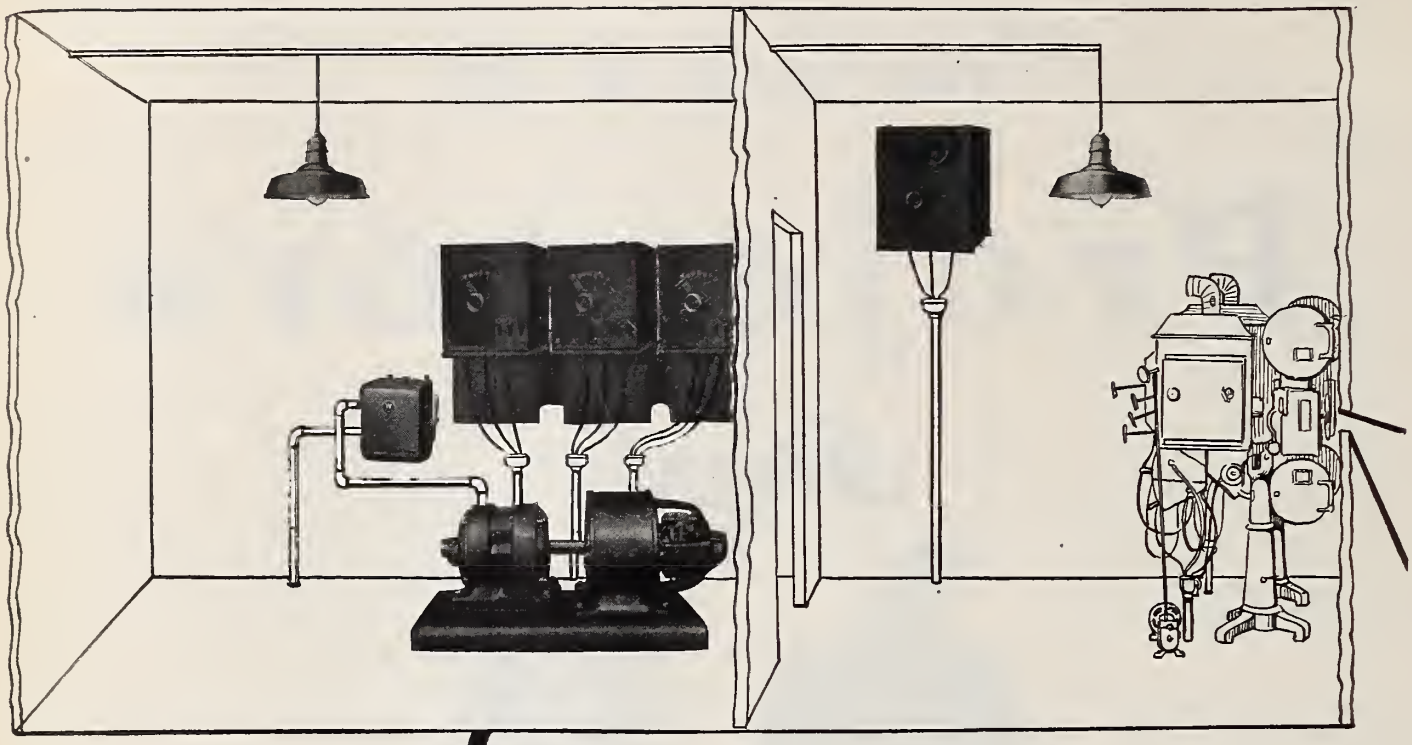
# Projectors

Simplex

Sold by

## Howells Cine Equipment Co.

740 Seventh Ave., New York



**Westinghouse Distributors**

New York City—Howells Cine Equipment Co., 740 -7th Ave.
Philadelphia, Pa. — Williams, Brown & Earle Co., 918 Chestnut St.
Buffalo, N. Y.—Becker Theatre Supply Co., 184 Franklin St.
Pittsburgh, Pa.—The S. & S. Film & Supply Co., Forbes St.
Denver, Col.—The Denver Theatre Supply Co.
Omaha, Neb.—Cole Theatre Supply Co.
Kansas City, Mo. — Cole Theatre Supply Co.
Dallas, Texas—Lucas Theatre Supply Co.
Los Angeles, Cal.—Pacific Amusement Supply Co.
Portland, Ore.—Service Film & Supply Co., 78 W. Park St.
Seattle, Wash.—The Theatre Equipment Co.
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Auburn, N. Y.—Auburn Film Co.
Minneapolis, Minn. — The Rialto Co.
Cleveland, Ohio—Art Film Studios
San Francisco, Cal.—Theatre Equipment Supply Co.
Boston, Mass.—Eastern Theatre Equipment Co., 43 Winchester St.

*These distributors are dealers in equipment for the motion picture theatre.*

# Westinghouse

*Announcing*—

three recent installations of Westinghouse Motion Picture Motor-Generator Equipment.

Two complete Westinghouse Equipments—Claridge Theatre, Montclair, N. J.

Two complete Westinghouse Equipments—Wellmont Theatre, Montclair, N. J.

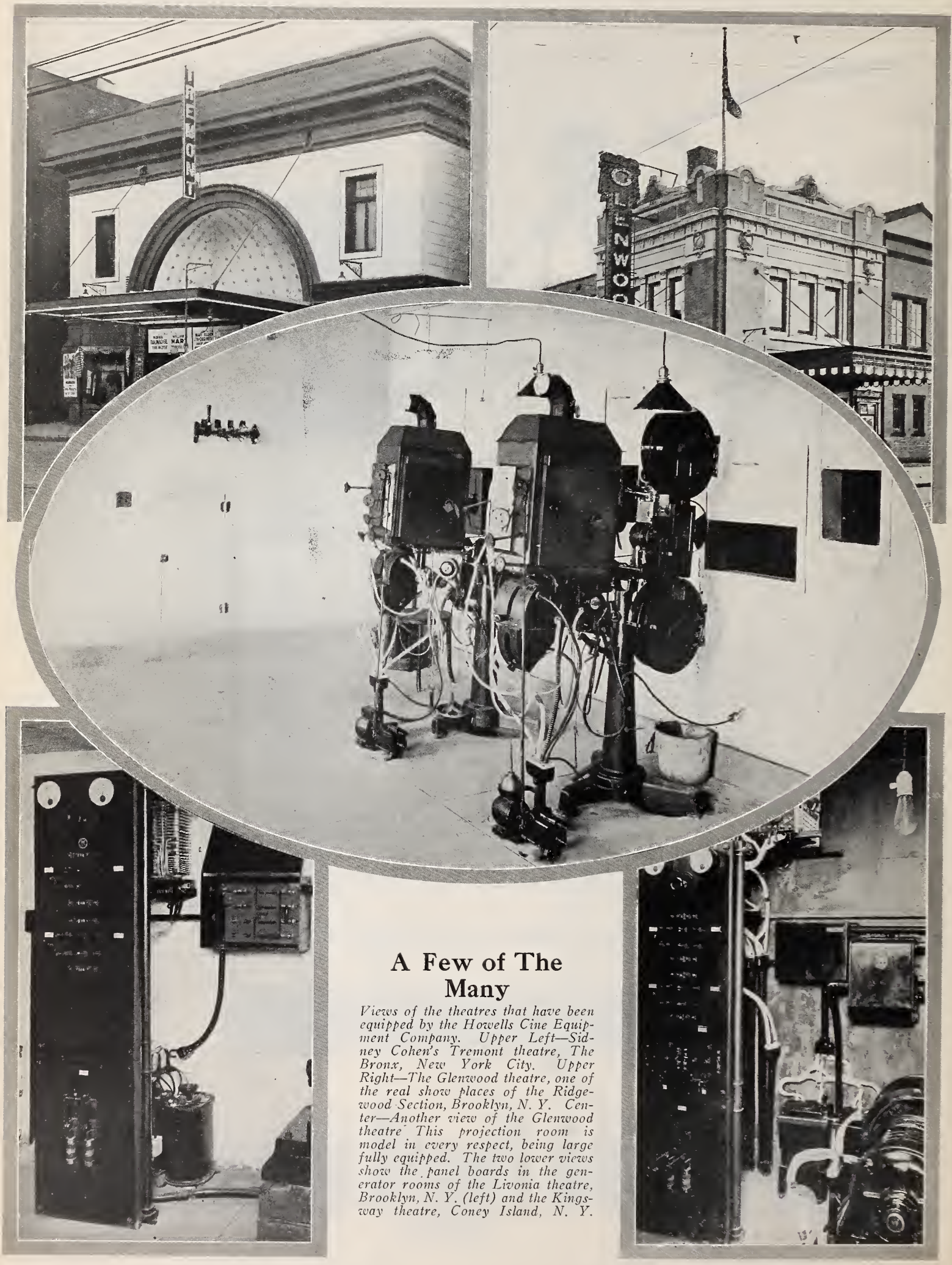
One complete Westinghouse Equipment—Ritz Theatre, Montclair, N. J.
(Sold through Howells Cine Equipment Company, N. Y. C.)

The high regard in which motion picture owners hold Westinghouse Motion Picture Motor- Generator Equipment is demonstrated by the rapidly increasing number of installations.

Complete information will be furnished by our distributors.

**Westinghouse Electric & Manufacturing Company**
East Pittsburgh Pennsylvania

# Westinghouse




## A Few of The Many

*Views of the theatres that have been equipped by the Howells Cine Equipment Company. Upper Left—Sidney Cohen's Tremont theatre, The Bronx, New York City. Upper Right—The Glenwood theatre, one of the real show places of the Ridgewood Section, Brooklyn, N. Y. Center—Another view of the Glenwood theatre This projection room is model in every respect, being large fully equipped. The two lower views show the panel boards in the generator rooms of the Livonia theatre, Brooklyn, N. Y. (left) and the Kingsway theatre, Coney Island, N. Y.*

# THE CARBON FOR PERFECT PROJECTION

# ELECTRA

## PINK LABEL CARBONS

The reliable Pink Label "ELECTRA" carbon has been on the market ever since the beginning of the moving picture industry; and has always maintained supremacy as the world's standard projector carbon.

## ELECTRA NEGA

COPPER COATED NEGATIVE CARBONS

This remarkable product represents the most scientific development of the metal coated, negative carbon. It has many advantages over ordinary negative carbons.

## WHITE A. C.

LOWER CARBON FOR ALTERNATING CURRENT

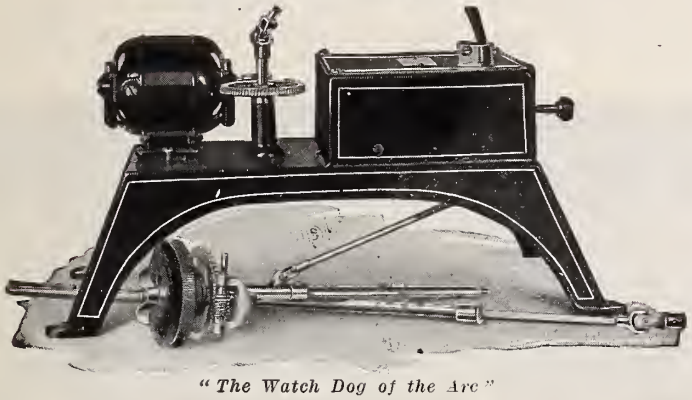
A supreme quality white flame carbon made expressly for use as a lower trim for alternating current. In combination with the Standard Pink Label, "ELECTRA" cored carbon as uppers, they give a brilliant pure white light. Recommended where the usual humming noise of the alternating current arc is objectionable.

## HUGO REISINGER

11 BROADWAY, NEW YORK

# The Peerless

## The *Completely Automatic* ARC CONTROL



*"The Watch Dog of the Arc"*

—AND OF COURSE—

The Claridge Theatre
One of New Jersey's Finest
Equipped by Howells Cine Equipment Co.,
uses PEERLESS Automatic Arc Controls

Essential to perfect projection
Write for circular
MANUFACTURED BY

## THE J. E. McAULEY MFG. CO.

30 N. Jefferson St. Chicago

Unrivalled Projection

THE SNAPLITE LENS for Standard Projection Machines

SNAPLITE — PUTS SNAP IN YOUR PICTURE — MOTION PICTURE LENSES PROJECTION

## SNAPLITE JUNIOR

*For Portable Machines*

## NEW STEREO-SNAPLITES!

Make Your Stereo-Projection as Good as Your Film Projection

*For Sale By All Dealers*

## KOLLMORGEN OPTICAL CORPORATION

35 Steuben St. Brooklyn, N. Y.

# Ritz Claridge and Pictorial Theatres Most Recent Installations

THE RITZ, New York City; Claridge, Montclair, N. J., and Pictorial, New York City, are the most recent of the numerous installations the Howells Cine Equipment Company have equipped approximately sixty theatres during the past year.

In making these last installations the Howells Cine Equipment Company ended up their year activities at record breaking speed as these three theatres were all completed within a week.

The Ritz Theatre had apparatus installed as follows: Gardner velvet gold fibre screen, two Simplex projectors, one Westinghouse motor generator set, four Hallberg Economizers, Snaplite projection lenses, Peerless arc control and National carbons.

The new Claridge in Montclair, New Jersey, has also been equipped in a most thorough manner embodying in its projection department a Westinghouse motor generator, Westinghouse transormers, two Automatic Ticket Machines, Snaplite lenses and National carbons.

The Pictorial Theatre has the same equipment installed, namely, Westinghouse motor generator, Raven Screen, Simplex projectors, Snaplite projection lenses and National carbons.

Installations by the Howells Cine Equipment Company have been made in nearly every part of the states of New York and New Jersey. The following is a representative list of theatres which are included in the list of approximately sixty theatres equipped during the past year:

Freeman theatre, Bronx, N. Y.; Kingsbridge theatre, Fordham, N. Y.; Lincoln theatre, Irving, N. Y.; Bellmore theatre, N. Y. City; Park theatre, Rockaway, N. Y.; Arverne theatre, Arverne, N. Y.; Winthrop Theatre, Brooklyn, N. Y.; Hub Theatre, Bronx, N. Y.; Castle Theatre, Irvington, N. J.; Capitol Theatre, Bellevelle, N. .; Tivoli Theatre, Roseville, N. J.; Welmont Theatre, Montclair, N. J.; Claridge Theatre, Montclair, N. J.; Cort Theatre, Sommerville, N. J.; Ogden Theatre, Bronx, N. Y.; Victoria Theatre, Ossining, N. Y.; Rialto Theatre, Portchester, N. Y.; Flushing Theatre, Flushing, L. I.; Ritz Theatre, Bronx, N. Y.; Pictorium Theatre, Bronx. N. Y.; Belvedere Theatre, Brooklyn, N. Y.; Benson Theatre, Brooklyn, N. Y.

## Snaplite Lens Sales Increase

The Kollmorgan Optical Company of Brooklyn, N. Y., reports that a greater discrimination is being shown among the exhibitors of the country in the selection of the projection lens and that the higher class lens is now becoming exceedingly popular. The Kollmorgan Company further reports that the increase in the sales of their lenses over that of previous years has been most encouraging.

## Radio Mat Invents New Slide

Radio Mat Slide has just placed on the market a new form of slide which may be had in great quantities at a very low price. The slide is not constructed of glass, but the material used has the physical characteristics in its flexible and unbreakable quality of isinglass but at the same time will withstand heat and water. The regular Radio Mat Slide is now being used extensively throughout the country.

## Gardiner Screens Have Good Points

The Gardiner Velvet Gold Fibre Screen has been installed by a great many of the theatres which have been equipped by the Howells Cine Equipment Company, particularly those theatres which can best use the reflector type of screen. It is claimed that this screen stands up very well over a long period of use, and that its reflecting characteristics show a very small depreciation.

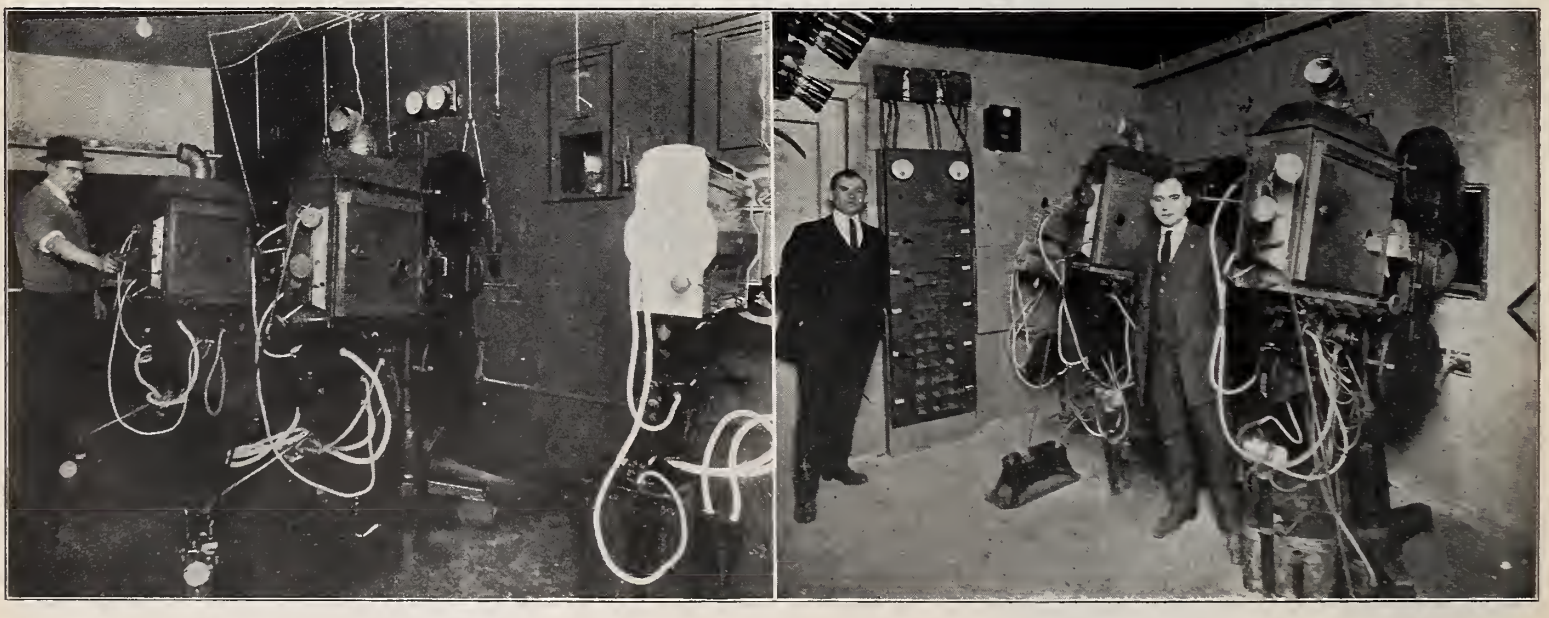
*Charles A. Goldreyer, Owner of the New Ritz Theatre, New York City*

## Westinghouse Makes Many Installations

Westinghouse Electrical and Manufacturing Company, whose products, motor generators, transformers, and so forth, are so well known in this field, have had their equipment installed in every theatre which has been equipped by the Howells Cine Equipment Company. The performance of this type of motor generator has been exceedingly satisfactory and consistent, according to all reports. The sale of this equipment has been steadily increasing from year to year.

## Electra Carbons Popular in New York District

The sales of Electra Carbons, according to the report, have been steadily increasing. These carbons are distributed by Hugo Reisinger, who has long been identified with this particular brand of carbons.



*On right is a view of the projection room of the Stadium theatre Brooklyn, N. Y., equipped for all emergencies with its two motor generators and A. C. apparatus. The left view shows a projection room which has thorough equipment in every respect. These two theatres were equipped by the Howells Cine Equipment Co.*

RADIO-MAT PATENTED

TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES.

50 RADIO-MATS $2.
WHITE, AMBER or GREEN.

Accept no substitute.

RADIO-MAT SLIDE CO. MAKERS NEW YORK

IS THE STATIONERY OF THE SCREEN

Over 300 Theatres in New York
Equipped By
Howells Cine Equipment Co.
Are Using
RADIO-MATS
*With Perfect Success*

A FEW OF THESE THEATRES ARE:

Freeman Theatre, Bronx, N. Y.
Kingsbridge Theatre, Fordham, N. Y.
Lincoln Theatre, Irving, N. Y.
Bellmore Theatre, N. Y. City
Park Theatre, Rockaway, N. Y.
Arverne Theatre, Arverne, N. Y.
Winthrop Theatre, Brooklyn, N. Y.
Hub Theatre, Bronx, N. Y.
Castle Theatre, Irvington, N. J.
Capitol Theatre, Bellevelle, N. J.
Tivoli Theatre, Roseville, N. J.
Welmont Theatre, Montclair, N. J.
Claridge Theatre, Montclair, N. J.
Cort Theatre, Sommerville, N. J.
Ogden Theatre, Bronx, N. Y.
Victoria Theatre, Ossining, N. Y.
Rialto Theatre, Portchester, N. Y.
Flushing Theatre, Flushing, L. I.
Ritz Theatre, Bronx, N. Y.
Pictorium Theatre, Bronx, N. Y.
Belvedere Theatre, Brooklyn, N. Y.
Benson Theatre, Brooklyn, N. Y.

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The Justly Famous

**Gardiner Velvet Gold Fibre Screen**

Installed by Howells Cine Equipment Co. in over 300 New York theatres and making good.

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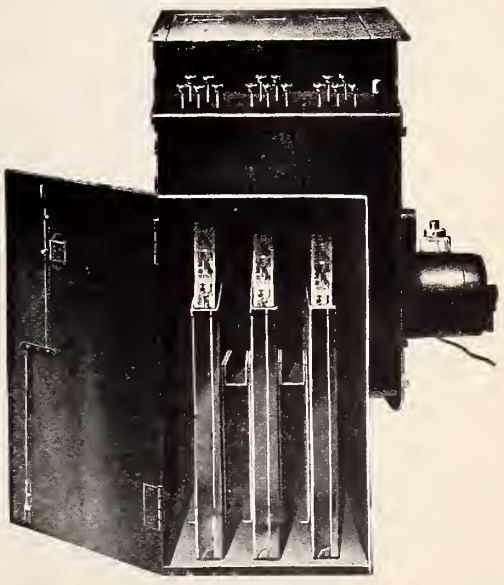
L. J. Gardiner

SOLE MANUFACTURER

**Gardiner's Velvet Gold Fibre Screens**

*The Paragon of Movie Picture Screens*

1021 West Goodale St. Columbus, Ohio



*"The Ticket Machine you will eventually use"*

**The Box Office**

*is fully equipped with*
*AUTOMATICKET SYSTEM*

**Automatic Ticket Register Co.**

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# The profits of your house

THE profits you take out of your house depend upon the highlights you put into your pictures. After all, you have but the one thing to sell—*pictures in light*. Inferior lighting degrades the best picture in the world to worse than mediocrity; an ordinary good reel, it reduces to a fizzle. The most you give your patrons for their money—what you provide to interest, to amuse, to educate, to thrill—*they get through their eyes!* And they won't keep coming back to see dark pictures. Poor lighting makes every picture poor, and will work more to keep people out of a theater than any other factor in the industry. The direct road to bright, brilliantly highlighted pictures is—Columbia Projector Carbons.

**The value of the picture is in proportion to its lighting**

*On Direct Current:* Columbia Silvertip Combination Carbons present richer color values; and the narrow diameter of the silvertip negative lower permits it to burn to a sharp point, holding the arc steady and also keeping the shadow off the lens and screen.

*On Alternating Current:* Columbia White Flame A. C. Special Carbons yield a sharp and pure-white light, steady, brilliant, absolutely silent.

Use Columbia Projector Carbons to double the enjoyment of what you are showing and keep the profits of your house up to where they belong.

ON DIRECT CURRENT

| *Amperes* | *Carbon Diameter* |
|---|---|
| 25 to 50 | $\frac{5}{8}$x12" Columbia Cored Upper<br>$\frac{6}{16}$ x 6" Silvertip Solid Lower |
| 50 to 65 | $\frac{3}{4}$x12" Columbia Cored Upper<br>$\frac{11}{32}$ x 6" Silvertip Solid Lower |
| 65 to 70 | $\frac{7}{8}$x12" Columbia Cored Upper<br>$\frac{11}{32}$ x 6" Silvertip Solid Lower |
| 70 to 85 | $\frac{7}{8}$x12" Columbia Cored Upper<br>$\frac{3}{8}$x 6" Silvertip Solid Lower |
| 85 to 100 | 1x12" Columbia Cored Upper<br>$\frac{7}{16}$ x 6" Silvertip Cored Lower |

ON ALTERNATING CURRENT

| *Amperes* | *Carbon Diameter* |
|---|---|
| 40 or less than 60 | $\frac{5}{8}$" Combination |
| 60 or less than 75 | $\frac{3}{4}$" Combination |
| 75 or less than 100 | $\frac{7}{8}$" Combination |

**Columbia Projector Carbons are the most satisfactory source of motion picture light in the world!**

*Write for information*

NATIONAL CARBON COMPANY, Inc.

Cleveland, Ohio San Francisco, Cal.

# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September**

## SEPTEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Barb-Wire | Jack Hoxie | Aywon-S. R. | 5 reels | Sept. 9 |
| Blood and Sand | Rodolph Valentino | Paramount | 8 reels | Aug. 19 |
| Broadway Rose | Mae Murray | Metro | 8 reels | Sept. 16 |
| Caught Bluffing | Frank Mayo | Universal | 5 reels | Sept. 23 |
| Confidence | Herbert Rawlinson | Universal | 5 reels | Sept. 30 |
| Crimson Clue | Rich'rds'n-Sedgwick | Clark-Cornelius | 5 reels | |
| Crusader, The | William Russell | Fox | 5 reels | |
| Dangerous Adventure | Grace Darmond | Warner Bros. | 7 reels | Dec. 9 |
| Deserted at the Altar | Special Cast | Phil Goldstone-S. R. | 7 reels | Oct. 7 |
| Down to the Sea in Ships | Courtot-McKee | Elmer Clifton | 11 reels | Dec. 2 |
| Eternal Flame, The | Norma Talmadge | First National | 6 reels | Sept. 23 |
| Face to Face | Marguerite Marsh | Pathe (Playgoers) | 5 reels | Sept. 16 |
| Fighting Guide, The | William Duncan | Vitagraph | 5 reels | Aug. 26 |
| Five Dollar Baby | Viola Dana | Metro | 6 reels | June 17 |
| Fools of Fortune | Marg. de la Motte | Amer. Releasing | 5 reels | Aug. 19 |
| Fool There Was, A | Special Cast | Fox | 5 reels | July 29 |
| Galloping Kid, The | Hoot Gibson | Universal | 5 reels | Sept. 16 |
| Girl's Desire, A | Alice Calhoun | Vitagraph | 5 reels | Aug. 26 |
| Grandma's Boy | Harold Lloyd | Asso. Exhibitors | 5 reels | July 15 |
| Hands of Nara, The | Clara K. Young | Metro | 6 reels | Aug. 19 |
| Her Gilded Cage | Gloria Swanson | Paramount | 5 reels | Aug. 19 |
| How Women Love | Betty Blythe | B. B. Prod.-S. R. | 6 reels | Aug. 26 |
| Isle of Doubt, The | Wyndham Standing | Playgoers (Pathe) | 5 reels | Sept. 2 |
| Kick-Back, The | Harry Carey | Film Book. Offices | 6 reels | Aug. 5 |
| Kindred of the Dust | Special Cast | First National | 8 reels | Feb. 11 |
| Love Is An Awful Thing | Owen Moore | Selznick | 5 reels | Sept. 16 |
| Man She Brought Back | Special Cast | Pathe (Playgoers) | 5 reels | Sept. 23 |
| Manslaughter | Thomas Meighan | Paramount | 9 reels | Sept. 30 |
| Married People | Mabel Ballin | Hodkinson | 6 reels | Aug. 5 |
| Monte Cristo | Special Cast | Fox | 5 reels | Apr. 8 |
| Nero | Special Cast | Fox | 11 reels | June 3 |
| Nice People | Special Cast | Paramount | 7 reels | Aug. 19 |
| Night Life in Hollywood | | Arrow-S. R. | | |
| Orphan Sally | Special Cast | Lee-Bradford-S. R. | 5 reels | |
| Peaceful Peters | Wm. Fairbanks | Arrow-S. R. | 5 reels | Nov. 4 |
| Prisoner of Zenda, The | Special Cast | Metro | 8 reels | May 6 |
| Queen of the Moulin Rouge | Martha Mansfield | Amer. Releasing | 6 reels | Aug. 19 |
| Rich Men's Wives | Special Cast | Al Lichtman Corp. | 7 reels | Sept. 2 |
| Secrets of Paris | Special Cast | Affiliated-S. R. | 6 reels | Aug. 28 |
| Sign of the Rose | George Beban | Amer. Releasing | 6 reels | Aug. 5 |
| Siren Call, The | Dorothy Dalton | Paramount | 6 reels | Sept. 30 |
| Skin Deep | Sills-Vidor | First National | 6 reels | Sept. 30 |
| Slim Shoulders | Irene Castle | Hodkinson | 6 reels | July 8 |
| Snow Shoe Trail, The | Jane Novak | Film Book. Offices | 6 reels | Sept. 23 |
| Storm, The | House Peters | Universal | 8 reels | July 1 |
| Thundering Hoofs | Peggy O'Day | Aywon-S. R. | | |
| Timothy's Quest | Special Cast | Amer. Releasing | 5 reels | Sept. 23 |
| Top O' the Morning | Gladys Walton | Universal | 5 reels | Sept. 9 |
| Under Two Flags | Louise Vale | Clark-Cornelius | 5 reels | |
| Valley of Silent Men | Alma Rubens | Paramount | 6 reels | Sept. 9 |
| Veiled Woman, The | Marguerite Snow | Hodkinson | 5 reels | June 24 |
| West of Chicago | Charles Jones | Fox | 5 reels | Aug. 26 |
| While Satan Sleeps | Jack Holt | Paramount | 5 reels | July |
| Wildness of Youth | Special Cast | Graphic-S. R. | 7 reels | Sept. 2 |
| Woman's Woman, A | Mary Alden | Allied Prod. & Dist. | 8 reels | Sept. 30 |
| Yosemite Trail, The | Dustin Farnum | Fox | 5 reels | Sept. 30 |

## OCTOBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Above All Law | | Paramount | 7 reels | Aug. 5 |
| Affinities | Bowers-Moore | Hodkinson | | |
| Bells of San Juan | Charles Jones | Fox | 5 reels | Oct. 28 |
| Beware of the Law | Marjorie Payne | Jawitz-S. R. | 5 reels | Oct. 21 |
| Bond Boy, The | Rich. Barthelmess | First National | 7 reels | Oct. 21 |
| Bootlegger's Daughter, The | Bennett-Niblo | Playgoers (Pathe) | 5 reels | Oct. 14 |
| Broad Daylight | Mulhall-Wilson | Universal | 5 reels | Nov. 4 |
| Broadway Madonna, The | Dorothy Revier | Film Book. Offices | 6 reels | Nov. 11 |
| Burning Sands | Hawley-Sills | Paramount | 7 reels | Sept. 16 |
| Calvert's Valley | John Gilbert | Fox | 5 reels | Oct. 21 |
| Cowboy and the Lady, The | Minter-Moore | Paramount | 5 reels | Nov. 25 |
| Do and Dare | Tom Mix | Fox | 5 reels | Oct. 7 |
| Douglas Fairbanks in Robin Hood | Douglas Fairbanks | United Artists | 10 reels | Oct. 28 |
| East Is West | Con. Talmadge | First National | 8 reels | Sept. 9 |
| Face in the Fog, The | Lionel Barrymore | Paramount | 6 reels | Oct. 14 |
| Forget-Me-Not | Special Cast | Metro | 6 reels | July 29 |
| Fortune's Mask | Earle Williams | Vitagraph | 5 reels | Sept. 9 |
| Ghost Breaker, The | Reid-Lee | Paramount | 5 reels | Sept. 23 |
| Girl Who Ran Wild, The | Gladys Walton | Universal | 5 reels | Oct. 14 |
| Head Hunters of South Seas | | Asso. Exhibitors | 5 reels | Oct. 7 |
| Heart's Haven | Adams-McKim | Hodkinson | 6 reels | Aug. 12 |
| Hound of Baskervilles | Eille Norwood | Film Book. Offices | 6 reels | Sept. 23 |
| Human Hearts | House Peters | Universal | 7 reels | July 8 |
| If I Were Queen | Ethel Clayton | Film Book. Offices | 6 reels | Oct. 28 |
| June Madness | Viola Dana | Metro | 6 reels | Oct. 7 |
| Light in the Dark, The | Hope Hampton | First National | 6 reels | Sept. 9 |
| Lights of New York | Marc McDermott | Fox | | |
| Little Wildcat | Alice Calhoun | Vitagraph | 5 reels | Sept. 16 |
| Lone Hand, The | Hoot Gibson | Universal | 5 reels | Oct. 21 |
| Long Chance, The | Special Cast | Universal | 5 reels | Oct. 7 |
| Lorna Doone | Special Cast | First National | 6 reels | Oct. 28 |
| Man Who Played God, The | George Arliss | United Artists | 6 reels | Sept. 16 |
| Mixed Faces | William Russell | Fox | 5 reels | Oct. 14 |
| Old Homestead, The | Theodore Roberts | Paramount | 7 reels | Oct. 14 |
| One Night in Paris | Special Cast | Playgoers (Pathe) | 5 reels | Oct. 14 |
| Pals of the West | Special Cast | Clark-Cornelius-S. R. | 5 reels | |
| Pillagers, The | | Amer. Releasing | 6 reels | |
| Pink Gods | Daniels-Kirkwood | Paramount | 7 reels | Oct. 7 |
| Plaything of an Emperor | Special Cast | J. A. Levinson-S. R. | 6 reels | Oct. 21 |
| Quincy Adams Sawyer | Special Cast | Metro | 6 reels | Dec. 9 |
| Rags to Riches | Wesley Barry | Warner Bros.-S. R. | 6 reels | Oct. 7 |
| Remembrance | | Goldwyn | 6 reels | Sept. 9 |
| Rogue's Romance, A | Rodolph Valentino | Vitagraph | 5 reels | Sept. 23 |
| Shadows | Special Cast | Al Lichtman Corp. | 7 reels | Nov. 11 |
| Sherlock Holmes | John Barrymore | Goldwyn | 7 reels | May 20 |
| Stormswept | Special Cast | Film Book. Offices | | |
| Tailor Made Man, A | Charles Ray | United Artists | 8 reels | Aug. 19 |
| Till We Meet Again | Special Cast | Asso. Exhibitors | 6 reels | Oct. 14 |
| To Have and To Hold | Compson-Lytell | Paramount | 7 reels | Oct. 28 |
| What Fools Men Are | Faire Binney | Amer. Releasing | 6 reels | Dec. 9 |
| When Danger Smiles | William Duncan | Vitagraph | 5 reels | Oct. 28 |
| When the Desert Calls | Violet Heming | Amer. Releasing | 6 reels | Dec. 2 |
| White Shoulders | K. MacDonald | First National | 6 reels | Nov. 4 |
| Without Compromise | William Farnum | Fox | 5 reels | Nov. 4 |
| Who Are My Parents? | Special Cast | Fox | 8 reels | Sept. 2 |
| Wolf Law | Frank Mayo | Universal | 5 reels | Oct. 28 |
| Woman He Loved, The | Wm. V. Mong | Amer. Releasing | 6 reels | Sept. 16 |
| Woman Who Fooled Herself | Allison-Ellis | Asso. Exhibitors | 6 reels | Nov. 25 |
| Youth Must Have Love | Shirley Mason | Fox | 5 reels | Sept. 23 |
| Youth to Youth | Special Cast | Metro | 6 reels | Oct. 28 |

## NOVEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Anna Ascends | Alice Brady | Paramount | 5 reels | Nov. 25 |
| Another Man's Shoes | Herbert Rawlinson | Universal | 5 reels | Nov. 11 |
| At the Crossroads | Seena Owen | Amer. Releasing | 6 reels | |
| Beautiful and Damned | Marie Prevost | Warner Bros.-S. R. | 7 reels | Dec. 23 |
| Boss of Camp Four | Charles Jones | Fox | 5 reels | Dec. 2 |
| Brawn of the North | Strongheart (dog) | First National | 8 reels | Nov. 25 |
| Breaking Home Ties | Special Cast | Asso. Exhibitors | 6 reels | Dec. 2 |
| Brothers Under the Skin | Special Cast | Goldwyn | | Nov. 4 |
| Challenge, The | Dolores Cassinelli | Amer. Releasing | 5 reels | |
| Clarence | Reid-Ayres-McAvoy | Paramount | 6 reels | Oct. 28 |
| Dangerous Age, The | Special Cast | First National | 7 reels | Dec. 9 |
| Deerslayer, The | Special Cast | Amer. Releasing | 6 reels | |
| Famous Mrs. Fair, The | Special Cast | Metro | 6 reels | |
| Flaming Hearts | J. B. Warner | East Coast-S. R. | 5 reels | |
| Good Men and True | Harry Carey | Film Book. Offices | 6 reels | Nov. 18 |
| Headless Horseman, The | Will Rogers | Hodkinson | 7 reels | Oct. 28 |
| Hungry Hearts | Special Cast | Goldwyn | | Nov. 11 |
| Impossible Mrs. Bellew | Gloria Swanson | Paramount | 7 reels | Nov. 4 |
| Jilt, The | Special Cast | Universal | 5 reels | Dec. 2 |
| Lavender Bath Lady | Gladys Walton | Universal | 5 reels | Nov. 25 |
| Love Gambler, The | John Gilbert | Fox | 5 reels | Nov. 18 |
| Man and the Moment, The | Special Cast | Playgoers (Pathe) | 5 reels | |
| Man Wanted | Arthur Housman | Clark-Cornelius-S. R. | 5 reels | |
| Man Who Saw Tomorrow, The | Thomas Meighan | Paramount | 7 reels | Nov 11 |
| Man Who Waited, The | Special Cast | Playgoers (Pathe) | 5 reels | |
| My Friend the Devil | Special Cast | Fox | 9 reels | Sept. 30 |
| Oliver Twist | Jackie Coogan | First National | 8 reels | Nov. 4 |
| One Week of Love | E. Hammerstein | Selznick | 7 reels | Nov. 18 |
| On the High Seas | Dalton-Holt | Paramount | 5 reels | Oct. 14 |
| Other Side, The | Special Cast | Amer. Releasing | 6 reels | |
| Pawned | Tom Moore | Selznick | 5 reels | Nov. 18 |
| Peg O' My Heart | Laurette Taylor | Metro | 6 reels | Dec. 23 |
| Pride of Palomar, The | Special Cast | Paramount | 7 reels | Dec. 2 |
| Ridin' Wild | Hoot Gibson | Universal | 5 reels | Nov. 25 |
| Shirley of the Circus | Shirley Mason | Fox | 5 reels | Nov. 25 |
| Sin Flood, The | Special Cast | Goldwyn | 7 reels | Jan 21 |
| Super Sex, The | Robert Gordon | Amer. Releasing | 6 reels | Dec. 9 |
| Tess of the Storm Country | Mary Pickford | United Artists | 10 reels | Nov. 25 |
| Thelma | Jane Novak | Film Book. Office | 6 reels | Dec. 2 |
| Thorns and Orange Blossoms | Special Cast | Al Lichtman Corp. | 7 reels | Nov. 25 |
| Trifling Women | Special Cast | Metro | 8 reels | Oct. 14 |
| Under Two Flags | Priscilla Dean | Universal | 7 reels | Oct 7 |
| While Justice Waits | Dustin Farnum | Fox | 5 reels | Dec. 9 |
| Woman Conquers, The | K. MacDonald | First National | 5 reels | |
| World's a Stage, The | Dorothy Phillips | Principal Pict.-S. R. | 6 reels | Dec. 2 |
| You Never Know | Earle Williams | Vitagraph | 5 reels | Nov. 18 |
| Young Rajah, The | Rodolph Valentino | Paramount | 8 reels | Nov. 18 |

## DECEMBER

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Altar Stairs, The | Frank Mayo | Universal | 5 reels | Dec. 9 |
| Back Home and Broke | Thomas Meighan | Paramount | | |
| Bill of Divorcement, A | Constance Binney | Asso. Exhib. | 6 reels | |
| Blind Bargain, A | Lon Chaney | Goldwyn | 5 reels | Dec. 2 |
| Broken Chains | Colleen Moore | Goldwyn | 6 reels | Dec. 16 |
| Bull Dog Drummond | Blackwell-Greeley | Hodkinson | 5 reels | Nov. 25 |
| California Romance, A | John Gilbert | Fox | 5 reels | Dec. 23 |
| Captain Fly-By-Night | Johnnie Walker | Film Book. Offices | 5 reels | |
| Cold Courage | Special Cast | Metro | 6 reels | |
| Conquering the Woman | Florence Vidor | Asso. Exhib. | 6 reels | |
| Dangerous Game, A | Gladys Walton | Universal | 5 reels | |
| Danger Point, The | Carmel Myers | Amer. Releasing | 6 reels | Nov. 18 |
| Daughter of Luxury, A | Agnes Ayres | Paramount | 5 reels | Dec. 16 |

| | | | | | |
|---|---|---|---|---|---|
| Dr. Jack | Harold Lloyd | Asso. Exhib. | 5 | reels | |
| Ebb Tide | Lee-Kirkwood | Paramount | 7 | reels | Dec. 2 |
| Environment | Special Cast | Principal Pict-S. R. | 6 | reels | |
| Finger Prints | Special Cast | Hyperion Pict.-S. R. | 5 | reels | |
| Forsaking All Others | Moore-Landis | Universal | 5 | reels | Dec. 16 |
| Great City, The | Special Cast | Amer. Releasing | 7 | reels | |
| Great Night, The | William Russell | Fox | | | |
| Heroes of the Street | Wesley Barry | Warner Bros. | 7 | reels | Dec. 23 |
| Inner Man, The | W. Standing | Playgoers (Pathe) | 6 | reels | |
| Jazzmania | Mae Murray | Metro | 6 | reels | |
| Just a Song at Twilight | R. Barthelmess | Prod. Security | 5 | reels | |
| Kentucky Derby, The | Reginald Denny | Universal | 6 | reels | Nov. 4 |
| Kingdom Within, The | Pauline Starke | Hodkinson | | | |
| Love in the Dark | Viola Dana | Metro | 6 | reels | Nov. 25 |
| Marriage Chance, The | Special Cast | Amer. Releasing | 6 | reels | Nov. 25 |
| My Friend and Yours | Special Cast | Metro | 6 | reels | |
| New Minister, The | Special Cast | East Coast-S. R. | 5 | reels | |
| One Exciting Night | Special Cast | United Artists | 10 | reels | Oct. 21 |
| One Wonderful Night | Herbert Rawlinson | Universal | 5 | reels | Dec. 23 |
| Only a Shop Girl | Special Cast | C. B. C.-S. R. | 7 | reels | |
| Outcast | Elsie Ferguson | Paramount | 6 | reels | Dec. 16 |
| Pawn Ticket 210 | Shirley Mason | Fox | | | |
| Prince and Pauper | Tibi Lubin | Amer. Releasing | 6 | reels | Aug. 26 |
| Singed Wings | Bebe Daniels | Paramount | 8 | reels | Dec. 9 |
| Strangers' Banquet, The | Special Cast | Goldwyn | | | |
| That Woman | Catherine Calvert | Amer. Releasing | 6 | reels | |
| When Love Comes | Helen J. Eddy | Film Book. Offices | 6 | reels | Dec. 16 |

## JANUARY

| Feature | Star | Distributed By | Length | Reviewed |
|---|---|---|---|---|
| Brass Commandments | William Farnum | Fox | | |
| Dollar Devils | Special Cast | Hodkinson | | |
| Flaming Hour, The | Frank Mayo | Universal | 5 reels | |
| Flirt, The | Special Cast | Universal | | |
| Footlight Ranger, The | Charles Jones | Fox | | |
| Ghost Patrol, The | Graves-Love | Universal | 5 reels | |
| House of Solomon, The | Wm. H. Strauss | Amer. Releasing | 6 reels | |
| Kick In | Compson-Lytell | Paramount | | Dec. 9 |
| Kindled Courage | Hoot Gibson | Universal | 5 reels | |
| Little Church Around the Corner | Claire Windsor | Warner Bros. | 6 reels | |
| Making a Man | Jack Holt | Paramount | | |
| Malcolm Strauss' Salome | Diana Allen | Geo. Wiley-S. R. | 6 reels | |
| Man's Size | William Russell | Fox | | |
| Milady | Special Cast | Amer. Releasing | | |
| Missing Millions | Alice Brady | Paramount | 6 reels | Sept. 30 |
| Power of a Lie, The | Special Cast | Universal | 5 reels | |
| Scarlet Car, The | Herbert Rawlinson | Universal | 5 reels | |
| Second Fiddle | Astor-Hunter | Hodkinson | | |
| Spanish Cavalier, The | Rodolph Valentino | Paramount | | |
| Thirty Days | Wallace Reid | Paramount | 5 reels | Dec. 2 |
| Three Who Paid | Dustin Farnum | Fox | | |
| Vengeance of the Deep | Special Cast | Amer. Releasing | | |
| While Paris Sleeps | Lon Chaney | Hodkinson | | |
| World's Applause, The | Bebe Daniels | Paramount | | |

# Comedy Releases

| | | | | | |
|---|---|---|---|---|---|
| Accidental Wealth | Neely Edwards | Universal | 1 | reel | |
| Agent, The | Larry Semon | Vitagraph | 2 | reels | |
| All At Sea | Smith-Williams | C. B. C.-S. R. | 2 | reels | |
| All Wet | Al St. John | Fox | 2 | reels | |
| Alarm, The | Al. St. John | Fox | 2 | reels | |
| Aladdin, Jr. | Lewis Sargent | Universal | 1 | reel | |
| American Plan | Lee Moran | Universal | 2 | reels | |
| Baby Show in Squirrelville | | Lee-Bradford-S. R. | 1 | reel | |
| Best Cellar, The | Neely Edwards | Universal | 1 | reel | |
| Big Flood, The | Aesop's Fables | Pathe | 2/3 | reels | |
| Big Scoop, The | Johnny Jones | Pathe | 2 | reels | Nov. 25 |
| Blaze Away | Paul Parrott | Pathe | 1 | reel | Dec. 2 |
| Blazes | Lige Conley | Educational | 2 | reels | Nov. 4 |
| Bone Dry | Paul Parrott | Pathe | 1 | reel | Oct. 14 |
| Bow Wow | Louise Fazenda | First National | 2 | reels | |
| Boy and the Bear, The | Aesop's Fables | Pathe | 2/3 | reels | |
| Bridle-Grooms | Smith-Williams | C. B. C.-S. R. | 2 | reels | |
| Broadcasting | Johnny Jones | Pathe | 2 | reels | Oct. 21 |
| Bully Pair, A | Molina | Universal | 1 | reel | |
| Bumps and Thumps | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Cabby, The | Lorraine-Maude | Universal | 2 | reels | |
| Chased Bride, The | Neal Burns | Educational | 2 | reels | Dec. 2 |
| Chewing Gum Industry | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Chicken Parade, The | Jimmy Aubrey | Vitagraph | 2 | reels | Sept. 2 |
| Choose Your Weapons | Bobby Vernon | Educational | 2 | reels | Nov. 4 |
| Chop Suey | Dorothy Devore | Educational | 2 | reels | Nov. 11 |
| Christmas | Carter DeHavens | Film Book. Offices | 2 | reels | |
| City Chap, The | Al. St. John | Fox | 2 | reels | |
| Cold Turkey | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Court Plastered | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Crash | Jimmie Adams | Educational | 1 | reel | Nov. 18 |
| Cupid's Elephant | | Fox | 2 | reels | |
| Cured | Queenie (horse) | Universal | 2 | reels | Nov. 4 |
| Cyclist, The | Clyde Cook | Fox | 2 | reels | |
| Dandy Dan | | Fox | 2 | reels | |
| Devilish Dragon, The | Sarg's Almanac | Educational | 1 | reel | |
| Diary of a Nut | | Lee-Bradford-S. R. | 1 | reel | |
| Dig Up | Snub Pollard | Pathe | 2 | reels | |
| Dog Gone Day, A | Lewis Sargent | Universal | 1 | reel | |
| Dog's Paradise, A | Aesop's Fables | Pathe | 2/3 | reel | |
| Doing 'Em Good | Neely Edwards | Universal | 1 | reel | |
| Double Trouble | Lee Kids | Fox | 2 | reels | |
| Down in Dixie | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Dumb Waiters, The | Smith-Williams | C. B. C.-S. R. | 2 | reels | |
| Easy Pickin' | Jack Richardson | East Coast-S. R. | 2 | reels | Sept. 23 |
| Educator, The | Lloyd Hamilton | Educational | 2 | reels | |
| Egg, The | Stan Laurel | Metro | 2 | reels | |
| Electric House, The | Buster Keaton | First National | 2 | reels | Nov. 4 |
| Elephant's Trunk, The | Aesop's Fables | Pathe | 2/3 | reel | Nov. 4 |
| Entertaining the Boss | Carter DeHavens | Film Book. Offices | 2 | reels | |
| Fable of Hated Rivals | Aesop's Fables | Pathe | 2/3 | reels | |
| Face the Camera | Paul Parrott | Pathe | 1 | reel | |
| Fresh Kid, The | Fox-Gregory | Universal | 2 | reels | Dec. 9 |
| Friday, the 13th | Aesop's Fables | Pathe | 2/3 | reel | |
| Friend Husband | Lupino Lane | Fox | 2 | reels | |
| Frog and Catfish, The | Aesop's Fables | Pathe | 2/3 | reel | |
| Ginger Face | Johnny Fox | Universal | 2 | reels | |
| Golf | Larry Semon | Vitagraph | 2 | reels | |
| Golf Bug, The | Paul Parrott | Pathe | 1 | reel | Oct. 28 |
| Good Scout, A | | Educational | 2 | reels | |
| Great Pearl Hunt, The | Lewis Sargent | Universal | 2 | reels | |
| Harvest Hands | Paul Parrott | Pathe | 1 | reel | Nov. 18 |
| Haunted Castle, The | | Educational | 1 | reel | |
| Haunted House, The | | Fox | 2 | reels | |
| Hee Haw! | Trimble & Maud | Universal | 1 | reel | |
| Heeza Liar and Ghost | | Hodkinson | 1 | reel | |
| Heeza Liar's Treasure Island | | Hodkinson | 1 | reel | |
| Hello Judge | Lee Moran | Universal | 2 | reels | |
| Henry's Busted Romance | Aesop's Fables | Pathe | 2/3 | reel | |
| High and Dry | Clyde Cook | Fox | 2 | reels | |
| High Flyers | Smith-Williams | C. B. C.-S. R. | 2 | reels | |
| High Power | Lige Conley | Educational | 2 | reels | Dec. 2 |
| His First Job | Lewis Sargent | Universal | 1 | reel | Oct. 14 |
| Home Made Movies | Ben Turpin | First National | 2 | reels | |
| Hook, Line and Sinker | Snub Pollard | Pathe | 2 | reels | Nov. 18 |
| Hurry Up | | Educational | 1 | reel | |
| I'll Take Vanilla | Paul Parrott | Pathe | 1 | reel | Dec. 9 |
| In Dutch | Bobby Vernon | Educational | 2 | reels | Dec. 9 |
| Jim Jams | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Jungle Romeo, A | Snooky | Hodkinson | 2 | reels | |
| Just Dogs | | Universal | 2 | reels | |
| Kickin' Fool, The | Maude (mule) | Universal | 2 | reels | |
| Kids and Skids | Lee Kids | Fox | 2 | reels | |
| Landlubber, The | Paul Parrott | Pathe | 1 | reel | Sept. 23 |
| Laramie and Me | Leo Maloney | Clark-Cornelius-S. R. | 2 | reels | |
| Lazy Bones | Clyde Cook | Fox | 2 | reels | |
| Let 'Er Run | Dorothy Devore | Educational | 2 | reels | Sept. 30 |
| Look Out Below | Lige Conley | Educational | 2 | reels | Aug. 19 |
| Lot O' Bull | Molina | Universal | 1 | reel | |
| Love Drops | Neely Edwards | Universal | 1 | reel | Dec. 9 |
| Man Tracker | Leo Maloney | Clark-Cornelius-S. R. | 2 | reels | |
| Man Who Laughed, The | Aesop's Fables | Pathe | 2/3 | reel | |
| Matinee Idles | Neely Edwards | Universal | 1 | reel | |
| Me and My Mules | Queenie (horse) | Universal | 2 | reels | |
| Model Messenger, A | Lewis Sargent | C. B. C.-S. R. | 2 | reels | |
| Mud and Sand | Stan Laurel | Universal | 1 | reel | |
| My Hero | Lupino Lane | Metro | 2 | reels | |
| My Mistake | Smith-Williams | Fox | 2 | reels | |
| Nearing the End | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Newly Rich | Snub Pollard | Pathe | 2 | reels | Dec. 9 |
| New Mama, The | Smith-Williams | C. B. C.-S. R. | 2 | reels | |
| Ocean Swells | Neal Burns | Educational | 2 | reels | Oct. 28 |
| Off the Earth | Neely Edwards | Universal | 1 | reel | |
| Ogling Ogre, The | Sarg's Almanac | Educational | 1 | reel | |
| Old Sea Dod, The | Snub Pollard | Pathe | 2 | reels | |
| Once Over | | Educational | 1 | reel | |
| Once to Every Boy | Lewis Sargent | Universal | 1 | reel | Oct. 28 |
| One Terrible Day | Children | Pathe | 2 | reels | |
| Our Gang | Children | Pathe | 2 | reels | Nov. 4 |
| Out of Place | Al. St. John | Fox | 2 | reels | |
| Out o' My Way | Leo Maloney | Clark-Cornelius-S. R. | 2 | reels | |
| Pardon My Glove | Bobby Vernon | Educational | 2 | reels | Sept 23 |
| Paste and Paper | Paul Parrott | Pathe | 1 | reel | Dec. 23 |
| Pirate, The | Lupino Lane | Fox | 2 | reels | |
| Pitter Patter | Jimmie Adams | Educational | 1 | reel | Nov. 18 |
| Please Be Careful | | Fox | 2 | reels | Sept. 30 |
| Poor Fish, A | | Fox | 2 | reels | |
| Pop Tuttle's Clever Catch | Dan Mason | Film Book. Offices | 2 | reels | |
| Pop Tuttle's Grass Widow | Dan Mason | Film Book. Offices | 2 | reels | |
| Pop Tuttle's Movie Queen | Dan Mason | Film Book. Offices | 2 | reels | Sept. 16 |
| Punctured Prince, A | Bull Montana | Metro | 2 | reels | Oct. 28 |
| Puppy Love | | Fox | 2 | reels | |
| Quiet Street, A | Children | Pathe | 2 | reels | |
| Radio Hound, The | Brownie (dog) | Universal | 2 | reels | Oct. 7 |
| Rail Birds | Neely Edwards | Universal | 1 | reel | |
| Railroading | Earl Hurd Cart'n. | Educational | 1 | reel | Dec. 2 |
| Ranch Romeo, The | | Fox | 2 | reels | |
| Red Hot | Mutt & Jeff Cart'n | Fox | ½ | reel | |
| Rice and Old Shoes | Carter DeHavens | Film Book. Offices | 2 | reels | |
| Rides and Slides | | Fox | 2 | reels | |
| Riding the Goat | Mutt & Jeff Cart'n | Fox | ½ | reel | |
| Ring Tail Romance, A | | Educational | 2 | reels | |
| Rip Snoring Night, A | Lewis Sargent | Universal | 1 | reel | |
| Rolling Stone, A | Aesop's Fables | Pathe | 2/3 | reels | |
| Romantic Mouse, The | Aesop's Fables | Pathe | 2/3 | reels | |
| Rookies | Brownie (dog) | Universal | 2 | reels | |
| Ropin' Fool | Will Rogers | Pathe | 2 | reels | |
| Saturday Morning | Children | Pathe | 2 | reels | Dec. 2 |
| Shine 'Em Up | Paul Parrott | Universal | 1 | reel | Nov. 4 |
| Shiver and Shake | Paul Parrott | Universal | 1 | reel | Oct. 28 |
| Skipper's Sermon, The | Dan Mason | Educational | 2 | reels | Oct. 14 |
| Small Town Derby, A | Johnny Fox-Maude | Universal | 2 | reels | |
| Soak the Sheik | Paul Parrott | Pathe | 1 | reel | |
| Social Error, A | Murray-Anderson-McKee | Hodkinson | 2 | reels | |
| Some Family | Lee Moran | Universal | 2 | reels | |
| Some Service | Neely Edwards | Universal | 1 | reel | |
| Speed Boy, The | Lewis Sargent | Universal | 1 | reel | |
| Speeder, The | Lloyd Hamilton | Educational | 2 | reels | Sept. 23 |
| Spirit of '23, The | Smith-Williams | C. B. C.-S. R. | 2 | reels | |
| Squirrelville Circus | | Lee-Bradford-S. R. | 1 | reel | |
| Squirrelville's Family Album | | Lee-Bradford-S. R. | 1 | reel | |
| Steeplechase | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Steeplechaser, The | Lige Conley | Educational | 2 | reels | Oct. 7 |
| Step Lively Please | | Fox | 2 | reels | |
| Still Going Strong | Smith-Williams | C. B. C.-S. R. | 2 | reels | |
| Sting 'Em Sweet | Brownie (dog) | Universal | 2 | reels | |
| Stone Age Romeo, A | Aesop's Fables | Pathe | 2/3 | reel | |
| Stung | Johnny Jones | Pathe | 2 | reels | |
| Sweet Thirteen | Gloria Joy | Film Book. Offices | 2 | reels | |
| Tailor-Made Chauffeur | Smith-Williams | C. B. C.-S. R. | 2 | reels | |
| Tattle Tail, The | Brownie (dog) | Universal | 2 | reels | |
| Tenderfoot Luck | Jimmy Aubrey | Vitagraph | 2 | reels | |
| Test, The | Leo Maloney | Clark-Cornelius-S. R. | 2 | reels | |
| That Son of a Sheik | Neal Burns | Educational | 2 | reels | Sept. 23 |
| Their First Vacation | Carter DeHavens | Film Book. Offices | 2 | reels | Sept. 16 |
| Their Steady Job | Neely Edwards | Universal | 1 | reel | |
| Three Hundred Sixty-Five Days | Snub Pollard | Pathe | 2 | reels | Dec. 9 |

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|---|---|---|---|---|---|
| Faint Hearts | Murray-Anderson-McKee | Hodkinson | 2 | reels | |
| Fair Week | Paul Parrott | Pathe | 1 | reel | Dec. 23 |
| Fallen Archers | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Farm Follies | | Universal | 2 | reels | |
| Fearless Fido | Aesop's Fables | Pathe | 2/3 | reel | |
| Fire Fighter, The | Dan Mason | Film Book. Offices | 2 | reels | Nov. 11 |
| Fire Fighters | Children | Pathe | 2 | reels | Oct. 14 |
| Fire the Fireman | Paul Parrott | Pathe | 1 | reel | |
| First Flivver, The | Sarg's Almanac | Educational | 1 | reel | |
| Flivver, The | Paul Parrott | Pathe | 1 | reel | Nov. 25 |
| Fool For Luck, A | Lewis Sargent | Universal | 1 | reel | |
| Foolish Lives | Lee Moran | Universal | 2 | reels | |
| Fortune Hunter, The | Aesop's Fables | Pathe | 2/3 | reel | Dec. 23 |
| Four Orphans, The | Murray-Anderson-McKee | Hodkinson | 2 | reels | |
| Fresh Fish | Earl Hurd Cartoon | Educational | 1 | reel | |
| Fresh Heir, The | | Fox | 2 | reels | |
| Tin Bronco, The | | Fox | 2 | reels | |
| Toonerville Topics | Dan Mason | Educational | 2 | reels | |
| Town Terrors, The | Lee Kids | Fox | 2 | reels | |
| True Blue | Queenie (horse) | Universal | 2 | reels | |
| Twin Husbands | Carter DeHavens | Film Book, Offices | 2 | reels | Oct. 7 |
| Two Explorers, The | Aesop's Fables | Pathe | 2/3 | reel | |
| Two of a Trade | Aesop's Fables | Pathe | 2/3 | reel | |
| Two Slick Traders | Aesop's Fables | Pathe | 2/3 | reel | |
| Two Trappers, The | Aesop's Fables | Pathe | 2/3 | reels | |
| Wanted—A Story | Johnny Jones | Pathe | 2 | reels | Dec. 16 |
| Washed Ashore | Paul Parrott | Pathe | 1 | reel | |
| Watch Your Wife | Paul Parrott | Pathe | 1 | reel | |
| Weak End Party, The | Stan Laurel | Metro | 2 | reels | |
| Wedding Pumps | Brownie (dog) | Universal | 2 | reels | Oct. 28 |
| West Is East | Smith-Williams | C. B. C.-S. R. | 2 | reels | |
| West Is Worst | Jack Richardson | East Coast-S. R. | 2 | reels | Sept. 23 |
| Wet Weather | Paul Parrott | Pathe | 1 | reel | |
| When Summer Comes | Bevan-June | First National | 2 | reels | |
| Where's the Parade? | Neely Edwards | Universal | 1 | reel | |
| Whirl Thru Squirrelville | | Lee-Bradford-S. R. | 1 | reel | |
| White Blacksmith, A | Paul Parrott | Pathe | 1 | reel | Dec. 23 |
| Why Worry | Billy West | Smart Films | 2 | reels | Dec. 2 |
| Wise Bird, The | Lee Kids | Fox | 2 | reels | |
| Wise Cracker, The | | Fox | 2 | reels | |
| Wishing Duck, The | Mutt & Jeff Cart'n. | Fox | ½ | reel | |
| Women First | Lee Moran | Universal | 2 | reels | |
| Young Ideas | Roy Atwell | Universal | 1 | reel | |
| Young Sherlocks | Children | Pathe | 2 | reels | Nov. 11 |

# Short Subjects

| | | | | | |
|---|---|---|---|---|---|
| Abraham Lincoln (Urban Classics) | | Vitagraph | 1 | reel | |
| Alligator Hunting and Farming | | Fox | ½ | reel | |
| Alphabetical Zoo, The (Urban Classics) | | Vitagraph | 1 | reel | |
| Ancient Rome | | Fox | 1 | reel | Sept. 23 |
| Around the World in 18 Days (Serial) | | Universal | | | |
| Bar Cross War, The (Drama), Leo Maloney | | Pathe | 2 | reels | Oct. 28 |
| Bare Facts Concerning Bears (Urban) | | Vitagraph | 1 | reel | |
| Beersheba (Holy Land Series) | | Amer. Releasing | 1 | reel | |
| Bending the Twig (Urban Classics) | | Vitagraph | 1 | reel | |
| Benjamin Franklin (Urban Classics) | | Vitagraph | 1 | reel | |
| Better Milk (Urban Classics) | | Vitagraph | 1 | reel | |
| Beyond the Jordan (Holy Land Series) | | Amer. Releasing | 1 | reel | Nov. 25 |
| Bird Life | | Fox | 1 | reel | |
| Bits of Europe | | Fox | 1 | reel | |
| Blanket Stiff, The (Wilderness Tales) | | Educational | 1 | reel | |
| Blue Blood and Red (Drama), Roy Stewart | | Universal | 2 | reels | |
| Bobbie's Ark (Urban Classics) | | Vitagraph | 1 | reel | |
| Bucking the Bucket Shop (Tenement Tales) | | Clark-Cornelius | 2 | reels | |
| By the Still Waters (Travelogue) | | Lee-Bradford-S. R. | 1 | reel | |
| Camphor | | Fox | ½ | reel | |
| Castaway, The (Bruce Scenic) | | Educational | 1 | reel | Oct. 7 |
| Cavy and the Rat, The (Urban Classics) | | Vitagraph | 1 | reel | |
| Channel Raiders (Drama), Jack Mulhall | | Universal | 2 | reels | |
| Chickasha Bone Crusher (Leather Pushers) | | Universal | 2 | reels | Dec. 16 |
| Come and Get Me (Drama), Leo Maloney | | Pathe | 2 | reels | |
| Committee on Credentials (Drama), H. Carey | | Universal | 2 | reels | |
| Copper Beeches, The, Eille Norwood | | Educational | 2 | reels | |
| Crown of Courage, The, Arthur Trimble | | Anchor-S. R. | 2 | reels | |
| Cruise of the Princess Maguinna (Travelogue) | | Lee-Bradford-S. R. | 1 | reel | |
| Dangerous Waters (Drama), Jack Mulhall | | Universal | 2 | reels | |
| Deputized (Drama), Leo Maloney | | Pathe | 2 | reels | |
| Doomed Sentinels (Drama), Roy Stewart | | Universal | 2 | reels | |
| Drifter, The (Drama), Leo Maloney | | Pathe | 2 | reels | Nov. 11 |
| Drifter, The (Tenement Tales) | | Clark-Cornelius | 2 | reels | |
| Drifters, The (Wilderness Tales) | | Educational | 1 | reel | |
| Duty First (Tenement Tales) | | Clark-Cornelius | 2 | reels | |
| Dwellers of the Deep (Urban Classics) | | Vitagraph | 1 | reel | |
| Empty House, The (Drama), Eille Norwood | | Educational | 2 | reels | |
| Enchanted City, The | | Educational | 1 | reel | Oct. 14 |
| Famous Northwest Mounted (Sport Review) | | Goldwyn | 1 | reel | |
| Fight in the Fog, The (Drama), Jack Mulhall | | Universal | 2 | reels | |
| Fleeced For Gold (Artfilm) | | Pathe | 1 | reel | Dec. 23 |
| Forty-Four Caliber Mystery (Drama), H. Carey | | Universal | 2 | reels | |
| Fresh Fish | | Educational | 2 | reels | Oct. 7 |
| Fruits of Faith (Drama), Will Rogers | | Pathe | 3 | reels | Dec. 23 |
| Game of Graft, A (Drama), Edmund Lowe | | Murray Garsson | 2 | reels | Nov. 11 |
| Giants of the Open (Drama), Roy Stewart | | Universal | 2 | reels | |
| Gibeah (Holy Land Series) | | Amer. Releasing | 1 | reel | |
| Golden Bullet, The (Drama), Harry Carey | | Universal | 2 | reels | |
| Goose Safari on Lower Mississippi | | Hodkinson | 1 | reel | |
| Grandfather's Clock (Urban Classics) | | Vitagraph | 1 | reel | |
| Gypsy Trail, The (Drama), Art Acord | | Universal | 2 | reels | |
| Hair Trigger Burke (Drama), Harry Carey | | Universal | 2 | reels | |
| Heap Busy Indian (Travelogue) | | Lee-Bradford-S. R. | 1 | reel | |
| Hebron the Ancient (Holy Land Series) | | Amer. Releasing | 1 | reel | |
| He Raised Kane (Leather Pushers) | | Universal | 2 | reels | |
| Here's Your Men (Drama), Leo Maloney | | Pathe | 2 | reels | Dec. 23 |
| His Last Case (Tenement Tales) | | Clark-Cornelius | 2 | reels | |
| His Own Law (Drama), Leo Maloney | | Pathe | 2 | reels | |
| Hook, Line and Sinker (Travelogue) | | Lee-Bradford-S. R. | 1 | reel | |
| Hunting Ground of Hiawatha (Urban Classics) | | Vitagraph | 1 | reel | |
| In the Days of Buffalo Bill (Serial) | | Universal | 18 | epis. | Sept. 16 |
| Jack and the Beanstalk, Babby Peggy | | Universal | 2 | reels | |
| Joan of Newark (Leather Pushers) | | Universal | 2 | reels | |
| Kings of the Forest (Drama), Roy Stewart | | Universal | 2 | reels | |
| King Winter (Lyman Howe) | | Educational | 1 | reel | |
| Lake Louise (Travelogue) | | Lee-Bradford-S. R. | 1 | reel | |
| Last Call, The (Drama), Edmund Lowe | | Murray Garsson | 2 | reels | |
| Law of the Sea (Drama), Jack Mulhall | | Universal | 2 | reels | |
| Little Knight, The, Arthur Trimble | | Anchor-S. R. | 2 | reels | |
| Little Red Riding Hood, Baby Peggy | | Universal | 2 | reels | |
| Little Town of Bethlehem (Holy Land) | | Amer. Releasing | 1 | reel | |
| Love Charm, The, Arthur Trimble | | Anchor-S. R. | 2 | reels | |
| Madonna of the Chair (Novelty) | | Clark-Cornelius | 1 | reel | |
| Man vs. Beast | | Educational | 2 | reels | Oct. 21 |
| Mass Play (Sport Review) | | Goldwyn | 1 | reel | |
| Millionaires Without a Cent (Travelogue) | | Lee-Bradford-S. R. | 1 | reel | |
| Mooseback Riding on the Miramichi | | Lee-Bradford-S. R. | 1 | reel | |
| Mural Decorations of Sistine Chapel | | Clark-Cornelius | 1 | reel | |
| Mystery Box, The | | Hodkinson | 1 | reel | |
| Nature and Poet (Urban Classic) | | Vitagraph | 1 | reel | |
| Nature's Wild Babies (Urban Classic) | | Vitagraph | 2 | reels | |
| Old Spain | | Fox | 1 | reel | |
| One Jump Ahead (Drama), Leo Maloney | | Pathe | 2 | reels | Dec. 16 |
| On Leave of Absence (Tenement Tales) | | Clark-Cornelius | 2 | reels | |
| On the Road to Bethlehem (Holy Land) | | Amer. Releasing | 1 | reel | |
| O'Ryan of Headquarters (Tenement Tales) | | Clark-Cornelius | 2 | reels | |
| Pagan Romance, The (Tenement Tales) | | Clark-Cornelius | 2 | reels | |
| Pekin Ducks | | Fox | ½ | reel | |
| Perils of the Yukon (Serial) | | Universal | 15 | epis. | July 8 |
| Pirates of the Air (Urban Classic) | | Vitagraph | 1 | reel | |
| Pirates of the Deep (Drama), Jack Mulhall | | Universal | 2 | reels | |
| Play Days at Banff (Travelogue) | | Lee-Bradford-S. R. | 1 | reel | |
| Plunder (Serial) | | Pathe | 15 | epis'd's. | Dec. 16 |
| Price of Progress, The | | Pathe | 2 | reels | Nov. 18 |
| Priory School, The (Drama) Eille Norwood | | Educational | 2 | Reels | Oct. 14 |
| Quail, The | | Hodkinson | 1 | reel | |
| Radio King, The (Serial) | | Universal | 10 | epis. | Sept. 30 |
| Redheaded League, The, Eille Norwood | | Educational | 2 | reels | |
| Rediscovering French River (Travelogue) | | Lee-Bradford-S. R. | 1 | reel | |
| Resident Patient, The, Eille Norwood | | Educational | 2 | reels | |
| Road to Jericho (Holy Land Series) | | Amer. Releasing | 1 | reel | |
| Rough Going (Drama), Leo Maloney | | Pathe | 2 | reels | |
| Roving Thomas in Nova Scotia | | Vitagraph | 1 | reel | |
| Roving Thomas on an Aeroplane | | Vitagraph | 1 | reel | |
| Roving Thomas on Fishing Trip | | Vitagraph | 1 | reel | |
| Royal Chinook, The (Artfilm) | | Pathe | 1 | reel | |
| Runaway Dog, The | | Fox | 1 | reel | |
| Rustlers of the Redwoods, Roy Stewart | | Universal | 2 | reels | |
| Samaria (Holy Land Series) | | Amer. Releasing | 1 | reel | |
| Sea Elephants (Lyman Howe) | | Educational | 1 | reel | |
| Shechem (Holy Land Series) | | Amer. Releasing | 1 | reel | |
| Shiloh (Holy Land Series) | | Amer. Releasing | 1 | reel | |
| Siege of Lancashire Queen, Jack Mulhall | | Universal | 2 | reels | |
| Sky Splitter, The | | Hodkinson | 1 | reel | Dec. 2 |
| Social Buccaneer, The (Serial) | | Universal | | | |
| Solitary Cyclist, The (Drama), Eille Norwood | | Educational | 2 | reels | Oct. 28 |
| Soul Herder, The (Drama), Harry Carey | | Universal | 2 | reels | |
| Speed (Serial) | | Pathe | 15 | eps'ds. | Sept. 23 |
| Spending Six Million a Day (Urban) | | Vitagraph | 1 | reel | |
| Spirit of Evil, The (Drama), Edmund Lowe | | Murray Garsson | 2 | reels | Nov. 11 |
| Split Outfit, The (Wilderness Tales) | | Educational | 1 | reel | Nov. 18 |
| Staff of Life, The (Urban Classic) | | Vitagraph | 1 | reel | |
| Stool Pigeon, The (Tenement Tales) | | Clark-Cornelius | 2 | reels | |
| Story of Ice, The | | Fox | ½ | reel | |
| Strike Father, Strike Son (Leather Pushers) | | Universal | 2 | reels | |
| Such Is Life Among Idlers of Paris | | Film Book. Offices | 1 | reel | Sept. 30 |
| Such Is Life in the Riviera | | Film Book. Offices | 1 | reel | Sept. 30 |
| Such Is Life Near London | | Film Book. Offices | 1 | reel | Sept. 30 |
| Sure Shot Morgan (Drama), Harry Carey | | Universal | 2 | reels | |
| Taking to the Tall Timbers (Travelogue) | | Lee-Bradford-S. R. | 1 | reel | |
| Texas Sphinx, The (Drama), Harry Carey | | Universal | 2 | reels | |
| This Wife Business | | Alexander Film | 2 | reels | |
| Thrills and Spills | | Fox | ½ | reel | Sept. 23 |
| Tiger of San Pedro (Drama), Eille Norwood | | Educational | 2 | reels | Sept. 30 |
| Timberland Treachery (Drama), Roy Stewart | | Universal | 2 | reels | |
| Timber Queen, The (Serial) | | Pathe | 15 | ep'sds. | June 24 |
| Towering Wonders of Utah (Urban Classic) | | Vitagraph | 1 | reel | |
| Tracked Down (Drama), Art Acord | | Universal | 2 | reels | |
| Trail and Stirrup (Sport Review) | | Goldwyn | 1 | reel | |
| Under Suspicion, Leo Maloney | | Pathe | 2 | reels | |
| Unseen Foes (Drama), Edmund Lowe | | Murray Garsson | 2 | reels | Nov. 11 |
| Vacation Cocktail, A (Sport Review) | | Goldwyn | 1 | reel | |
| Valley of Dry Bones (Holy Land Series) | | Amer. Releasing | 1 | reel | |
| Volcanoes of the World | | Fox | 1 | reel | |
| Walls of Zion, The (Holy Land Series) | | Amer. Releasing | 1 | reel | |
| Water Sports | | Fox | ½ | reel | Sept. 23 |
| When Kane Met Abel (Leather Pushers) | | Universal | 2 | reels | |
| White and Yellow (Drama), Jack Mulhall | | Universal | 2 | reels | |
| Wild Westing De Luxe (Travelogue) | | Lee-Bradford-S. R. | 1 | reel | |
| William Tell (Urban Classic) | | Vitagraph | 1 | reel | |
| Without Evidence (Tenement Tales) | | Clark-Cornelius | 2 | reels | |
| Wrong Man, The (Drama), Harry Carey | | Universal | 2 | reels | |
| Yellow Handkerchief, The, Jack Mulhall | | Universal | 2 | reels | |
| Young King Cole (Leather Pushers) | | Universal | 2 | reels | |

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# Structural Engineering Important in Theatre Construction

## Owners and Architects Should Engage Only Experts to Layout Design

*By H. Robins Burroughs,*
*Theatre Engineer*

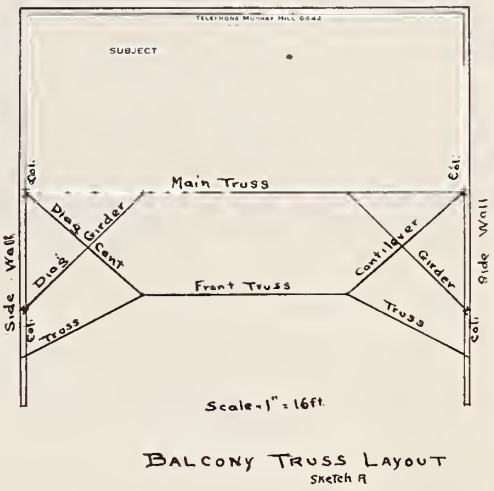
STRUCTURAL engineering plays a leading part in theatre construction for the simple reason that the structural steel frame is the backbone of the theatre and therefore carries a great load. Some types of construction are heavier than others and each particular type used has a direct bearing on the amount of steel required to support it. Heavy construction such as stone concrete always involves heavy tonnages of steel, cinder concrete a less amount and still lighter materials reduce the tonnage still further. Hence the first consideration in laying out a structural steel frame is to determine the type of construction to be used in order that the weight to be carried may be approximately obtained and the decision as to the proper type to use should depend largely on its weight. It should be as light as practicable but consistent with local and standard building law requirements.

### Difference in Requirements

There is a wide difference in municipal requirements in theatre construction, and especially in arch design. That is, balcony or floor arches. In general, there are several kinds of arches usable for fireproof theatre floors, namely, cinder, concrete, stone concrete, gypsum and a precast porous concrete known as Porete. The latter is the lightest material in weight, averaging about seven pounds per square foot, but is only adaptable to short spans of thirty-two inches. Also being precast, it does not lend itself to the curves and carved surfaces usually found in theatre balcony design. Furthermore, it does not possess fireproofing qualities for supporting beams. This fireproofing quality is not always required. Many building departments accept suspended ceilings as fireproof construction and as practically all theatre ceilings are suspended, other forms of fireproofing are not necessary. This is one important feature that should not be overlooked and in many instances should be taken advantage of.

The usual type of arch construction used in theatres in New York and vicinity is cinder concrete, as required by building laws. That is, cinder concrete reinforced with suitable wire mesh and poured in place so as to entirely envelope all supporting steel work. It is recommended as first-class construction and consequently may be used with impunity.

After the type of floor and roof construction has been carefully determined, the loads are




BALCONY TRUSS LAYOUT
SKETCH A

then available for computing the steel design, which should then be studied as to efficiency and economy of layout. Time given to the study of economics in steel design is well spent, provided it is given by the theatre specialist or one experienced in that particular class of work. Owners and architects should engage only experts to do this work for structural designing of even the usual modern theatre is one of the most complex problems known in structural engineering and can be successfully accomplished only by wide and extensive experience in theatre work. Therein frequently lies the fatal error made in numerous cases. The value of specialization is underestimated or overlooked altogether. If a specialist is approached his fee is considered excessive because the results of his services are not visible.

### Saves Tons of Steel

The specialist may and probably would save the owner several tons of steel and still give him a better design, but the owner or even the architect does not realize this and apparently there is no means available to prove it. Therefore the competent engineer must rely on his reputation to convince his clients and especially his new ones. This may be properly done. It then behooves the client to accept reputation as being conclusive. In the majority of cases it is conclusive. However, not always. The writer has known a few cases where reputation was founded wholly on a false premise and yet accepted for its full face value. This is something to guard against. An owner or architect should select his engineer with equal care of that of any other professional person.

Let the specialist be selected by and to represent the owner, indirectly or directly through the architect. Let his remuneration come direct or indirect from the owner since the owner is the beneficiary and not the architect. The engineer's fee should be entirely disconnected from the architect's, unless the engineers and architects are associated. This is the ideal combination for maximum economy and efficiency and is strongly recommended.

### Complex Problems

In designing the steel work for a theatre, the engineer is confronted with a multiplicity of problems which contain a marked degree of dissimilarity. In point of fact not any two of them are anything near alike. For example, there is the roof design, a problem wholly independent of other parts of the structure. The roof may be designed for several different kinds of construction, namely, cinder concrete, gypsum and Porete, each varying in weight to a high degree. This difference in weight has a marked effect on the tonnage of steel required and should be given due consideration. In cinder concrete work the supporting beams may be spaced, not to exceed eight feet on centers, whereas for gypsum and Porete, the supports are required to be about thirty-inch centers. This increases the amount of steel in the purlins, but due to the lighter weight reduces the amount in the main structure. The writer has used all three types of roof construction and finds that there is some economy in the light weight type. It is more easily erected and presents a workmanlike appearance when completed. Especially for steep roofs the precast light weight slab is particularly practicable. When cinder concrete is used, the roof beams are usually enveloped in concrete and hence fireproofed, whereas with the short span construction this is not obtainable. Therefore the former is better fireproofed and generally considered higher grade work. The writer does not hold this element of additional fireproofing to be essential and considers that the additional cost involved is not justified except for stage roofs. They should be thoroughly fireproofed, and here cinder concrete is strongly recommended as being the most practicable.

The formation or contour of the finished roof line is important. Flat roofs are not economical. The ridge of the roof should be raised so as to provide an economical depth of

(*Continued on page* 3420)

## Structural Engineering Important

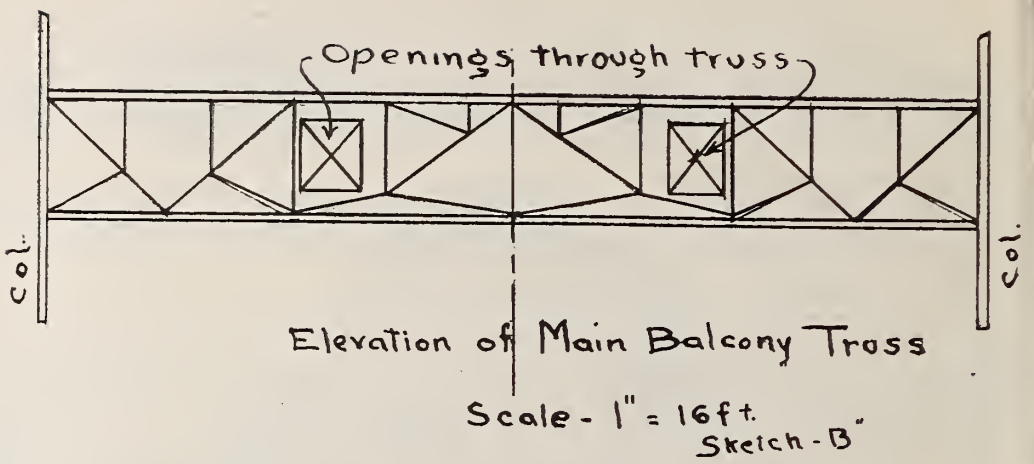
(*Continued from page* 3419)

trusses. A slope of twenty degrees beginning at the ridge to a distance of one-quarter the span from either side is frequently used with a greater pitch of not exceeding forty-five degrees for the end quarters of the span. This will usually permit of a good truss depth in both directions, provided the ceiling line is of the usual design with a center dome, not exceeding in width fifty per cent of the span of the house.

Two columns are usually employed on either side at the boxes to support one of the main roof trusses. This is economical, as it reduces the span. These columns, as well as all truss compressing members, must be securely braced at all panel points. The lack of proper bracing is a common source of weakness and cannot be too strongly emphasized. More failures are due to lack of bracing than from any other cause. A well balanced design may be entirely deficient, due to the omission of certain braces.

Balcony design is another problem. This is the most complex of all and requires a thorough knowledge of balcony construction from every angle in order to obtain best results. First consideration is given to arch construction. The writer has devoted much study to this all-important subject, and has been unable as yet to determine anything more practicable than cinder concrete with certain modifications of design. For example, the balcony stepping may be made in several ways—solid riser and treads supported on fireproofed beams is the heaviest and unquestionably the most durable. A modification of this to the extent of exposing the sides and bottom of beams and using partition blocks for risers, is an improvement, due to lightness of construction and facility of erection. In this case the concrete slab is supported directly on top of steel work. Steel brackets may also be used to build up from the sloping beams, forming a support approximating to the contour of the balcony steppings.

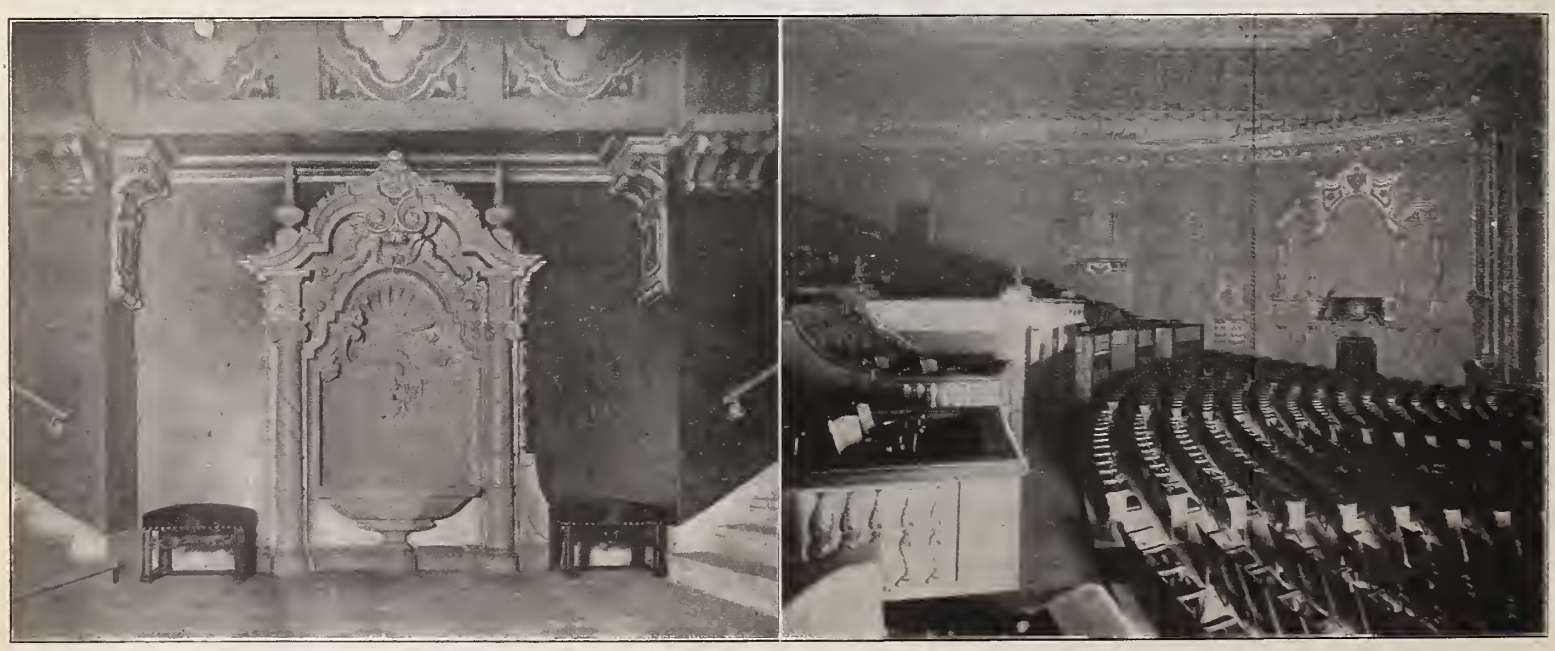
In modern construction it is generally required that the entire balcony be carried on concealed supports, leaving a clear, unobstructed view from the rear of the orchestra floor. This necessitates locating the supporting columns in the side walls of the theatre and spanning the distance between by means of cantilever design. In all cantilever design it is necessary to have proper anchor arms and means of anchorage to counterbalance the cantilevers. In the average theatre with its large, spacious mezzanine, it is not possible to locate these anchor arms in the rear of the balcony. This has made it necessary to invent some method of accomplishing the same results by other means. Generally this condition is met by introducing two diagonal trusses or girders, extending from about the quarter point of the main transverse truss between wall columns to a pier or column also in the side walls, forming an angle of approximately forty-five degrees. These diagonal girders then support two major diagonal cantilever trusses, supporting a front balcony truss of exceptionally shallow dimension, due to the limited depth at this point in the balcony layout. See sketch "A." This depth is usually about five feet and is dependent upon the slope of the balcony steppings and sight lines below. The two converging to a point just in front of the balcony facia.




By using this method the entire space in the rear of the main cross truss is left clear and available for live space. In working out any design along these lines, many minor problems are presented which are not usually easy of solution. For example, there are usually at least two ramps or vomitories leading from the mezzanine to the first cross-over in the balcony. This means that two openings through the main truss must be provided and of sufficient size to comply with the requirements and the law. These openings are generally about five feet wide and eight feet high in the clear. To provide these large clearances through the main truss will not usually be found to be a simple matter. It will require engineering skill to properly work the truss members around these openings so that all conditions of loading will be properly provided for in the most economical manner. The difficulties encountered will depend largely upon the length of span and depth of truss. Sketch "B" shows a diagram of a truss supporting an eighty-eight-foot wide house with columns concealed in the side walls.

For theatres one hundred feet in width it is usually advisable to locate the columns supporting the main balcony truss about five feet inside of the walls, leaving a space on the orchestra floor between the column and the wall of just sufficient width to clear the side aisles. This arrangement kills about three seats on each side of the orchestra, but the loss in return from these seats which are in the rear side of the house is insignificant in comparison with the additional cost of construction involved due to the increased span if these columns are placed in the walls.

There are many things to be considered in designing the structural work for the balcony of a theatre, and they can only be successfully met by extensive experience in this class of work. Details must be fully considered in connection with the design and the two fully kept in mind at all times by the designer.



*The Indiana theatre, Terre Haute, Ind., which was opened during the past year lays claim to being one of the most completely finished houses in every detail that has ever been constructed*

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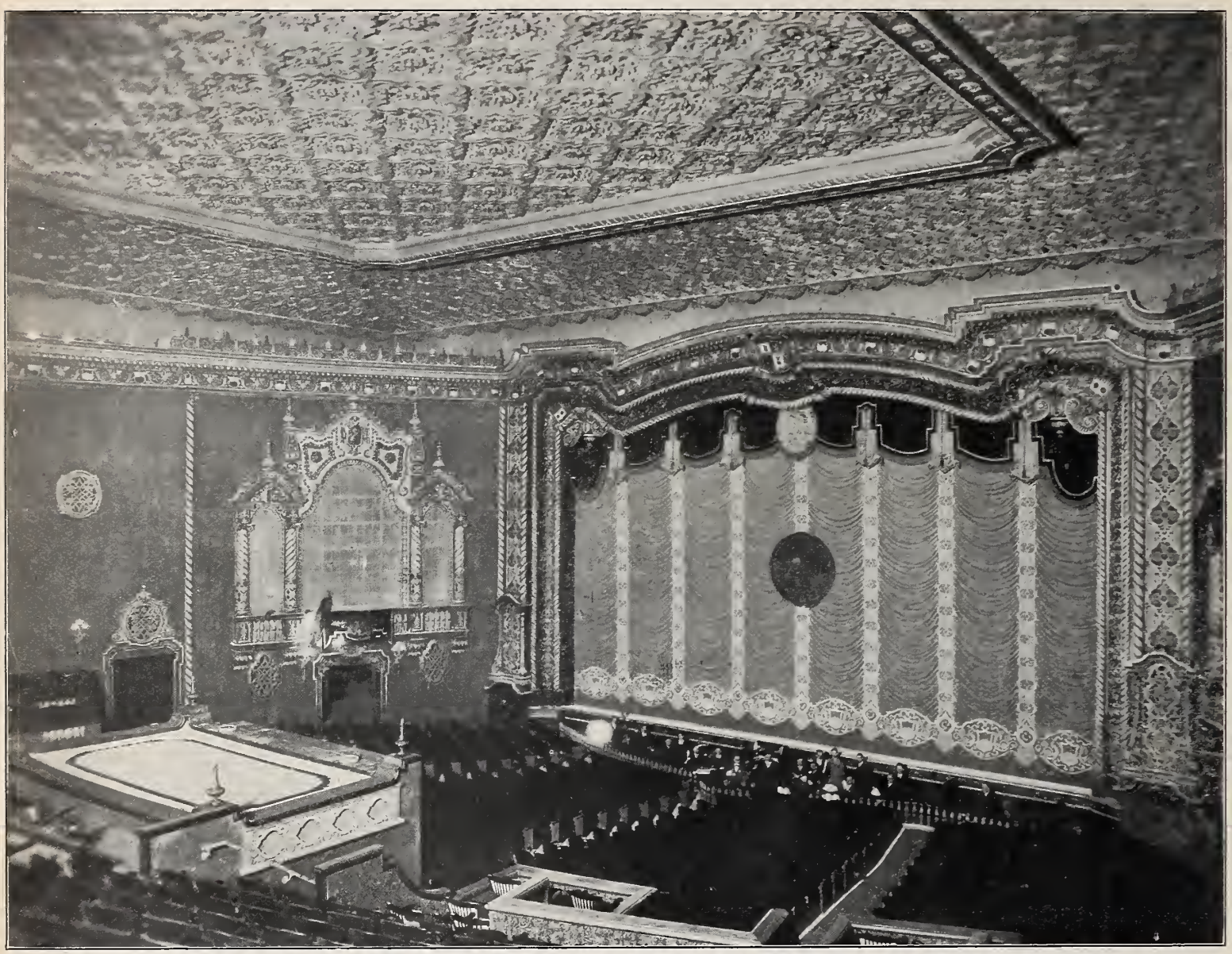

*It is hardly conceivable that a motion picture theatre could be more lavishly decorated than the new Indiana theatre, at Terre Haute, Ind. This house is remarkably complete in all its appointments*

# Wireless Sending Outfit Increases Patronage One Hundred Per Cent

ANOTHER method of exploitation which has created considerable attention and proved a very good drawing card for the Jacksonville Imperial theatre of the Southern Enterprises, Inc., of Atlanta, Ga., used the popular radio fad.

Manager Albert B. Hill, of the Jacksonville Imperial theatre, writes in that the exploitation marquee display increased his business one hundred per cent over the average for a four-day run.

Quoting Mr. Hill:

"The top of the marquee was turned into the upper part of a ship, showing masts, cabins and quarter-deck. A cut-out figure stood on the quarter-deck scanning the horizon with a pair of glasses. Another figure, a "gob," was seen climbing one of the masts.

A painted drop hanging against the face of the building showed cabins, funnels, railings, windows, etc. The bridge or quarter-deck was built out from this. The masts were poles erected one at each end and guyed in place. Around the outer edge of the marquee were beaverboard deck railings supporting lanterns and life savers in regular fashion.

Now we come to the thing that carried the punch of the whole display and almost stopped traffic several times. Strung between the masts was a wireless aerial with a two-inch spark gap in the center. Mr. Hill had his lighting circuit connected through a Telsa coil, jumping the voltage up to about 30,000 and causing a spark to jump every time the contact was broken. It was worked by a man in the operating room who actually spelled out messages for the benefit of those who knew the code. The noise made by the spark could be heard several blocks and everyone, whether walking or riding, would stop, look and listen and try to figure it out."

In the matter of connecting up such a layout, the details of the construction would depend of course upon the various apparatus that it is most convenient to secure. However, in all probabilities any electrical supply dealer would be in a position to let the exhibitor have a Tesla coil and the necessary wiring and wiring diagram for hooking up this wireless outfit.

---

*E. Providence* — Frances Chiaverini, 32 B'way., has completed plans for the theatre building on Taun & Waterman Ave., costing $50,000, for which Chemical Industrial Co., 139 Knight St., Providence, is owner.

## Crandall's New Tivoli Progressing

Work on the erection of Crandall's new Tivoli theatre on the north corner of Fourteenth and Park Road, N. W., is in progress. It was designed by Thomas W. Lamb of New York City. Crandall's Tivoli will perhaps be the most beautiful and commodious residential theatre in Washington. It will have a frontage on Fourteenth Street of 220 feet and a Park Road frontage of 109 feet, with a total seating capacity of 2,500 persons. The house will be equipped with a full sized stage capable of accommodating any form of dramatic, operatic or concert attraction. The heating and ventilating systems will be of the latest type, and exits will be provided on three sides of the building in greater number than district regulations require.

---

## Grand Theatre, Brunswick, Ga., Opened

The Grand theatre, Brunswick, Ga., has been opened with a policy of road attractions and motion pictures with presentations. The house was completely remodeled, refloored and new seats installed, new draperies of an olive green wilth a dark red Brussells carpet and rich red plush front curtain.

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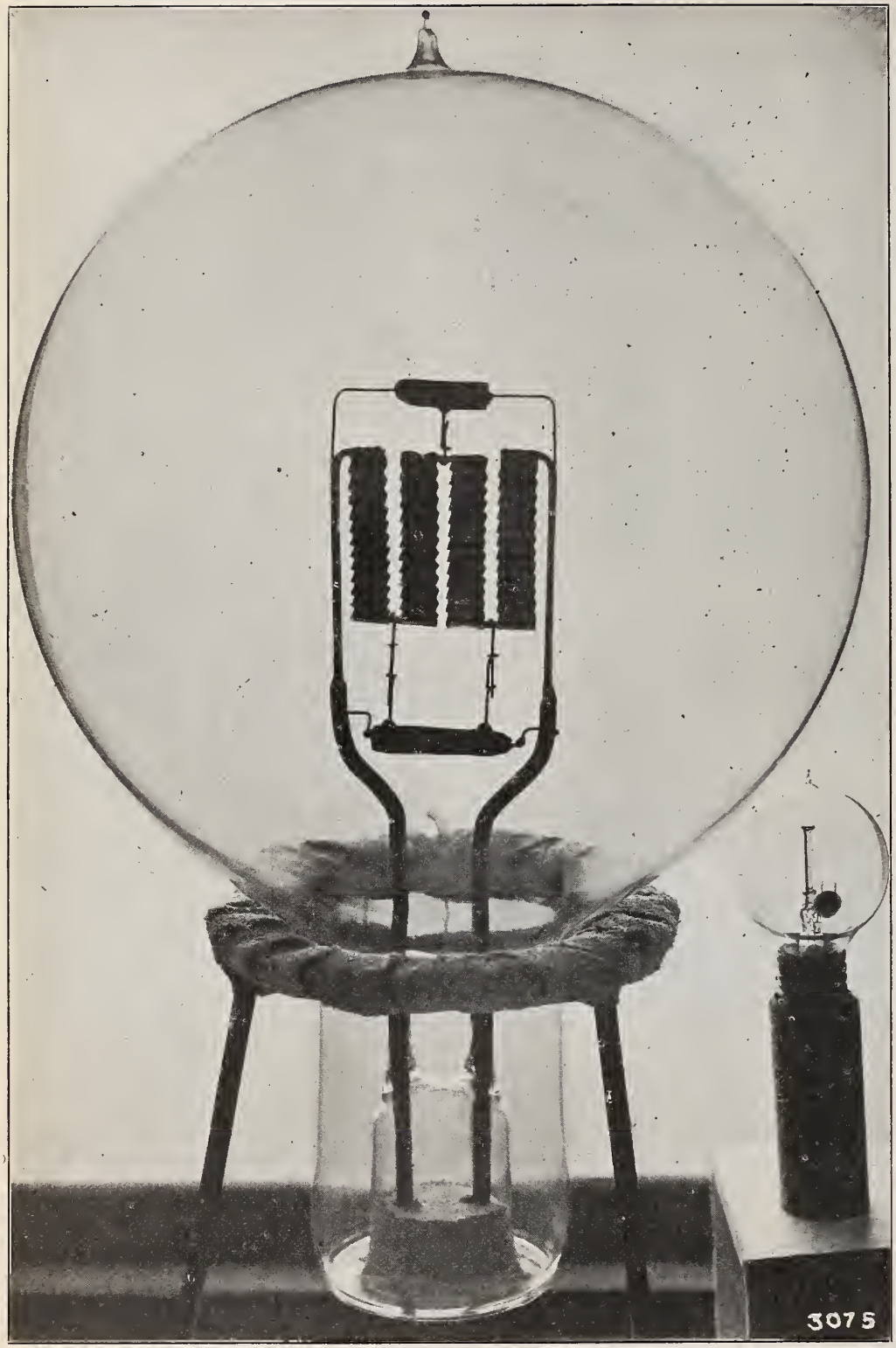



*Largest incandescent lamp ever made which is rated at 30,000 watts. The lamp on the right is the smallest size in ordinary household use. The ribbon filament of the large lamp is approximately one-half inch wide, the bulb is one ft. in diameter. This lamp is a product of the General Electric Co. laboratories*

# Largest Lamp Ever Made Equivalent of Two Thousand Ordinary Units

THE most spectacular feature of incandescent lamp manufacture was the production of a 30,000 watt unit having a capacity of about 100,000 mean spherical candlepower and being the largest lamp of its kind ever made. Its use up to the present has been confined to experimental motion picture work and it has not yet been developed on a commercial basis.

This lamp is the result of experiments carried on by the Research Laboratory of the General Electric Company.

The accompanying photograph illustrates clearly the tremendous size of this lamp. The small bulb shown in the photograph is the smallest incandescent lamp that is in ordinary use in the household and is rated at 15 watts. The 30,000 watt lamp is equivalent to more than two thousand of these smaller units in the amount of light that it gives off, the bulb being a foot in diameter and is made of specially heated glass to stand the tremendous heat given off by the large filament. The filament of this lamp is different from the ordinary lamp filament in that it is in the shape of a crimped ribbon which solid structure permits a higher temperature to be obtained before reaching the melting point. The writer witnessed this lamp in operation at the recent convention of the Society of Motion Picture Engineers held at Rochester, in October. This lamp is still in the development stages. In operating same a screen was put up to protect the observers from any possible accident in case the lamp exploded. Also to take care of the tremendous heat given off in the consumption of the 30,000 watts, a reflector with a special fan attachment was used to circulate and draw the air from around the lamp, in this way reducing temperature of the bulb.

The lamp is of such a relatively enormous size that it is impossible to mount it on an ordinary lamp socket. Therefore the connections are made through the two leading-in wires which extend out through where the base of the lamp ordinarily would be.

As stated previously, the use of this lamp to date has been purely experimental and no predictions have been made concerning the possible commercial applications of same though it has been in use in connection with the taking of motion pictures. It will be extremely interesting to watch the development of light sources of this type in connection with the supplementing or replacing of the arc light and Cooper Hewitt light now used in studios.

The limiting characteristic of incandescent lamps for taking motion pictures is commonly known, mainly, that the actinic value of the light given by the incandescent lamp is considerably less than that of the arc or Cooper Hewitt.

A statement received from the General Electric Company advises that considerable effort has been expended to devlop a more satisfactory method for making colored lamps and the use of natural colored glass. The solution seems to have been found in a process of spraying colors on clear glass bulbs. Red, blue, green, yellow and flame tint lamps were produced and extensive tests appear to have demonstrated that the coloring will be practically weatherproof on all Mazda B lamps and the smaller sizes of Mazda C lamps.

## T. & D. to Remodel Rialto, Reno

That the T. & D., Jr., corporation intended to make the Rialto theatre the best motion picture house in Reno, was announced recently by Frank Costello, who states upwards of $75,000 will be expended in remodeling. The house has simply been for road shows and has been dark for several weeks at a time. With the equipment for showing pictures installed and the seating capacity enlarged from 1,000 to 1,400, it is figured the house can be opened nightly.—Floyd.

## Marr and Colton Report Good Business

The Marr and Colton Company, manufacturers of theatre organs, has submitted a statement to the effect that the sales of their theatre organs have steadily increased during the past year.

Due to this continually increasing popularity of the Marr and Colton theatre organ preparations are being made to accommodate the larger volume of business predicted for the coming year.

# Announcement

IN keeping with the marked progress shown in the improvement of machinery and equipment for the highly perfected projection of motion pictures, the FEASTER MANUFACTURING COMPANY announces that, beginning with the New Year, there will be ready for distribution the

## NEW IMPROVED FEASTER NO-REWIND MACHINES

with one and two thousand foot magazines for the Power's, Simplex and Motiograph Projectors.

The progress of the management in perfecting a modern device that

## REPEATS WITHOUT REWINDING

evidences the most marked mechanical development since the inception of the industry. It is an accomplishment that supplies the missing link in the chain of mechanism that assures perfection in projection.

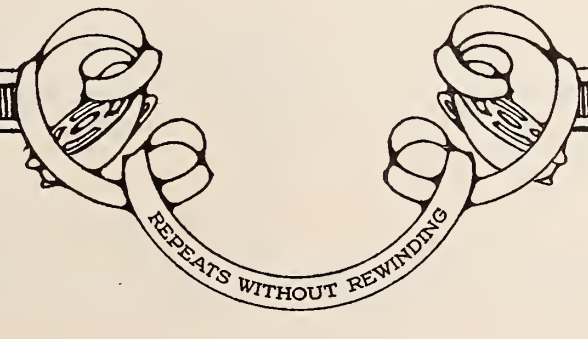
Territorial representation through distributors of recognized ability will be established throughout the United States to provide efficient installation and service for FEASTER NO-REWIND MACHINES.

In announcing plans for enlarged production activities, the FEASTER MANUFACTURING COMPANY extends New Year's Greetings to its many friends in every branch of the motion picture industry.

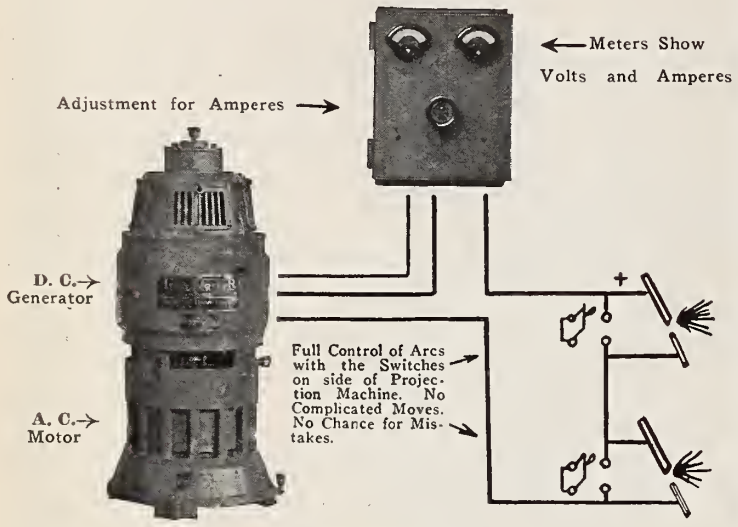
## FEASTER MANUFACTURING COMPANY

*General Offices:*

**Sixteen West Forty-Sixth Street**
**New York City**



# TransVerteR




**Motor Generating Unit**

Ball Bearing Quiet Efficient

Built to Last and Give Satisfactory Service

**All Arcs in Series Two or More**

Any Two Simultaneously Same Amperes in each Arc

## *The Basis for Success in Theatre Management*

The perfect projection of pictures made possible, and economical, by TransVerteR is all important. Its nationwide popularity is evidence of this fact.

TransVerteR permits the most artistic projection of pictures. It gives the projectionist perfect arcs; clear, white, steady light that is easily directed and controlled; and clean sharp-lined pictures.

TransVerteR is vertical in design and operates on ball bearings. It takes up less space in the booth, is quiet and economical in operation, gives better projection and more service than any other equipment.

The TransVerteR story is too long for any single advertisement, so write today for literature containing complete information.

**THE HERTNER ELECTRIC CO.**

1900 W. 112th Street Cleveland, Ohio



# REX REX

EVERY DAY

*in*

EVERY WAY

*our*

# STANDARD

*is getting*

# BETTER

*and*

# BETTER

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# BETTER!

**REX FILM LABORATORIES, Inc.**

CLIFFSIDE, N. J.

W. K. HEDWIG, President — Telephone Cliffside 74 — GUS BARTH, Sales Mgr.

ALLIED FILM LABORATORIES ASSN. INC.

With Apologies to M. EMIL COUE and ERNEST SHIPMAN

# A Merry Christmas

and

# A Happy New Year

to our Friends and Associates

of the

# Motion Picture Industry

NICHOLAS POWER COMPANY
INCORPORATED

Edward Earl
President

# National Anti-Misframe League Forum

## How Fire Started

Here's a letter from a projectionist who realizes the advantages of giving good service to his management.

In the following letter there is brought out an interesting example of how a fire may start even where better than ordinary precautions are taken to insure safety. It simply illustrates that too great precautions against fire are impossible:

Dear Editor:

I must thank you very much for the membership button, card and labels which have caused a little sensation at the Film Agent, in Nairobi. My manager and one of the big directors of the company are quite pleased to see that I am taking an interest in my work; as for the projectionists who come after me will be surprised to see the labels on the film tins, it will encourage them to look after the films in future, and I hope they will join your league. I hope you will keep me well supplied with the labels. I can assure you if any of the projectionists in your country were to receive films in some conditions as I receive them they would have a fit. I get them full of misframes, the beginning and the ending joined upside down; lucky for me we have to rehearse all programmes before exhibiting them to the public, so I am able to mark the bad places and misframes so that after the rehearsal I can get busy and repair them, as, for instance, I received a feature film recently which was a very good subject, but I am sorry to say the projectionist who showed the film before me must have had very tight gate, which ripped most all the sprocket holes. Consequently I had to return same to the agent with a long explanation about the condition of the film. It is a great pity you are so far away from here; I would like to send you some of the lovely misframe joints and bad sprocket holes. I am certain you would like to frame them so all the projectionists may have a chance to see the handiwork of some of the pro's in this country.

### Wires Become Shorted

After the show on Friday night, the 6th inst., a cabaret was held in the theatre building. I, as usual, locked up the operator's booth and put all lights out but the main switch was on owing to the cabaret. The wires behind the switchboard in the booth must have short circuited and caused the installation to burn; consequently the switchboard was completely burnt and the booth being fireproof the fire worked its way along the installation till it came in touch with the wood, and then there was a blaze. Luckily the fire was noticed and put out before much damage was done.

I am trying a little patent of my own for washing films which come covered with oil. They can be cleaned at the same time as one inspects the programme. I shall tell you more about it in my next letter, how it works, and give you a full diagram of same, as you know we have no up-to-date methods of working as you have in America.

Very truly yours,
P. J. Gallagher, No. 1865,
Box 174, Nairobi, B. E. A.

## *Merry Xmas*

**The Editor wishes to extend to the members of the N.A.M.L. and also to all other readers of this department his sincere wishes for a Merry Xmas and a Happy New Year.**

**To all appearances our Forum is progressing and growing in such a splendid manner that for our good work everyone is certainly entitled to a good time over the holidays. How about it fellows?**

**How about starting in right after this set of good times by making a resolution to increase the membership and good work of the N.A.M.L. one hundred per cent during the coming year. Who's with us?**

**Once more—Merry Xmas and a great time.—Editor**

Monday, December 11, 1922, at 11.30 A. M., a descriptive lecture on "Optics," as applied to motion picture projection, illustrated by stereopticon slides, was given at the headquarters of the International Projection Association, Inc., 437 East 145th Street, New York City. The lecturer was E. A. Taylor, optical engineer of the Bausch & Lomb Optical Co.

### Laboratory Report

The following report has been received from the Research Laboratories of the General Electric Company concerning a new development in connection with the apparatus for use with the incandescent lamp projection equipment.

An improvement in the projection of motion pictures using the Mazda lamp as a light source was made possible by the introduction of a split condenser. Sufficient glass was taken from the center of the condenser to make the two halves slightly offset the projection of the filament images, thereby imposing on the curtain the bright bands of one field on the dark bands of the other. The resultant field is evenly illuminated and the intensity increased by 50 per cent.

Undoubtedly more specific information will be obtainable at a later date.

Local 181, Motion Picture Operators' Protective Union, with headquarters at Baltimore, has named the following officers for the ensuing year: G. Kingston Howard, re-elected president; William George, Edward Canby and Charles Dotson, vice-presidents; N. Basil Morgan, secretary; Joseph Quade, treasurer; Arthur Stewart, Charles Grauling and Austin Bradshaw, trustees.

### Ventilation Important

Possibly there is no more disagreeable condition existing in the projection rooms of the theatres throughout the country than that caused by poor venilation. Ventilation is an absolute essential in the motion picture theatre projection department, both from the standpoint of physical comfort and health, and it is therefore to every projectionist's advantage to promote the proper ventilation for his department.

Many of the small "booths" have no outlet excepting possibly a small hole through the top of the "booth" or a small window to circulate the air and clear out the carbon fumes and dust. In these "booths" the arc houses on the projection machines are not usually connected with any flues to carry out the fumes and heat which therefore dissipate into the room itself, causing an atmosphere which tends to take the incentive away for good work along with the injuries resultant in permitting the carbon dust to settle on the various mechanisms of the machine and in general making the booth disagreeably dirty.

This department of the News has previously published recommendations for the ventilation of the projection rooms and recommends that especial study should be given this subject. For proper ventilation the requirements are relatively simple in the majority of cases where direct ventilation from the projection department to the exterior is possible. From the flues of the lamp house of the projection machine direct piping should run to the outlet for the ventilation.

To insure good circulation of the air, it is necessary to employ forced ventilation in the form of a small suction fan. Various states specify regulations concerning the ventilation of the projection room which in most instances insure comparatively satisfactory results. However, great improvements in the majority of projection departments can be made along these lines. With the proper ventilating installation the work of the projectionist will be made a great deal pleasanter.

### Change for Labels

We have received a letter from W. L. Straun, who is recommending changes in our N. A. M. L. labels, and in so doing has explained why he believes this new form to be of advantage over the ones in present use.

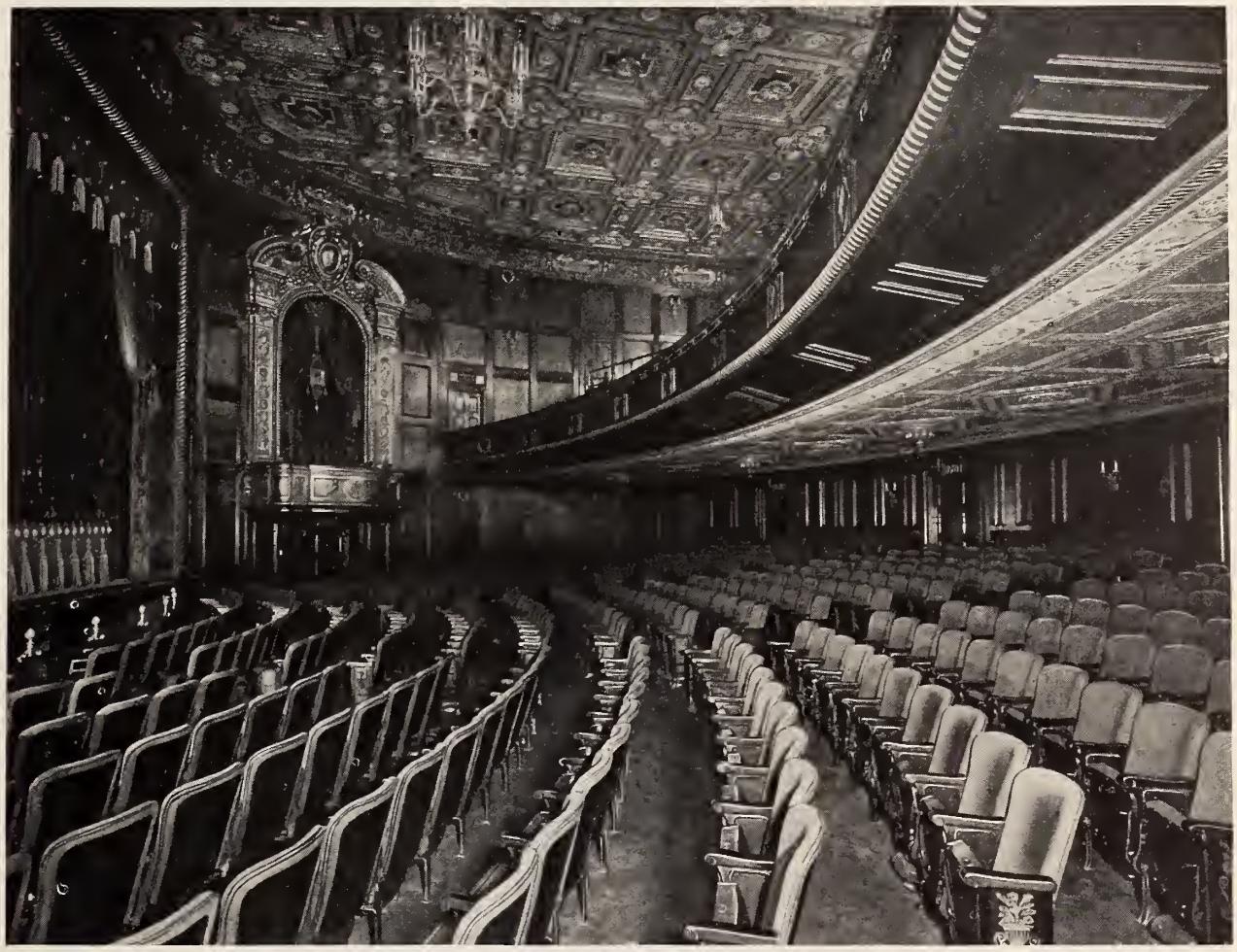
Gentlemen:

I guess you think that I do not appreciate your information about the condenser lens that I wrote you about some time ago, but I have been a little overworked for the past three or four weeks and have not had time to write any one. I received your letter concerning the lens breakage and want to thank you for same, as I had already looked over every detail that you mentioned except this one (see that the lens is not too tight so as to allow for expansion of heat). I looked into this matter and found that this was where my trouble was, and have not had any more of said trouble.

I also received some of your new film can labels, and wish to say that I also appreciated getting them and also think that they are far better than the ones used heretofore, as they explain exactly what our GREAT LEAGUE is trying to do for the motion picture industry. But herewith enclosed is a sketch of a label that I have designed all by myself, and am sending to you for your criticism. I think that a label like this will be of a great advantage to both the man using them and the man that happens to find them in the can later, as you know when the film gets back to the exchange it does not always go out again in the same box or can. Reason No. 1: the man using said label, if properly filled in, will explain the exact condition of film when he received

(*Continued on page* 3430)

# In America's Foremost Theatres



Harris Theatre, Chicago, Ill. Seating Installed by American Seating Co.

THE "Twin" Theatres, The Harris and The Selwyn of Chicago, are equipped with American Seating Company Theatre Chairs. Their design, arrangement and installation were the work of our Theatrical Engineering Seating Department.

These two theatres are accounted among the most beautiful and most perfectly equipped for their patrons' comfort and pleasure in the world. No money or pains were spared to make them so.

Theatre Chairs by American Seating Co 10 E. Jackson Blvd Chicago

## American Seating Company

NEW YORK
113 W. Fortieth St.

CHICAGO
10 E. Jackson Blvd.

BOSTON
77-D Canal St.

PHILADELPHIA
705, 250 South Broad St.

## N. A. M. L. FORUM

(*Continued from page* 3428)

it and also the correct condition of film when it leaves him. Reason No. 2: The man receiving a can with film label with the title not corresponding with the picture shipped in said can will know when he looks at the title on label that it does not refer to film he is running at all, and that it was put there for a film previously used in that can.

Now if you think this worth while you may send me a few when they are ready for use. I would also like to say that I am more in favor of the N. A. M. L. than ever each time that I receive the News and go over the Forum. Just got my December 9th issue and looked over the Forum. I think that I can give our brother, Roland M. Archibald, the information that he wants concerning his fuse trouble, and will take great pleasure in writing to him tomorrow, as I was worried with the same kind of trouble when I first came to this theatre.

Well, as I guess I have already written too much and that it will go to the trash basket, I will try and stop for this time, although I could write several little items that I think would do good to some of the other brothers, and will try and do so before long.

Again thanking you for the new labels and the valuable information that you sent me concerning my condenser lens breakage, I am

Yours for better projection,
W. L. Strawn,
Star Theatre Co.,
Arcadia, Fla.

The following is the suggestion for a new label submitted by Mr. Strawn:

**The New Layout**

NATIONAL ANTI-MISFRAME LEAGUE

THIS FILM has been inspected by a member of the National Anti-Misframe League and has been put into the best condition possible.

..... Signature

..... Address

..... Theatre and Date

Was received from.....
Received in..... condition. Leaves here in ..... condition.

..... Title

MEMBER NO.....

Organized by

Motion Picture News 729 Seventh Avenue, NEW YORK CITY

SPECIAL DEPARTMENT devoted to the activities of the National Anti-Misframe League published in Motion Picture News each week. This league stands for Better Film Conditions—Better Projection—Better Theatre Attendance.

## Send in Your Discussions

Dear Editor:

I am enclosing 50 cents for membership in the N. A. M. L. for my assistant and myself. Please send our membership buttons and cards as soon as convenient.

I have always endeavored to send film back to the exchanges in a better condition than when I received it. I am running second-run pictures and some of them are in pretty bad shape. I have the most trouble with punch-holes.

I think the League is a very good thing and the time will soon come when all real projectionists will belong to it; then we will have less trouble and better pictures.

Very truly,
Adrian M. Fisher,
Roseburg, Oregon.

---

Gentlemen:

In looking over a copy of the News I ran across one of your application blanks which I have filled out and attached to this letter. I have heard very much about your League and have had intentions of joining but it always escaped my mind until I saw your page in the News. Enclosed is my 25c. for which please send me membership button.

Very truly yours,
S. Carl Garner,
Baker Show Co.,
Lockhart, Texas.

### Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

..... .....

.....

### NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

*AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.*

*New applicants when sending in blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button*


# MOLLER PIPE ORGANS

## FOR THEATRES

**Some of MOLLER Patrons**

**Marcus Loew William Fox B. F. Keith B. S. Moss**
**Max Spiegel Frank Hall C. Whitehurst**
**Rowland & Clark**

## LET US BUILD YOUR NEXT ORGAN

**FACTORY: Hagerstown, Md.** **NEW YORK OFFICE: 1540 Broadway**

# Mr. Exhibitor—Safety Knocks at Your Door

## Armed to Combat Your Greatest Fire Hazard

# Read the Message

**Absolute Protection**
**Against Film Fire in Your Projector**

"Protectall"

**Approved by**
**National Board of Fire Underwriters**

### Chief Guard

is placed on duty at your lamphouse, the only logical point to intercept the fire dealing beam of your powerful arc light when anything happens that affords opportunity for its destructive work.

### Four Assistants

guarding every source of danger are placed entirely within your projector in electrical connection with the guard on the lamphouse and let not a single condition pass that would cause the film to become ignited or mechanically damaged.

### Automatic Change-Over Connection

handling the dowser and motor of both machines simultaneously by the mere raising of the dowser on either machine is so perfect in action that double images and white or dark screens are absolutely eliminated.

### Self-Acting Switch

cuts off the current from motor and dowser when lamphouse is moved into position for slides and automatically connects both up when moved back for film projection, leaving nothing to remember and nothing to forget.

### In a Class to Itself

Skilfully constructed on a scientific principle, different in design and operation from anything ever before devised. Built to fully protect and serve the most exacting exhibitor with a fortune at stake, to whom the difference between a few dollars and a few hundred dollars is not a consideration if that difference supplies real protection.

### Electric Dowser and Motor Control

(shown with cover removed) automatically intercepts light beam at the lamphouse and stops motor when contact is made by any of the attachments installed in the projector. Motor switch is actuated by the movement of the dowser.

### Upper Loop Guard

Roller is drawn down on contact when loop above the aperture is lost due to any cause, thus fully protecting one of the most dangerous conditions that cannot be prevented when sprocket holes are torn out.

### Lower Loop Guard and Film Roller

Lever makes contact only when loop is entirely lost and raises guide roller off of sprocket. Film Roller falls and makes contact when film breaks, separates or runs out, or when take up fails to operate properly.

### Governer Attachment

makes contact when driving mechanism slows down below safe speed from any cause such as belt breaking, slipping or throwing off, motor stopping, mechanism binding, etc. This is adjustable to any desired drop in speed.

## It Is Not Built to Compete in Price with Any Other Device

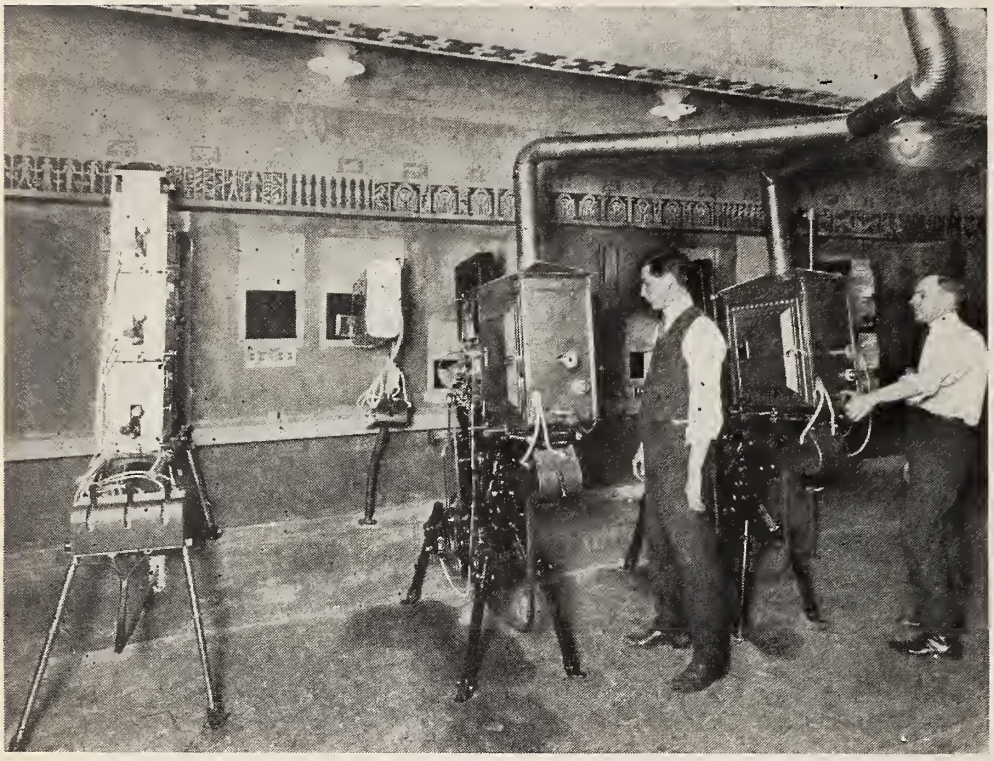
for that alone would have defeated the accomplishment of its superior purpose by placing the cost limit far below an amount sufficient to produce the combination of Efficiency, Durability, Time Saving Service and Quality embodied in this equipment. It is handsome in appearance and unexcelled in workmanship.

**The Price is $100.00 per Single Equipment or $190.00 per Pair**

**Guaranteed to Give Satisfaction**
**Or Purchase Price Refunded**

The "Protectall" Co.

**752 South Wabash Ave., Chicago, Ill.**
**1324 East Front St., Fort Worth, Texas**



*Projection room of Graumans Hollywood theatre, Hollywood, Cal., where two model 6B improved Powers Projectors equipped with Powers G. E. High Intensity Arc Lamps are in use. Note that the design of this department follows the Egyptian style of the theatre proper.*

# T. & D. Grand, Reno, Reopens With Added Equipment and Remodeling

The Grand theatre, one of the three play houses owned by the T. & D., Junior Corporation, re-opened its doors tonight and showed to capacity houses at both performances, after being closed for three weeks, during which it was remodeled at a cost of $10,000.

Beginning at the entrance the entire building was overhauled. A marquee, brilliantly lighted, extends the entire width of the sidewalk, and directly above it and a part of it an electric sign flashes forth the name of the play and star of the screen to be seen each night. Above this is the most brilliant sign in the city, one more than twelve feet high, spelling the word "Grand," and just beneath this in colored lights, horizontal, the word "Theatre."

The lobby has been enlarged and is finished in blue and gold with a blending of bronze, which is the color scheme throughout the house. The ticket office has been placed in the center, and on either side the arrangements are such that displays of actors and scenes are shown to advantage. Directly back of the lobby is a commodious rest room, which not only furnishes a nice place for putting on wraps, but also blocks any drafts or wind from the interior when the doors are swung open.

Not only were the theatre seats cushioned, backs and seats, but the aisles have been heavily carpeted. Boxes were installed on either side sufficiently large to accommodate small theatre parties.

The blue, bronze and gold interior is greatly enhanced by panel pictures on each side of the theatre, lighted by indirect lights hidden beneath each panel.

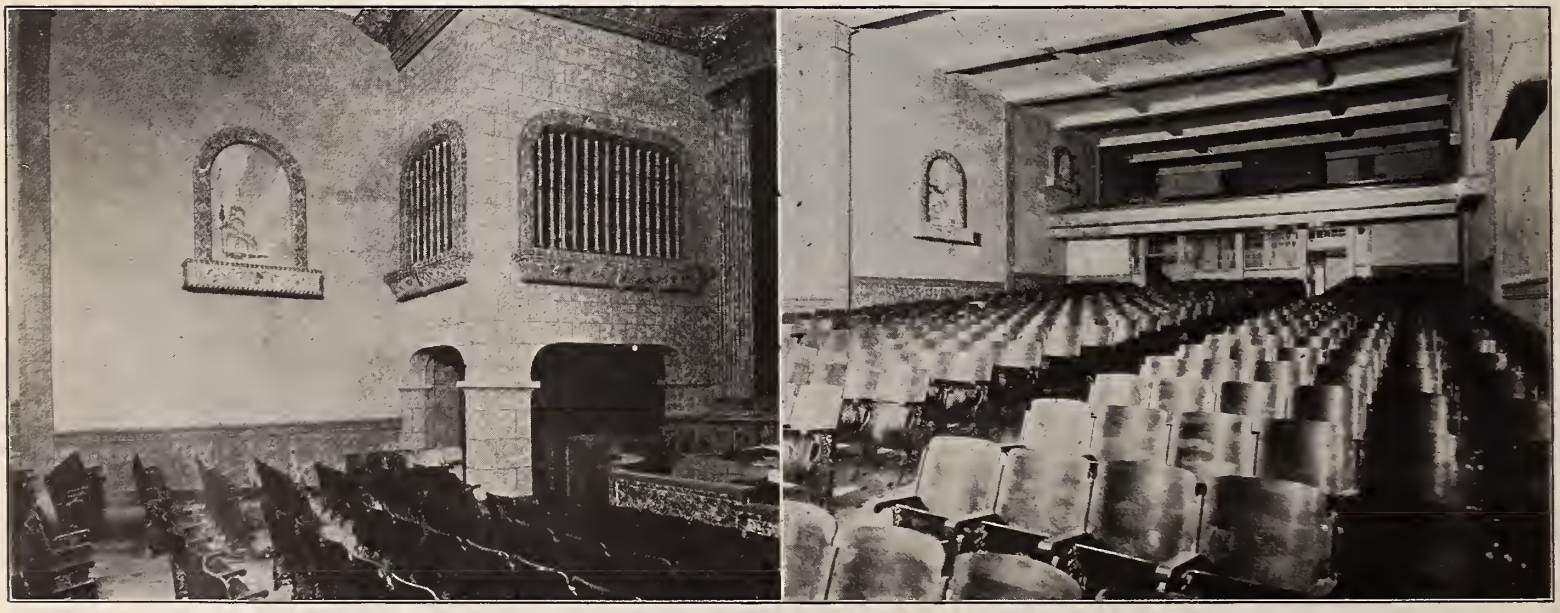
The lighting system is one of the most costly features of the remodeling. A total of 485 lights are used. The theatre proper is lighted by the indirect system, beautiful chandeliers being suspended from the ceiling. Red, green and blue lights are used for stage effects. These are operated by a series of switches so that the colors may be blended and different effects caused when they are thrown on the screen when some particular coloring is required. They are also used for spot light effect for special features, such as musical numbers, short skits by vaudeville artists or local singers, dancers, etc., which the T. & D., Jr., company finds worth-while attractions in filling its theatres.

Plans for the remodeling were drawn by Robert Powell of Los Angeles, a specialist in theatre architecture, who has drawn plans for remodeling 127 theatres during the past two years, besides preparing plans for many new ones.

Frank Costello, manager of the T. & D. theatres, announces that the remodeling of the Grand theatre forms but a part of the plans of the T. & D. corporation, which will expend upward of $30,000 in remodeling its two other theatres.

## *Fairbanks Likes High Intensity*

The Hollywood was opened with the world's premier of Douglas Fairbanks in "Robin Hood." Fairbanks saw one reel with the high intensity and one with the ordinary lamp, and wanted to know what was the matter with the latter. The result was that Power's G. E. High Intensity Arc Lamps have been permanently installed in this theatre.



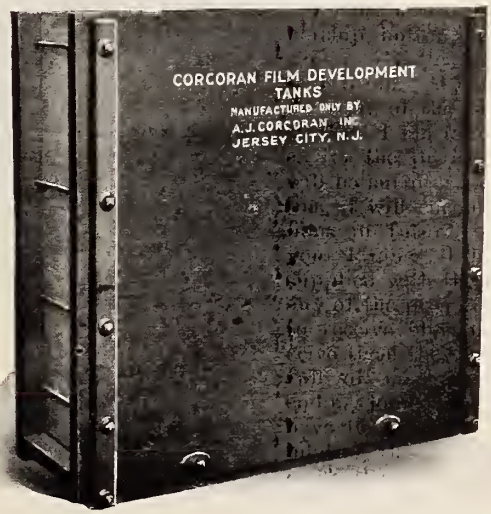
*A good illusration of remodeling. At a cost of approximately* $10,000 *the manager of the Grand theatre, Reno, Nevada, converted the original theatre into this modern house*

# ALL UP-TO-DATE LABORATORIES

HAVE INSTALLED

# CORCORAN TANKS

THERE'S A REASON FOR THEIR EVER INCREASING POPULARITY

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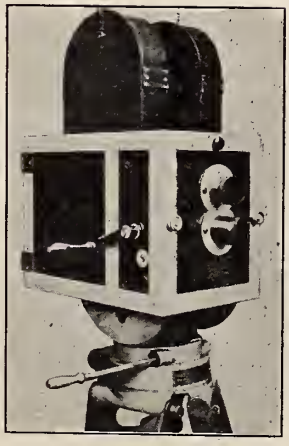
Telephone, Montgomery 238

# The Widescope Camera



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NEWARK, N. J.

KANSAS CITY, MO. LOS ANGELES, CALIF.

# Reco Guaranteed Electrical Equipment

Reco Color Hood

### *Have Your Signs in Colors*

—Clear, brilliant, eye-catching colors, that outshine the signs of your competitors. Reco Color Hoods attach instantly and pay for selves within a year.

### *Make Your Signs Move*

Motion gets attention. Reco Flashers give more effective signs. Pay their cost in saved current.

Reco Flasher

Reco Motor

### *Reliable Motors for Rewind and Other Jobs*

5 sizes:

1/20—1/8—1/6—1/6 and 1/4 H.P.

Cool running and durable.

REYNOLDS ELECTRIC COMPANY

2628 W. Congress Street CHICAGO

A Merry Christmas and
A Happy New Year

Tremont
Film Laboratories Corp.

1944 JEROME AVENUE

HARRY GLICKMAN, Pres.
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single and double section

**Suspension Type Klieglights**

**Kliegl Spot Lights**
70—100—200 Amp.

**Kliegl Baby Spot Lights**
7—14—21 Amp.

**Lilliput Portable Arc Lamps**
Burglar Lanterns, Table and Fixture Lamps and all Special Arc Lamps for Motion Picture Work

PLUGGING BOXES, CONNECTORS, ETC.
IMPORTED WHITE FLAME CARBONS

**Universal Electric Stage Lighting Co.**

Kliegl Bros.

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*Extends the Season's Greetings and Best Wishes for*

A Merry Christmas and a
Happy and Prosperous New Year to the Trade

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**Please Your Patrons—Pile Up Profits**

By Showing

**Clearer, Brighter, Better Pictures**

**Taylor Hobson Cinema Projecting Lens**

is the latest advance in motion picture projection. A highly corrected lens that gives perfect definition, stereoscopic value and passes the maximum light to the screen. The best theatres are installing them. Write for details today.

**BURKE AND JAMES, Inc.**
240 E. Ontario Street, Chicago, Ill.

NO MATTER WHAT THE FEATURE

A marquee is a permanent drawing-card for your theatre. Choose from our large selection or send sketch or photo and we will design one specially for you.

**PROBERT SHEET METAL CO.**
CINCINNATI, OHIO

Reproductive quality enables the sensitive emulsion to correctly portray every step of gradation from highest light to deepest shadow.

# EASTMAN POSITIVE FILM

faithfully reproduces every tone of the negative. It carries the quality through to the screen.

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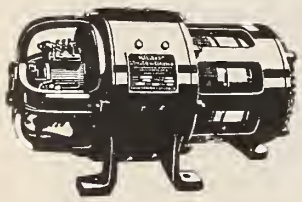

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operating one or more Projector Arcs in series at the same time without wasting power in Rheostats in series with the Generator and the Arcs. The change over is made without manipulating a single device except the Projector switches, and I guarantee absolute dissolving on the screen without dip or disturbance in the light.

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# Wells Amusement Company Open New Norva Theatre, Norfolk, Va.

LOCATED midway between Market and Freemason on the east side of Granby Street, the Norva is in the business heart of Norfolk. At the rear it runs the length of the block to Monticello Avenue, occupying a lot 85 feet on the front, and 150 feet in depth. The front elevation is two and a half stories, while the auditorium wall at the rear is apparently four stories above the street. An elaborate markee with illuminated porcelain lettering, enables changing of program announcements.

*Unusual appearance of the Indiana theatre, Terre Haute, Ind., lighted for the night show*

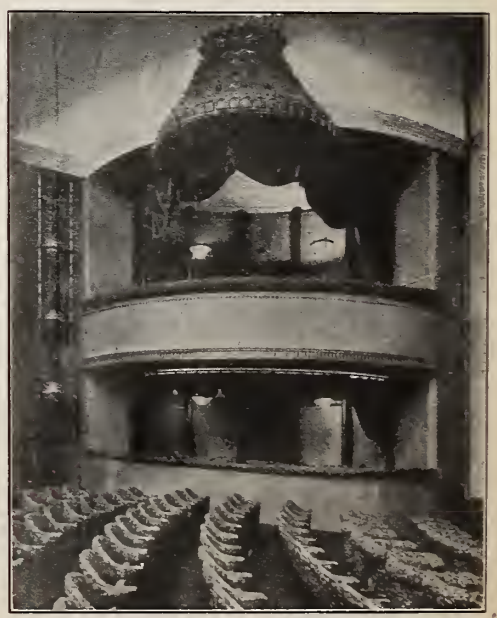
Art glass lights, ten in number, unique in design, illuminate the second story portion of the building front. These are 500 watt lamps, very large, and are reinforced by a row of smaller lights under the eaves of the roof.

Tan-colored terra cotta is the motif of the exterior of the building, which, says Mr. Lewis, is fireproof throughout. The ticket booth is near the street entrance, leaving sixty-foot passages back through the lobby to the foyer. Gray marble wainscoat in the lobby, plaster friezes in shades varying from gold and brown to old rose and ivory, consisting of allegorical dancing Cupids unrolling reels of film, the graces, sphinx, masques, etc., extend into the house and are brought into the proscenium decorative scheme.

Adjoining the foyer is the orchestra rear promenade, at either side of which wind marble stairs to the mezzanine. Bric-a-brac and five-foot high urns form part of the foyer decorative setting. Foyer lighting is from an art glass cave in a light well, round and oval dome lights, in lead frames, like embossed grills being used. Offices of Manager W. S. Wilder and staff are on the mezzanine as are the women's rest rooms. Chairs, lounges, and rugs were especially designed, upholstery and rugs being harmonious with the prevalent color scheme. The smoking room for men is located in the basement.

The auditorium is of the European type, with loges and boxes in front of the balcony, the three tiers of boxes of course being on the sides. Entrance is from four doorways on the mezzanine. Two great pillars, forming the proscenium arch, are the only such supports in the house, there being no obstruction to the view in the seating area. There are three banks of seats in the orchestra, seating 1,000, while the balcony seats rise from the rear promenade, above the balcony loge promenade. Seats in the balcony accommodate another thousand spectators. Wicker chairs in loges and boxes have upholstered arms, while wooden chairs in the orchestra are upholstered in leather.

An elaborate lighting system has been successfully developed in the Norva. In the roof above auditorium and orchestra is a huge dome light of art glass, and two caves, one lighting a portion of the mezzanine floor and the foyer, either side of which are parts of the mezzanine promenade. The indirect or concealed system of lighting is employed extensively, there being 5,500 light sockets in the Norva, extending along the eaves of each room, from the lobby by way of the foyer into the auditorium proper, with its great dome light, and 24 lesser dome lights, as well as the two caves. Amber, blue and rose lighting effects and combinations are possible by three electric circuits. The Cutler-Hammer dimming apparatus is used, and control of the entire system is obtained from the switchboard. Two projection machines, operated by 110-ampere Westinghouse motor generator, and an emergency circuit, when generator is out. The projectors are the largest in the South, focusing 130 feet to the screen. The screen is a special weave, 16 x 22 feet. A special make of lens and a 100-ampere Kleigel spotlight lamp, color wheel, dissolving, complete the booth fixtures. A thirty horsepower motor and standpipe controls the sprinkler equipment through the house. The heating plant is in two units. Intercommunicating telephones, linked to the city dial automatic system, eliminate the need of central and PBX. operators. The ticket booth has two automatic ticket selling cash register machines. There is a triple manual 48-stop Robert Morton organ, presided over by Charles J. Posse, organ chambers being on each side of proscenium. The stage is thirty-seven feet deep, and by dropping an apron over the pit a regular traveling show could be booked.



*A section of one of the largest motion picture houses in Berlin, Germany—Cines-Palast, Theater am Zoo. The interior wall covering consists almost entirely of wood panel work*

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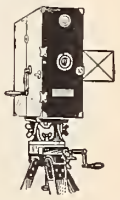

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## *Robbins Enterprise, Utica, N. Y., Incorporated*

Capitalized at $3,000,000 and with visions of the greatest motion picture theatre syndicate outside New York City, involving Syracuse in its plans, the Robbins Enterprise, a Utica company, has announced its incorporation. The move is expansive and the interest of the Robbins-Eckel theatre in Syracuse is a part of the plant. The plan will affect not only Syracuse but Utica, Watertown and other municipalities throughout the state. Architects of the highest class have already been engaged to draw up tentative plans for several new theatres which we propose to erect. Mr. Robbins who is at the head of this undertaking, operates the Robbins-Eckel theatre in Syracuse and has five theatres in Utica and three in Watertown, legitimate as well as motion picture houses.

## *Capitol Installs Robert Morton Organ*

H. Pitman, manager of the Capitol theatre, Clearwater, Fla., has installed a special Robert Morton organ in his theatre. The organ, which is a special style, 55-2 manual and pedal, has been installed in the side of the building, with the blower and generator in the basement. Everything is arranged so that the organist, in the orchestra pit, has complete control and can make quick change from the softest tones to the full organ, which runs from sixteen feet to two-foot tone. With the addition of this great organ, Mr. Pitman has given Clearwater a real theatre de Luxe.—Leslie.

*Building to be occupied by Fox Film Corp., Washington, D. C.*

*Keith's new theatre at Dayton, Ohio*

## *Brodie Theatre, Baltimore, Being Remodelled*

The Brodie theatre, neighborhood house now under the supervision of S. Kleinman, will undergo extensive improvements, the exterior being entirely redecorated in a color scheme of old rose. The lobby front is being moved forward about 25 feet. and 100 new seats will be installed in the space gained. New decorations will be placed in the lobb J. R. Fields is house manager of the theatre. —Gibson.

## *Strand Theatre, Reading, Pa., Being Remodelled*

Extensive improvements are to be made to the Strand theatre, Reading, conducted by Carr & Schad, Inc. They will include the tearing out of the east wall of the big motion picture house for the erection of a stage. dressing rooms and complete theatrical equipment.—Berghaus.

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